



**The News-Voice of the Singing Leaders Network of Victoria July 2014**

**A quarterly publication created by Community Music Victoria**

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*we can all make music*

# Singing Camp

**MT EVELYN**  
**cmVIC**  
COMMUNITY MUSIC VICTORIA

A residential  
weekend  
to inspire  
and refresh  
community  
singers and  
singing  
leaders!



More info on page 6

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Dear Singers and Singing Leaders,

It's been a while since the last edition of Sing It at the end of 2013. Our plans to make the transition to a Blog format are taking shape and this will be unveiled in the next few months when we'll invite you all to follow us for the option of more frequent great reading and resource sharing, but we thought it was about time for something to read over a warm cuppa during these chilly winter months and so here is a reprisal version of Sing It to keep us all ticking over.

Putting this edition together has been a poignant reminder of the inherent power of community music making to unite people in grief, in reflection, in celebration and in solidarity and protest. This ongoing realisation of the power of song is one that continues to be both amazing and moving. Thank you to everyone who submitted articles and songs to share and massive thanks to Dina Theodoropoulos for volunteering time to lay it all out so beautifully.

**Deb Carveth for  
Community Music Victoria**

*July 2014*



## What's coming up on the CMVic radar

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Before we get stuck into all the great material that has been contributed to this edition, let's take a peek at what's coming up on the CMVic radar for singers over the remainder of the year. The Vic Sings program has been planned out with opportunities a-plenty for everyone to come together and sing; sing for a day; sing for a weekend; just sing

**Song Swap August 3: 2.00pm-4.00pm**  
**Bennettswood Neighbourhood House, 7 Greenwood St Burwood**

Learn a new song, share one of your favourites, practise your leading skills in a warm and friendly environment, share a problem - someone might have an answer. Bring a song and something for afternoon tea to share. Tea and coffee provided. \$5 per person. Bookings essential by Monday 28th July. This event is for singing leaders and their support teams to come and learn new repertoire, network with their peers and share songs and ideas that work for them. People who just want a good sing are welcome to attend. Want to organise a Song Swap?

To book: email [margaret@cmvic.org.au](mailto:margaret@cmvic.org.au)

# Singing Camp

**cmVIC**  
COMMUNITY MUSIC VICTORIA

**Mt Evelyn Camp September 19-21**  
**Mt Evelyn Recreation Camp,**  
**Tramway Rd (off York Rd)**

A residential weekend to inspire and refresh  
community singers and singing leaders!



## Venue

Mt Evelyn Recreation Camp, Mt Evelyn, (Just an hour from Melbourne CBD) - a fully accessible venue for wheelchairs.

## Who is it for?

If you've enjoyed yourself at a previous CMVic weekend event, but have wanted MORE SINGING, then this is the camp for you.

The weekend is appropriate for singers, would-be-singers, singing leaders and their support teams, choirs, groups, people considering starting singing groups. The focus will be on singing but you are welcome to bring instruments for spontaneous jam sessions. There will be a wonderful variety of sessions, and the camp provides lots of space for enjoying all the free time you choose.

**Singers of all ages are welcome to attend.**

**For more information visit our website:**

**<https://cmvic.org.au/whats-on/events/victoria-sings-camp-mt-evelyn>**

**Gippsland Singers Network Residential at Wilson's Prom  
October 10-12**

**The Baldwin Spencer Lodge, Tidal River, Wilsons Prom**

Gippsland Singers Network Presents a gathering of community singers, singing leaders & their support teams at the Wilsons Promotory. We will be running workshops on how to start, sustain & support a community singing group & sharing heaps of songs with each other. Although we are concentrating on singing, instruments are very welcome for our evening & impromptu sessions.

Some of the planned workshops:

- \*Lots of great singing sessions
- \*Songwriting
- \*Singing with Kids
- \*Mentored Singing Leadership
- \*Group Harmonies
- \*Arranging Songs
- \*Body Rhythm & Percussion
- \*Body Language & Singing Leadership

To read more about this event, supported by CMVic and for booking info go to <https://cmvic.org.au/whats-on/events/gippsland-singers-network-residential-at-wilsons-prom>

**Leadership Skills Workshop October 18: 10am-4pm**

**Jika Jika Community Centre (2mins walk from Westgarth Station)**

Led by Jane Coker and Margaret Crichton

Bring a plate to share for lunch or nip out to a Westgarth cafe

- Develop your singing leadership skills
- Pick up techniques for getting all-ability groups singing easily
- Learn to teach songs by ear
- Take home some “instant singing” repertoire
- Learn how to create a “free and fearless space” for singing
- Do lots of singing and song-swapping
- Be inspired with new ideas for your group, or ideas for a new group!
- Lead a song and try out your skills in a supportive group (optional)

**Who is it for?**

This workshop is open to anyone who leads or wants to explore the idea of leading or supporting community singing activities. No musical knowledge or experience is required – just a passion for the joy and connectedness created by community singing.

For booking information and ticket prices, click here: <https://cmvic.org.au/whats-on/events/cmvic-event-leadership-skills-workshop>



## **Finally.... Thinking of running your own song swap?**

**A Song Swap is easy to organise.**

As few as four people can be successful although the more the merrier - and the more diverse the range of songs offered up.

You need:

- a venue
- a facilitator
- a date
- advertising

### **Can CMVic help?**

YES!!!! We have a number of people who are skilled in running these events who can assist you.

- Facilitating. If you don't feel up to facilitating yet, we can help find someone who fits your bill.
- Advertising. We can advertise your event - did you know that this publication is sent to over 2,000 people?

So get to it! Organise a date with a few people you know. Learn a new song, share one of your favourites, practise your leading skills in a warm and friendly environment, share a problem - someone might have an answer. Above all, get out, do it and ENJOY!!

**NB** (check with the CMVic office to make sure it doesn't clash with something else), pick a venue and a facilitator, advertise through CMVic and your local singing groups then - have fun! And please, RSVP (to help with planning) and, most importantly, go to the events!

## The Boite Millennium Chorus 2014 – get involved!

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**We'd love you to come and sing with us for this special project!**

For more info, or queries contact

**Jane Thompson**

5472 3382  
0437 177 861

The Millennium Chorus is a massed community choir, open to anyone from across Victoria to participate – it is organized by The Boite, an organization dedicated to presenting music for a better world – which is celebrating its 35th year in 2014.

This year's theme for the concert will be 'Boats – new treasures in an old land' – we are thrilled to be featuring Archie Roach and Shane Howard, singing with them as well as Lamine Songko from Senegal, and Ernie Gruner... James Rigby and I are very excited to be directing the choir this year. The concert is at Hamer Hall, Saturday 30 August 8pm – the experience of singing in a massed choir on that stage is exhilarating and unforgettable – everyone should do it once in their lifetime, if possible!

Rehearsals which began on Sunday 22 June, will happen at various locations across Victoria as well as in Melbourne. There will be groups getting together in Bairnsdale, Wangaratta, Ballarat and Castlemaine, with additional possible locations being considered – please let us know if you'd like to get a regional rehearsal group together in your area. There are good resources for learning/teaching the songs – and a regional choir leaders' rehearsal takes place in Melbourne at the start of the rehearsal period.

Here is the link for more info, and you can enroll in the choir via the link on this page. <http://www.boite.com.au/civicrm/event/info?reset=1&id=267>

Regional choir rehearsal info here:

<http://www.boite.com.au/article/regional-choir-rehearsal-information>

And for regional choir leaders, and people interested in putting together a group in their area:

<http://www.boite.com.au/content/become-regional-choir-leader>

*Article by  
Jane  
Thompson*



Remembering Karen Roben  
20/04/58 – 27/03/14. R.I.P.

## Remembering Karen Roben

Karen Roben was a community music activist in the North East of Victoria. Her valuable work as a community music-making catalyst was recognised by the Australia Council in the national 2010 Music in Communities Awards. She died on 27th April 2014 after a 12 month battle with cancer. Two days before she passed away she said she was having a good death. Karen has been an inspiration and esteemed colleague to us at CMVic for over 10 years. We thank her for her dedicated and passionate work and wish her family and singing communities well. Here's to Karen Roben!

**The CMVic team**

## ‘IN YOUR NAME’

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**Karen’s instructions regarding her funeral were clear - she wanted lots of people singing and having a big party**

### **A tribute song written to commemorate Karen Roben By Jane Coker And Tanya Nolan**

In Your Name was written by Tanya Nolan and myself in the car on the long drive back to Gippsland the morning after attending Karen Roben’s magnificent memorial and wake in Yackandandah on Friday April 4th 2014. You can listen to the song at <https://soundcloud.com/jane-coker/in-your-name-by-jane-coker-and-tanya-nolan>

The memorial and the wake had been moving, passionate, revealing, hilarious, tragic and – of course – full of singing! The song tells the story of the day from my perspective and also echoes words that I heard repeated again and again throughout the day: The way that Karen - in death as in life - has left so many of us in no doubt at all as to what our tasks are and how we are to continue the amazing work she did in enabling people to make music and community; the fact that we miss her voice, literally and figuratively, but know that we will continue to sing together – and often!

Karen’s instructions regarding her funeral were clear – she wanted lots of people singing and having a big party, celebrating amongst the sadness. We obliged with feeling! The memorial began at 11am (many people were there much earlier) and the wake ended at 11pm. I left at 8pm needing rest for the next day’s travel and the next morning at 6am the song came to me – as all the best songs do!

Many heartfelt toasts were raised to Karen on that day and many songs sung: the traditional Irish song The Parting Glass was, of course, among them. Whether or not we are drinkers of alcohol – the raising of a toast is an important ritual in our ritual-deprived western society. I hope this song helps us to raise many toasts in Karen’s name and in the names of others whom we have loved and lost.

*Article by  
Jane Coker*

# In Your Name

## by Jane Coker & Tanya Nolan

**Dedicated to Karen Roben 20/04/58 – 27/03/14. R.I.P.**

### Verse 1

D G  
Shed a tear, share a song

D G  
Tell a story, laugh along,

Em G  
You made a web that keeps us one

D C G  
After you are gone

### Chorus

C G  
And we'll raise a parting glass in your name

C G  
And we'll raise a parting glass in your name

C G Em  
And we'll raise a parting glass, fare thee well our time is past

G D Em  
And nothing now will ever be the same

G D G  
And we'll raise a parting glass in your name

## Verse 2

D G  
Now we all have work to do

D G  
Though we can never fill your shoes

Em G  
Your voice is missing from our song

D C G  
But the harmonies go on

## Chorus

### Bridge

D G  
In your name, in your name

D G  
In your name, in your name

Em G  
Oooh ooh oooh

DCG  
In your name

## Verse 3

D G  
Now there's nothing left to say

D G  
And the time has passed away

Em G  
And there's nothing left to do

D C G  
But raise our toast to you

## Chorus

### Bridge

# In Your Name

by Jane Coker and Tanya Nolan

Dedicated to the memory of Karen Roben

## Melody

verse



1. She-ed a tear,  
2. No-ow we all have  
3. No-ow there's nothing

sha-are a song,  
wo-ork to do  
le - eft to say

te - ell a story,  
Though we-e can never  
A - and the time..... has



lau - gh a - long  
fi - ll your shoes  
pa - ssed a - way

You made a web  
Your voice is missin  
- And there's nothing

that keeps us one  
- from our song..... But the  
- left to do..... But

Chorus



al ter you are gone  
har mo - nies  
raise our toast  
to you

And we'll raise a par - ting



gla - ass in your name

And we'll raise a par - ting gla - ass in your name



And we'll raise a par - ting glass  
fare thee well our time is past

And no - thing now will



e - ver be the same

And we'll raise a par - ting glass in yo - ur name

(2) Bridge



In yo - ur name,  
in yo - ur name  
In yo - ur name,



in yo - ur name  
ooh  
ooh  
ooh

Da Capo



In yo - ur na  
a  
ame



## Jennifer Chadwick was motivated to...

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**Most of us went then to a local café..... still singing those songs we keep in our memories friendships were made that day.**

**...write about an experience her singing group had recently, trying new introductory, warm up and breathing techniques at the start of a session. She writes that most of you are likely to be familiar with the approaches she describes, but was inspired to share them as on this occasion everyone was 'blown away' by the quality of what followed.**

We started slowly with exercises to bring us into the present moment and into our bodies, and from anybody who wanted to contribute a stretching exercise (always good for morale and inclusiveness): Physical: standing at the back of a chair and using it for support to do exercises of stretching certain leg muscles, moving the hips (hips only – this uses particular muscles in the lower back), becoming aware of the breathing as it naturally comes and goes while exploring these exercises, reminding everyone of this natural breath from time to time because it is easy to lose contact with it and tense up. Then sitting down and sensing into different body parts which may need to be loosened because they are being held onto tightly, and massaging, again being aware of the breath. Sound: sirening, and then sounding (slowly) Hoh Hah Hoh Hah, with palms up (Hoh, then down (Hah), feeling this from the abdomen, and becoming faster then slower again. We added laughter to this, breaking out into laughter becoming something we felt, without thinking about it. This can be done while walking around and greeting others in the group. We then progressed to starting with a rhythm, everyone either copied mine or created their own. This was walked about the room and percussion instruments were added (simply picked up from the collection I had). Only then did we do a naming exercise/song (as there were some new people).

*Article by  
Jennifer  
Chadwick  
(Uralla NSW)*

Everyone had warmed up in various ways and contact between people had already begun. I find that to use rhythm early in the session gets everyone engaged, and rhythm is integral to melody, harmony, and dynamics. All this took a good 20-25 mins I think. After this we settled into songs we knew, songs we had sung before. At the end of the session no one wanted to leave and songs of old were being retrieved and sung out of our memories. Most of us went then to a local café..... still singing those songs we keep in our memories. Many friendships were made that day.



## YOU TUBE CLIPS AS A FORM OF PROTEST

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**One of our members urged that we make a statement as a choir, that we put our social justice values and our voices out there**

### **Filming “On the Turning Away” with Shaking the Tree choir**

After a wonderful year of Music festivals and touring in 2013, Shaking the Tree choir faced a much quieter year in 2014. We decided we would focus on process work, new material and preparing to record our next CD.

In the meantime our new Federal government was reaching new heights of severity and cruelty in the treatment of asylum seekers. One of our members urged that we make a statement as a choir, that we put our social justice values and our voices out there in protest against this disturbing lack of humanity in social policy. We all agreed -we needed to do something. I decided to fast track the production of a new videoclip of one of our most beloved songs –On the Turning Away –which perfectly depicts our current political dilemma and advocates a return to more compassionate values in our society.

The song was originally written by Pink Floyd as a protest against the divisive social policies of Thatcher in the 80’s, but makes universal points on human behaviour and speaks very aptly to Australia in 2014. Our version was already recorded to CD and we were really proud of it: the wonderful whistle solo of Barb Scott, and the overall vocal richness of solo (Marian Lees ) and chorus. In all senses it was a song worthy of public exposure.

We had already made a videoclip of another song (Chanson Du Pont) and were excited and pleased with the result. I personally found a great pleasure in bringing my somewhat dormant design and theatre skills to bear in this medium and approached the work of visualising and storyboarding the songclip with enthusiasm. This was also a



**Shaking the Tree, ... gives us a strong sense that with our voices and our artistry we can collectively help**

collaborative process, and I consulted with skilled and interested members of the choir on a video committee, and with Harry Williamson who had filmed our previous clip, and made all our recordings.

Over a two-month period we went from concept to filming to editing to final mastering of the clip and released it just a few weeks ago. The choir participated eagerly in this process, and attended two film shoots on the St Kilda marina in perfect late afternoon autumn weather.

The choir's role was both as singer-storytellers of the song, and as two "tribes" depicted by the song: firstly "The Speechless" or underclass who could also be seen as asylum seekers who speak words "that we won't understand", and secondly as the growing ranks of those who "turn away", driven by a "heart of stone".

We incorporated abstract elements of movement, gesture, costume and location to express these various elements, permeated by the uniting image of the flame lit and carried by The Speechless and merging at the end with the countless flames present at the Vigil for Reza Berati in Federation Square from earlier this year.

This reference to one of the most disturbing recent events of the asylum seeker saga, allied with words recently spoken by Malcolm Fraser on national TV condemning the current stance of the Federal Government, firmly grounded the clip in the here and now of Australian politics without detracting from its universal appeal to our better nature.

The production and release of this clip has been a really positive and rewarding experience for Shaking the Tree, and gives us a strong sense that with our voices and our artistry we can collectively help to resist and reverse the "Turning Away" that is afflicting our country in these times.

See the clip on You-Tube <https://www.youtube.com/watch?v=6HyR084LkqY>

*Article by  
Director  
Bronwyn  
Calcutt*

## I'm not a singing leader, but...

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**Alan Parker is a big fan of the sea shanty 'Leave her Johnny'. Alan claims not to be a singing leader but his ideas certainly sound like he should consider giving it a go!\***

"I'm not a singing leader, but I have a song I love. It's a sea shanty type song, isn't hard to learn and is absolutely beautiful when sing acapella. It also has potential for amazing layered harmonies and epic choir style performances! It's called 'Leave her Johnny'.

Here's a YouTube link: <http://youtu.be/oOvGowax8M8>

### **Leave Her Johnny.**

I thought I heard the Old Man say:

"Leave her, Johnny, leave her."

Tomorrow ye will get your pay,  
and its time for us to leave her.

#### **(Chorus)**

Leave her, Johnny, leave her!

Oh, leave her, Johnny, leave her!

For the voyage is long and the winds don't blow

And it's time for us to leave her.

Oh, the wind was foul and the sea ran high  
Leave her, Johnny, leave her!  
She shipped it green and none went by.  
And it's time for us to leave her.

**(Chorus)**

I hate to sail on this rotten tub.  
"Leave her, Johnny, leave her!"  
No grog allowed and rotten grub.  
And it's time for us to leave her.

**(Chorus)**

We swear by rote for want of more.  
"Leave her, Johnny, leave her!"  
But now were through so we'll go on shore.  
And it's time for us to leave her.

**(Chorus)**

**\*In actual fact, Alan is a leader of the Gippsland music group Strzelecki Seisiún, This is held on the third Thursday of the month @ Mirboo North Brewery. 7:30pm-10:30 ish. Bring your instruments to play Irish/Scottish/Celtic tunes (Acoustic only).**

## Helping a Singer Match Pitches: Handy Hints for the Teacher

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**If you sing out of tune and would like some help, Jill Scurfield invites you to contact her for a free assessment. Ph: 9808 5530**

**The following article was first published in CMVic's Shout! bulletin back in 2002, and has been sent in to us again by singing leader Jill Scurfield as the points she made then are still as relevant today.**

Most people can learn to match pitches if helped constructively. Some may need more assistance and experimentation than others. I don't accept that there is a condition in some people of 'tone deafness', although where there is a physical injury to voice or hearing apparatus, it may not be possible to match pitches.

- Singing in a large group may help, but can also mask the problem or limit the singer to particular tunes or a particular group.
- I have discovered or learnt various things that will help the teacher who is helping a singer to match pitches (sometimes referred to as 'singing in tune'). I would welcome feedback on these:
- Work with student/singer alone. Avoid group situations where family or peers act as an audience
- Work with a recording device if the student feels comfortable with this. They often discover extra ideas from listening to it later.
- Many will know this one. Experiment with slides, hoots, yells, growls, etc. Play with the sounds. There is no right or wrong in this exercise. Avoid the words 'right' and 'wrong' - use 'comfortable', 'uncomfortable', 'matching' as appropriate.
- At first, the teacher can try matching pitches with the student rather than the other way around. If you don't have the same registers (e.g. other sex) use an instrument to match the student's pitches

(piano is best even if you don't play). This shows the student how 'matching pitches' feels. Later, get the student to match pitches with the teacher.

- Once the student has started to match pitches with the teacher, find out which notes or area of notes (low, middle, high) they feel most comfortable with. Most recently I have worked with female students whose range focuses between middle C and F below it.
- (Later, in two cases, we have explored up to an octave in range).
- See if the student can distinguish between low and high areas of her/his own voice. There are tests but you can just ask the student to make what they hear as high or low notes in their own voice. (Men are usually weaker on this point).
- Extend the range gradually, using three or five note runs. It will also help if you can find songs in the student style of preference, first songs in their comfortable pitch area and later others.
- If the student is almost matching pitches but not quite, encourage them to slide their voices around in a small way until they match. Whatever method that helps is OK.
- Get the student to make positive affirmations about their voice (e.g. 'I am now discovering new areas of my voice'). The student rather than the teacher needs to do this, though the teacher may guide.
- Often people who sing off key are quick to pick up on technique. I have developed an abridged and adapted version of (classical) technique, which works well for beginning singers in all styles, especially relaxing the throat. Student's confidence can increase quite a bit on this point, even if they are struggling to match specific pitches

Further reading:

Judy, Stephanie Making Music for The Joy Of It Wigglesworth, Leigh  
Post Graduate thesis on types of out-of -tune singers

*Article by  
Jill Scurfield*



## The Godfrey Street Singers meet once a week at the Godfrey Street...

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...Neighbourhood House. The group was formed in 2000 by Sheila Sojka to entertain residents of homes for the elderly. The group is composed of volunteers from all walks of life who share a love of music and singing. These next two songs are original compositions from group members, and were sent in by Frances Wheeler as examples of the different types of songs which the group has performed at events over the past fourteen years.

'Remember the Days' is a favourite for anniversaries and was composed in 1999 to commemorate a family member's wedding anniversary. The Godfrey Street Singers hope to record this song professionally at some point.

### **Remember the Days:**

Remember the Days, those beautiful days  
When we couldn't wait to be near  
Remember the nights, those beautiful nights  
When we held our love so dear

For love said it all, and nothing so well,  
With each other shining out in its clearness  
And those were the days, those beautiful days  
Though gone they live on deep inside us

Remember the Days, those beautiful days  
When love passed a message between us.  
Remember the nights, those midsummer nights  
When we walked in a dream through the moonlight

For love said it all, and nothing so well;  
With each day shining out in its clearness.  
And those were the days, those beautiful days  
Though gone, they live on, deep inside us.

Remember the days, delicious of days,  
Which brought us still closer together,  
Remember that night, that beautiful night  
Which decided our future forever.

For we had it all, yes we had it all:  
And those were the days, those beautiful days  
Though gone, they live on, deep inside us.  
And those were the days, those beautiful days  
Though gone, they live on deep inside us.

# Remember The Days

Isaac Bergman

Andante

Voice

1. Re mem-ber the days, those beau-ti-ful days When we could-n't wait to be

near. - Re-mem-ber the nights, those beau-ti-ful nights When we held our

lo-ve so d-ear 2. For love said it all - and no thing so well; -

- With each day shin-ing out in its clear ness, - And those were the days, those

beau-ti-ful days, though gone, they live on, deep in -side - us. 3. Re-mem-ber the

7

14

21

28

3

3

A A E A A D A D A E A A

2

35

Voice

days, those beau-ti-ful days When love passed a mess-age be-tween us. Re-

E A

42

Voice

mem-ber the nights, those mid-sum-mer nights When we walked in a dream through the

A E

48

Voice

moon-light. 4. For love said it all, - and no-thing so well; - With each

A D A

55

Voice

day shin-ing out in its clear-ness. And-those were the days, those-beau-ti-ful

D A E

62

Voice

days Though gone, they live on, deep in-side us. 5. Re-mem-ber the days, de-

A A

69

Voice

lic-ious of days Which brought us still clo-ser to-geth-er. Re-mem-ber that

E A A

76

Voice

night, that beau-ti-ful night which de-ci-ded our fu-ture for e-ver. 6. For we had it

E A

83

Voice

all, - yes we had it all: - And those were the days, those-beau-ti-ful

D E D A

< mf f

91

Voice

days, though gone, they live on deep in-side us. And - those were the days, those

E A D

mf f

98

Voice

beau-ti-ful days Though gone, they live on, deep in side us. And - those were the

A E A D

mf < f

4

105

Voice

days, those-beau - ti-ful days Though gone, they live on, deep in - side - us.

E A E A A

*mf* 3

## 'John King' is a tribute song...

**...written about..the  
sole survivor of the  
ill fated Burke and  
Wills expedition of  
1860-61**

when an expedition of 19 men set out to try and cross Australia from Melbourne in the south, to the Gulf of Carpentaria in the north, a distance of around 3,250 kilometres (approximately 2,000 miles). At that time most of the inland of Australia remained unexplored by non-indigenous people and this mob were clearly not prepared for what the harsh land and climate held in store for them. Of the nineteen men who set out, only John King returned.

The song was composed by Frances Wheeler in 2010 when its writing coincided with the 150th year anniversary of the expedition. It has been performed at nursing homes, Kingston Arts Centre, as well as on Southern FM radio and at a church folk club, local to the Godfrey Street Singers.

**Thanks to Frances for sharing!**

### John King

In June of Eighteen Sixty, John King came to our shores.  
He was an Irish soldier but was fated to explore.  
He joined the expedition of Burke and William Wills  
A tragic choice, a hapless cause that history assures

#### Chorus

Oh a hi di diddle a hi di di an explorer's life for me  
Oh a hi di diddle a hi di di an explorer's what I'll be

They reached the mountain named Hopeless, of that they should be proud.  
Starvation followed after, no trace of them were found.  
Till brave John King was rescued by Howitt tough and strong.  
They gave him a heroes welcome then as they back home did come.

#### Chorus

Oh a hi di diddle a hi di di an explorer's life for me  
Oh a hi di diddle a hi di di an explorer's what I'll be

John King died in St Kilda, a frail and broken man.  
He died where seas are sparkling, the sky cloudless and blue.  
We celebrate his mem'ry, this Irish soldier true.  
And praise to his adventure which is now re-told to you.

#### Chorus

Oh a hi di diddle a hi di di an explorer's life for me  
Oh a hi di diddle a hi di di an explorer's what I'll be

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♩ = 80

## John King

Frances Wheeler

Bmin Emin Bmin F# Bmin Emin Bmin  
 In June of Eighteen Sixty John  
 King came to our shores. He was an Irish soldier but was fated to explore. He  
 joined the expedition of Burke and William Wills. A  
 tragic choice, a hapless cause that history assures. Oh a hi di diddle a hi di di an ex-  
 plorer's life for me. Oh a hi di diddle a hi di di an explorer's what I'll be. They  
 reached the mountain named Hopeless, of that they should be proud. Star-  
 vation followed after, no trace of them were found. Till brave John King was rescued by -  
 Howitt tough and strong. They gave a heroes welcome then as  
 they back home did come. Oh a hi di diddle a hi di di a hero I may be. Oh a  
 hi di diddle a hi di di an explorer's what I'll be. John King died in St Kilda a

4 Emin Bmin  
 7 Emin Bmin Emin Bmin  
 9 Bmin A Bmin 3  
 12 Bmin F# Bmin 3 Bmin A Bmin 1 2 3 4  
 15 Emin 3 Bmin  
 17 Bmin A Bmin Emin Bmin  
 20 Emin Bmin  
 22 Bmin A Bmin 3 Bmin F# Bmin  
 25 3 Bmin A Bmin 1 2 3 4 Emin Bmin

## John King

2

28 Emin Bmin Bmin A Bmin  
frail and broken man. He died where seas are spar-k-ling the sky cloud-less and blue. We

31 Emin Bmin Emin Bmin  
cel - e-brate his mem'-ry this - I - rish sol-dier true. And praise to his ad-ven-ture which is

34 Bmin A Bmin 3 Bmin F# Bmin  
now re-told to you. Oh a hi di did-dle a hi di di an ex - plor-er's life is free. Oh a

37 3 Bmin F# Bmin 12 34 short  
hi di did - dle a hi di di an ex - plor - er's what I'll be.

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## Moses

I have been corresponding with a really inspiring man from Uganda called Moses Mugenyi. He is a community activist with a passion for improving children's lives through community music. When he first contacted CMVic he said "i believe that music can change the lives of children that live on stresses down here".

I asked him more about what he did and he said "I am working with children playing the cultural music and dances. I have seen that it has really changed their lives and I hope to keep on working with them. I am 20 and my full names are Moses Mugenyi. if things keep on going and if I can get some help, information and skills that I need I imagine using music to sensitize the community about aids, malaria, clean water and street children getting off the streets and living drug free lives because we have many here. I could call it edutainment, entertaining the community so that in the end they learn of what I have talked about."

I asked Moses what support he needs specifically. It is a combination of advice about working with groups and developing his musical skills. He also mentions needing material resources: "I want to know how to build a strong foundation because I intend to make what I am doing

**“I could call it edutainment, entertaining the community so that in the end they learn of what I have talked about.”**

*Article by  
Jane Coker*

last for a long time.” ....some information on how to handle some kids because some of them are from streets, some from badly affected families, so I find it so hard to help them settle. I have to travel go to a music school so that I can get some skills, I would also want to have some information on how to create songs”....

“About the resources I want to do a project each month like water then we maybe get some small tanks for the people if we can. About malaria we get some mosquito nets. Clothes for the children that don’t have clothes to wear and others”

I have given Moses some information which I hope will help, and am working to share skills and resources with him too. Moses’ ideas reminded me of several other theatre and music programs I have encountered around the world who raise awareness of social justice issues and mobilise the communities who suffer these injustices using music and theatre in a way that is accessible and empowering. It’s not so different to what we are doing here at Community Music Victoria in terms of our work supporting the development of stronger communities through music-making.



**Betty Kosanovic sings with the Broadmeadow Singers and dropped us a line about 'Irish Heartbeat', a song by Van Morrison and the Chieftains, which the group have been learning:**

**"We are currently singing a beautiful song called Irish Heart, the harmonies are beautiful and challenging, the sound is divine.... We love learning this song."**

**<https://www.youtube.com/watch?v=UT0YgMnSXR8>**

## **Lyrics to Irish Heartbeat**

Oh won't you stay  
Stay a while with your own ones  
Don't ever stray  
Stray so far from your own ones  
'cause the world is so cold  
Don't care nothing for your soul  
That you share with your own ones

Don't rush away  
Rush away from your own ones  
Just one more day  
One more day with your own ones  
'cause the world is so cold  
Don't care nothing bout your soul  
That you share with your own ones

There's a stranger  
And he's standing at your door  
Might be your best friend, might be your brother  
You may never know

I'm going back  
Going back to my own ones  
Come back to talk  
Talk a while with my own ones  
'cause the world is so cold  
Don't care nothing 'bout your soul  
You share with your own ones

Oh won't you stay  
One more day with your own ones  
Don't rush away  
Rush away from your own ones  
This old world is so cold,  
Don't care nothing for your soul  
You share with your own ones

If you are singing a song with your group which you are particularly enjoying and would like to share it with other singing groups, we'd love to hear about it for future editions of Sing It, or to include on the CMVic blog, coming soon. Write and tell us about it:  
[info@cmvic.org.au](mailto:info@cmvic.org.au)





## East Gippsland Sings

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**East Gippsland Sings – A Celebration of Community Voices was held in Bairnsdale over the weekend of May 23 - 25 and organised and presented by the Alley Cats Community Choir. Below is a reflection of the weekend by Hilary Strip, together with some beautiful photographs of the event, courtesy photographer Lisa Roberts <http://lisarobertsmedia.com/> and the Alley Cats Community Choir Facebook page. Big thanks to Hilary for sending this in to us at a very busy time and belated birthday greetings!**

“Our weekend was great. The schools day went really well, and the kids had a fab time. We had workshops with Padma Newsome, who is quite an avant-garde modern composer...the first workshop was a little tricky, trying to understand what he was after, so we had a reprise during the Saturday night concert, so that by Sunday's full all-choirs concert there was quite a strong core of people who knew what he was doing, and everyone else caught on really well.

Other Saturday workshops were Sing your Body Electric (Alexander Technique), Family Percussion, Children's Singing, the Art of Singing (by opera diva Gloden Mercer) and the Delight of Singing, taught by Glenda and John Hoffman.

The overall response was really grateful, positive, encouraging and with some really useful suggestions for details which would help next year.

Local Arty group (f)route catered for brunch on the Saturday, and we had a huge cook-up the previous weekend to cater for suppers and afternoon teas. All the food was very well received.





**Celebrating Community Voices: Massed Choir at the East Gippsland Sings Community Concert**



**Mallacoota Community Choir sing at East Gippsland Sings Community Concert**

We are bursting at the seams in the current venue though, so will need to search for a suitable alternative...or build one(!).. We have some diverse talents among us, including a professional photographer: Lisa from our choir took some wonderful photos, as did (f)route, and they're on the Alley Cats Community Choir facebook page...have to get the hang of that, too!

So we are all tired but happy, and the \$\$ turned out well, given that we only received half the funding money we had applied for. Thanks so much for your interest and support!"

Photos from <http://lisarobertsmedia.com>

## Introducing CARLIE MILLS: Circle Singing & Vocal PLAY

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### **Based on the work of Bobby McFerrin & Rhiannon. (USA).**

Carlie Mills is a Vocalist & Voice Coach, Ensemble Director, Community Choir Leader, Teacher & Facilitator who has recently returned to Melbourne after 16 months in the USA and Canada, where she trained with International Vocal Virtuoso,

Bobby McFerrin and his contemporaries, including Master Teacher & Improviser, Rhiannon (an original member of McFerrin's Voicestra ensemble), and a host of other music professionals, teachers and performers.

She trained in the Circle Songs methodology – working with both community & professional groups creating, supporting and conducting spontaneous, improvised vocal music; And completed an 8 -month course entitled “All the Way In” in The Vocal River work - for Advanced Vocal improvisation, spontaneous composition, songwriting, conducting and facilitation – again for both community and professional vocal & performance groups.

She was a member of the Fort Washington Collegiate Gospel Choir in Upper Manhattan, and was a performer/member of The Manhattan Improv Collective, based in Chelsea, NYC, where she frequently facilitated the groups' weekly explorations and rehearsals.

Carlie also had the opportunity to work and train with David Worm of SoVoSo & WeBe3, & leader of the monthly Circle Song Sessions in

Oakland, CA, (Vocal Percussion & facilitation); Christiane Karam & Joey Blake (Faculty at Berklee College of Music, Boston); Dr. Barry Harris, (NYC Jazz legend); Judi Donaghy-Vinar- (McNally Smith College of Music) and Roger Treece (LA based Conductor & Grammy Nominated Vocal Arranger), among many other talented human beings.

Fully inspired and deeply passionate about these experiences, Carlie now brings this positive, uplifting and empowering approach to exploring the possibilities of the human voice to share with singers, & “non-singers”, singing leaders, vocal groups, choirs and musicians of all kinds.

Beware: This stuff gets addictive!!!

“It would be a pleasure to meet and work with vocal groups, singers and singing leaders from around Melbourne and Victoria. I am super inspired and very much wanting to share this beautiful work with as many voices as possible back here in Australia”.

For more information & enquiries, or to organise a workshop or master class for your community choir or vocal group, or for a specific group of singers and/or singing leaders in Melbourne & across Victoria, Carlie can be contacted at: [carlie@circlesingingmelb.com](mailto:carlie@circlesingingmelb.com), or on 0426 426 183.

In the Interim, here are some upcoming dates you may be interested in:

School of Living Music, 53 Little Baille St, North Melbourne.

- SUNDAY SESSIONS: Practice Circle - Sunday afternoons, 2.30pm-4.15pm,
- Northcote Uniting Church, 251 High Street, Northcote.
- More Weekly sessions to commence again in Term 3 – From week beginning 15th July.





