

# OSTINATO

WANGARATTA INC.

A0045967V

## NEWS LETTER

MAY, 2005

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*It has been heard .....*

*"Wearing headphones for an hour will increase the bacteria in your ear by 700 times."*

*"Mozart wrote 'Twinkle twinkle little star' when he was 5 years old."*

*"Ever hear the one about the tenor who was so off-key that even the other tenors could tell?"*

*Person 1: "It must be terrible for an opera singer to realize that he can never sing again."*

*Person 2: "Yes but it's much more terrible if he doesn't realize it."*

<b>We now have our own Post Office Box - Number 415.</b> All mail to be now addressed to this number.	<b>Performance Uniforms -</b> <i>Single colour tops - NO WHITE TOPS!</i> <i>Black trousers.</i> Later we may have badges made up with the new Logo for us to wear at performances.
<b>Sunday 12 June 05 Boggy Creek Luncheon.</b> Performance may begin at 12.30-pm. Directions to get there and details will be given out soon.	<b>LOGO:</b> We should have the design of our Logo finalized soon. A few alterations needed to be done to samples that had been given to us for consideration.
<b>Friday 17 June 05 Stitched Up Festival.</b> Performance at the aerodrome, 6.30pm -- 8.00pm, Singing about 7.00pm for 15 minutes.	<b>Stands:-</b> are not going to be purchased at this stage. This will be kept on the "back burner" until performing numbers average higher. (At the moment only 30). Stands create a lot of work
<b>Sunday 19 June 05 Cathedral Concert.</b> 2.00pm - 4.00pm. Jan Wagner to accompany us. Flute ensemble to play for 10-15 mins at the start of 2 <sup>nd</sup> part of program. BE AT THE CATHEDRAL BY 1.00pm.	<b>Future Concert:-</b> We plan for another concert at St John's Hall perhaps in the 3 <sup>rd</sup> week of September or 2 <sup>nd</sup> week of October.

### NEW MUSIC BOOKS

The budget has been revised to allow for the purchase of a good range of music books for our Library.  
Eg. *In the Mood*; *A Century of Song* - Irving Berlin; *Classic Pop Ballads* - Faber Young Voices;  
*Invitation to the Part Song* - Steiner & Bell; *Away from the Roll of the Sea*; *Songs of the Hebrides*.

## History of Music Education in Australia .....continued...(1900's)

With the devolution of administration of state education from the central departmental authority to regions and then to the local school level during the 1980's, most states have dispensed with supervisors and a centrally-administered music teaching staff. The current situation is that responsibility for music teaching in state primary schools is either with generalist teachers or "on-staff" specialists, and in secondary schools, with "on-staff" specialist teachers. Instrumental teaching at the secondary level is generally provided by visiting teachers assigned to a group of schools.

Classroom music teaching methods:- From about 1920 the music curriculum expanded greatly. The introduction of gramophones to schools in the 1920's ushered in the music appreciation movement. By the 1930's, music appreciation programs were being broadcast by the ABC and its precursors by the Melbourne musician Dr E A Floyd. Another important impetus to the music appreciation movement was the inauguration of schools' concerts at the Melbourne Town Hall by the conductor Bernard Heinze in 1929.

Next followed "Music through Movement" which was based on Dalcroze eurhythmics. Heather Gell (1896-1988) promoted Dalcroze in Adelaide before moving to Sydney to present a series of weekly national broadcasts to schools on ABC radio from 1938. The "music through movement" continues to have an important role in the school music curriculum and is promoted through Dalcroze Societies in New South Wales, Victoria and South Australia.

Percussion bands were introduced to primary music classrooms from the 1920's and later, following the introduction of recorder playing to English schools by Arnold Dolmetsch, recorder groups were established in Australian schools from 1940's. However, it was not until the 1960's that classroom instrumental music and creative music making became more firmly established with the Orff-Schulwerk approach. Keith Smith introduced Orff-Schulwerk to Queensland schools from where it spread to other states. John Morris initially in Victoria and later in Tasmania also promoted the method. There are Orff- Schulwerk Associations in most states.

Another significant influence on school music was the Kodaly method which was introduced to Australia by Deanna Hoermann who established a highly successful "Kodaly Pilot Project" under the auspices of the NSW Department of Education in the West Metropolitan Region of Sydney in 1971. The Kodaly method has now become well established throughout Australia as the "Developmental Music Program" which Hoermann has, with various collaborators, adapted to suit the Australian cultural context. The Kodaly Music Education Institute of Australia, established in 1973, has branches in most states and promotes the method through professional development activities for teachers.

As a result of a decision by the Australian Education Council in 1989, a national curriculum for Australian schools was developed and finally published by the Curriculum Corporation in 1994. Music is included as one of six subject strands within the National Arts curriculum, thereby establishing it as an integral component in the general education of young people in Australia. Most state education authorities have developed their own music curriculum frameworks based on the music "statement" and "profiles" included in the National Arts Curriculum.

*Education.deakin.edu.au/music\_ed/history*

(Our Conductor, Ruth Hill-Noble, may be kind enough to answer any special questions on this subject. You will have to try her out.)

*Q: "Mum, why do you always stand by the window when I practice for my singing lessons?"*

*A: "I don't want the neighbours to think I'm employing corporal punishment dear."*