

NEWSLETTER

MAY 2007

Newsletter Editor: Janet Wigg ph. 5722 9814
President: Joan Huggan ph. 5721 3639

Joan Huggan, our President, thanked all who have returned to be on the committee. Jobs have been spread around so no one is burdened with too big a task.

Ruth Hill is our Director, Joan Huggan our President, Patrick Ward – Vice President, Agnes Kendall & Carmel Carmody share the task of Secretary, Treasurer is Glenda Burke, Assistant Treasurer – Irene Niederegger, Publicity – Helen Dwyer with computer assistance from David Pearse, Music Librarian – Anne Bittner, Newsletter – Janet Wigg, Concert Manager – Joan Huggan. Committee members without defined tasks as yet are Bronwyn Pearse (who assists with the music & jobs when requested) & Leo Maguire who assists with all sorts of things!

Section Leaders are:- Bass – Neil McPherson, Tenor – John van Riet, Alto – Irene Niederegger, Soprano – Helen van Riet. Historian is Ann van Rooyen.

THANK YOU EVELYN CANAVAN

"THE CORNERSTONE OF OUR FOUNDATION"

Evelyn has officially resigned from our committee.

*She will remain a member of our choir,
coming along to sing with us when she feels well enough.*

Evelyn had done a lot of hard work with the establishment of our choir.

*Her meticulous effort created the documentation of our regulations,
Constitution and Treasurer's set-up.*

"We look forward to seeing your happy face with us again in due time Evelyn!"

SENIOR CITIZENS CONCERT IS WEDNESDAY 30 MAY 2007

AT TARA COURT, ST PATRICK'S, 2.00 pm. Approx. 25 have made themselves available to perform.

REHEARSAL FOR THIS, IS TUESDAY, 22 MAY AT 6.30 pm AT ST JOHN'S HALL.

UNIFORM for concerts is a plain bright coloured top with black bottoms (pants or skirt).

BLACK FOLDER to hold all music.

JUNE CONCERT titled "*OSTINATO'S WINTER CONCERT*" is on **SUNDAY, 24 JUNE 2007** -

AT THE HOLY TRINITY CATHEDRAL, 2.30 pm.

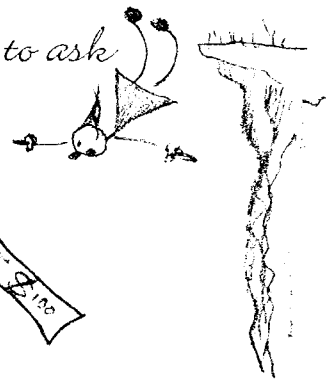
EARLY REHEARSAL !! (please take note) is **TUESDAY, 5 JUNE, 7.30 pm – AT THE CATHEDRAL.**

Tickets are \$10. Section Leaders will deal these out & assist Treasurer with collection of moneys and left-over tickets.

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If you threw a viola player and a soprano off a cliff - which one would hit the ground first?

The viola player - the soprano would have to stop half way down to ask directions.



What is the difference between a soprano and a terrorist?

You can negotiate with a terrorist.

How do you tell if a bass is actually dead?



Hold out a cheque (but don't be fooled: a slight, residual spasmodic clutching action may occur even hours after death has occurred).

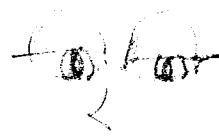
Where is a tenor's resonance?

Where his brain should be.



What is the definition of an alto?

A Soprano who can sight read.



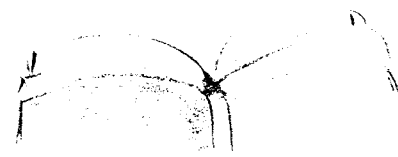
Definitions:-

Treble - "women ain't nothin' but"

Clef - what you try never to fall off, of.

Major Scale - what you say after chasing wild game up a mountain "Damn! That was a major scale!"

Audition - the act of putting oneself under extreme duress to satisfy the sadistic intentions of someone who has already made up his mind.



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NOTES TAKEN FROM "JAMES GALWAY'S MUSIC IN TIME", written by William Mann, 1982.

The first songs were a sing-song poetry whose words and meaning affected the shape and contour of sung melody. Man's first songs were celebratory, paeans to superior divinities, chronicles of past achievement, prayers or exhortations. Music in early times, was a form of magic, inducing trance-like concentration with the listener.



It soon became apparent that music had greater powers, & could be used as active propaganda to inspire a whole tribe, perhaps to bravery in war, and not simply revered as a magical adjunct to sacred rites. A French cave carving, 28,000 years old – “Venus of Laussel”, from Perigord France, represents a woman who appears to be playing on an animal horn, probably that of a bison.

THE RISING SCALE:

Origins of music are guessed at. In young children, song is suggested before speech. Varied pitch and the articulation of vowels & consonants happen later. The organisation of sung music into scales five or seven notes (or more), must have taken centuries to evolve.

The five-note *pentatonic scale*, was current in the pre-history of music, and has remained predominant to this day among many Third World peoples. European music, is predominantly based on the seven-note *heptatonic scale* which has been traced back to 3,000 BC.

RHYTHMS OF LIFE – MAGIC & MATHEMATICS:

At least as important as pitches and scales, is rhythm, the impulsive and varied inner life within the consistent beat, or metre, of the melody. (A known tune can be identified from tapping of its rhythm and metre). Primitive man learned rhythm from the elements. He heard the percussion of nature – the tide lapping regularly on the shore, the breeze in the branches.

In the late 20th Century we must distinguish between regular “straight” rhythms (as in most classical music) and “bent” rhythms in which the beats are unequal. “Bent” rhythms are a distinctive feature of rock music, jazz and most traditional black music, as well as much sophisticated white European music in the Baroque 18th Century.

Rhythm is a basic human activity – sometimes we move our bodies regularly, sometimes in a more diversified, but still phased rhythm, a longer beat followed by a shorter one, more apt to informal dancing. This is my distinction between “straight” and “bent” rhythms, which form the basic difference between classical and popular music – differences which existed centuries ago, perhaps since the dawn of music.

THE MUSICAL THEORIES OF PYTHAGORAS:

540 BC Pythagoras believed that the theory of numbers could explain much of the universe. Each of the planets, he averred, gave forth a distinct musical note while spinning – the music of the spheres – and these notes together formed a scale.

He ultimately evolved and defined a precise mathematical relationship of the notes of the scale to each other. First came the principle of the octave, discovered by cutting a plucked string in half (expressed in the ratio 2:1). The interval of the Fifth (C to G on the piano, and expressed as 3:2) gave the scale its “dominant” note; it is a sound that predominates in plainsong, and is much used in music for brass instruments. A slightly smaller interval, 4:3 (C to F on the piano) was the Fourth – also deemed very important. Musicians know it as the subdominant. 3,000 years later, it is still common to harmonise almost any tune with the “three chord trick” using just the chords of the 3 most important notes laid down by Pythagoras:- tonic (keynote), dominant, & subdominant.

He demonstrated the musical scale upon a set of graduated bells.

----- Continued next newsletter with “VIBRATIONS AND PAGAN RITES”.