

The central newsletter of The United Music Teachers of NSW Inc.

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## Central Diary

### **Sunday 22nd May Performance Day,** 2pm (Non-competitive)

Pitt St Uniting Church at 264 Pitt st,  
Sydney. Please contact Fotini  
Stavridis on 95589023 or email  
[fotms@bigpond.com](mailto:fotms@bigpond.com) or Mariamma  
Mitchell on 9557 1310 or  
[jmitchell2042@bigpond.com](mailto:jmitchell2042@bigpond.com)

### **Sunday 19th June** **Finals of UMT Awards, 12noon and** **Roger Woodward Awards, 2.15pm** **Adjucator Sabine Maddern**

East Killara Uniting Church  
Cnr Wentworth and Fairbairn Avenues

### **Sunday 31<sup>st</sup> July**

#### **President's Award, 4pm**

East Killara Uniting Church For  
students 19 and over.

### **Sunday 14<sup>th</sup> August**

#### **Master Class, 2pm** **with Bernadette Harvey**

East Killara Uniting Church  
Registration with Felicity Martin on  
93574203

## **A Word from the President**

Dear Members,

I would like to extend a special  
welcome to our new members and  
thank all members for their  
enthusiastic participation over the past  
year. We began the 2016 programme  
with a Jazz Improvisation Workshop in  
January presented by NZ pianist Bill  
Martin. In February we listened to  
Michael Griffin's enlightening and  
motivational talk on "Strategies for  
Musical Success".

On 22nd May we will present  
Performance Day at Pitt St Uniting  
Church. This year the event will be  
divided into 2 sections, one especially  
for ensembles and the other for  
soloists. We are fortunate to have Dr  
Mariamma Mitchell who will provide  
feedback on the ensemble  
performances. She will address such  
issues as what skills are needed in  
addition to being able to play one's  
own part well, and how one can  
develop these skills in practice at  
home. Mariamma has had extensive  
experience as an accompanist and  
ensemble performer.

In June on Sunday the 19<sup>th</sup> the UMT and Roger Woodward Award Finals will be held. These are competitions with a total of up to \$1500 in prize money across a number of awards. Sabine Maddern who is head of music at Frensham School will be our adjudicator for both events. She is skilled in assessing musicians across all instruments. She has studied extensively in Germany and is an AMEB examiner. Please have the confidence to enter your students, as we will be looking for the most musical performances and not necessarily the most advanced.

Another important event to be held on Sunday 31<sup>st</sup> July will be the President's Award for students 19 years and over. Two contrasting works should be presented by those at 7<sup>th</sup> Grade and above. In the past this event has not attracted wide participation, so please start thinking about which of your students might be suitable and encourage them to take part.

This year we have decided to open the Master Class, formerly a North Shore Branch event, to all members of UMT. There will be about 6 places available in total. Bernadette Harvey will conduct the Master Class, focusing on no specific style or period, so you may choose your own repertoire. More details will follow, but if you have an interest please contact me as soon as possible as places are limited. It will be held on Sunday 14<sup>th</sup> August, but early entries will give us an idea of how to proceed.

In closing I would like to thank our new committee for its work over the past year.

Below you will see an interesting article by Dr Margaret McMurtry, our Secretary, who loves to sing, entitled "Let's Sing".

Felicity Martin

### ***Let's Sing!***

(By Margaret McMurtry)

Thomas is born. He cries, and he listens. Already he has made his first steps towards singing. In no time, he is experimenting with sound and obviously enjoying it!

If he is exposed to children's songs (in many cases, he is!), then he learns to use pitch at will, he learns to use rhythms, if he forgets what happens next, then he improvises. All this is a natural development, and all this brings happiness.

Edwin Gordon (1) contends that a child's musical aptitude is greatest at birth and steadily decreases, fluctuating according to the child's musical environment until he is nine, when it stabilises. As a child develops he acquires a listening vocabulary, and a singing and moving vocabulary.

Gordon is not alone in the belief that inner hearing (audiation) is the key to musical literacy. He believes that when a child is able to sing in the audiation range (D above middle C to A, a perfect fifth above) he is ready for formal tonal instruction.

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1 Gordon, E. E. (1989). Learning sequences in music: Skill, content and patterns. Chicago: G.I.A, Publications.

This notion of sound before sight was used by John Curwen in the nineteenth century. He taught singers to recognise the patterns of the tonic, dominant, and subdominant chords before allowing them to study notation. Kodaly taught that singing is the best way to develop concepts of tonality. Jaques-Dalcroze combined the speaking and singing voice to teach tonality aurally, and Orff insisted that students walk the beat and sing in tune well before introducing instrumental study(2).

By now, you can see the need for every child to sing, no matter what instrument they learn.....and we've hardly touched the reasons why, or the material that educators have written for this transition.

So, what about the teachers?

They also have to sing!

Here is a teaching procedure for instruction in inner hearing you may like to try:

- Imagine the music
- Listen to what you imagine
- Play what you heard in your imagination
- Listen critically to what you are playing
- Are you playing what you imagine?(3)

## The United Music Teachers Awards

**Finals:** 12 noon, Sunday 19th June 2016

**East Killara Uniting Church  
(Fairbairn Ave)**

Door entry: \$5 including performers

***Awards:** Up to seven successful performers are each awarded a United Music Teachers' Award certificate together with a cheque for \$70. In addition, there is a special Musicianship Award of \$70 for the most musical performance.*

**Contact your Group Representative about preliminary auditions**

### **Rules of Awards**

1. Pianists and other instrumentalists should be 14 years or under at 19th June 2016.
2. Singers should be 21 years or under.
3. Each performer or group of performers should perform one or two works with a maximum of 6 minutes and a minimum of 3 minutes of performance time. Please do not perform repeats (but *da capo* returns are obligatory).
4. **Winners of UMT Awards from previous years may not compete again.**

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2 Dettwiler, P. (1989). Developing aural skills through vocal warm-ups: historical overview of pedagogical approaches and applications for choral directors. *The Choral Journal*, 30, 13-15.

3 Auken, R. & Larson, P. (1988). Teaching inner hearing. *American Music Teacher*, 37(5), 17-18.

# Roger Woodward Awards

**Finals:** 2.15pm, Sunday 19th June  
2016 East Killara Uniting Church  
cnr Wentworth and Fairbairn Avenues  
Audience entry: \$10, Children under  
12: \$5 Families: \$20

## *Awards*

- *One main award covering all categories of piano, vocal and instrumental..... \$400*
- *Fine Music FM Award of 1 hr recording session ( up to 45 minutes of material) worth \$300*
- *Best performance of a Baroque work. \$100*
- *Encouragement Awards of up to \$400 in total.*  
***Please note that these awards may be varied at the adjudicator's discretion.***

## **Rules of competition**

1. Two works are to be presented, with a strong contrast in period, mood and style.
2. An advanced standard of performance is required
3. Total performance time should not exceed 12 minutes.
4. Pianists and other instrumentalists should be 18 years or under at 19th June 2016.
5. There is no age restriction for singers.
6. Pianists and singers must perform from memory. For instrumentalists, memory is encouraged, but optional.

5. **No winner of Roger Woodward Award of over \$300 from previous years may enter again.**
7. Those currently holding music scholarships of \$5000 or more are ineligible.
8. If the adjudicators feel that the standard is not high enough, they may withhold an award.
9. All decisions of the adjudicators are **final**.

## **Preliminary Auditions**

Entrants will audition in their own area, where 3 entries will be chosen to proceed to the finals. **There is an entry fee of \$10, which will be paid at the time of this audition.**  
**For information about the auditions in your area, contact your Group Representative.**

## **Group representatives only!**

For both the Roger Woodward Scholarships and the UMT Awards, please give full details of entries:

- Name of Group with contact phone number
- Name of performer(s) including accompanists • Category (Piano/Instrument/Voice)
- Contact phone number of performer • Title and composer of each item(s) • Timed duration of performance(s)

Please make sure that teachers are financial members of UMT before auditioning students.  
Entries for the finals must be received by Monday 13th June. **LATE ENTRIES WILL NOT BE ACCEPTED!**

For Roger Woodward Scholarships:  
Group Representatives please send entries (with fees) to: Felicity Martin, 301/357 Glenmore Rd, Paddington 2021. Phone 9357 4203

For UMT Awards:

Group representatives please send entries to: Margaret McMurtry, 22 Kenneth St, Baulkham Hills. Phone 9639 7331

### **UMT Committee Members**

Felicity Martin (President) 9357 4203

Sheila Warby(Vice-President) 9144 3958

Yiennur Lisa (Treasurer) 9894 7946

Margaret McMurtry (Secretary) 9639 7331

Cara Burrell (Publicity Officer) 0404911709

### **Regional Representatives**

City and Inner Suburbs: Mariamma Mitchell

9519 9289

South West Fotini Stavridis: 9558 9023

North Western Margaret McMurtry:

9639 7331