

1988



The 2018 National Conference
and **30th Anniversary Celebration**
of The Australian National Association of Teachers of Singing

R3S@NATE

CONFERENCE PROGRAMME

October 4-7

Fairmont Resort LEURA
The Blue Mountains NSW

2018

A WARM WELCOME



Welcome to the beautiful Blue Mountains! And welcome also to the 2018 ANATS National Conference, Resonate. Inside, you will find details of a program that is filled to the brim with presentations, masterclasses, workshops and special events.

ANATS received a record number of presentation submissions for this conference, which is an exciting reflection on the increase in research activity taking place by you, our members. How gratifying that as a nation and as an association, we contribute so actively in this sphere. I think you will find yourselves spoilt for choice over the next few days!

As this year marks the 30th Anniversary of ANATS, it seems fitting to reflect on the reasoning put forward at that first meeting in Bathurst, in support of a National Singing Teachers' Association:

That an association would be a valuable forum where people could learn, discuss, talk and no longer feel as though they worked in isolation (ANZATS, May 1988).

Shoulder pads may have come and gone but this reasoning still remains at the heart of all ANATS activities, and I thank you for recognising this through your attendance and participation this weekend. Please enjoy your time here at Resonate – disseminating new information, reconnecting with friends, making new acquaintances and reflecting on ways to extend your own practice. I look forward to saying hello over a cup of tea!

Shelli Hulcombe

National President, ANATS Ltd



CONFERENCE SUB-COMMITTEE

Diane Hughes, Shelli Hulcombe, Belinda Lemon-McMahon, Amelia Nell, Liz Pascoe, Veronica Stewart-Monro and Christina Wilson

CONTACT US
throughout the conference on
0435 300 070

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CONFERENCE PROGRAMME

DAY 1 - THURSDAY 4th October, 2018

BALLROOM FOYER

3:30pm - **REGISTRATION**

5:30pm-8:00pm

WELCOME RECEPTION - Drinks and Canapés / Light Dinner

Welcome To Country

Official Conference Opening by Trish Doyle MP (Member of Parliament for the Blue Mountains)

Welcome to the Blue Mountains by Michael Sperling (Executive Officer at Blue Mountains Accommodation & Tourism Association)

Live performances by local Blue Mountains performers, Wagana Aboriginal Dancers and Vocalocity



DAY 2 - FRIDAY 5th October, 2018

8:15am-8:45am - **WARM-UP SESSION - Inner Voice: Meditation, chant and creative visualisation**
with Veronica Stewart-Monro - BALLROOM FOYER

8:30am - **REGISTRATION** - BALLROOM FOYER

BALLROOM (BLAXLAND/LAWSON)

9:00am-9:15am

Welcome - Shelli Hulcombe, *ANATS President*

9:15am-10:30am

What does it mean to sing? - Brian Gill, *KEYNOTE*

10:30am-11:00am - **MORNING TEA** - BALLROOM FOYER

11:00am-11:15am

Wordsong - Diane Hughes

11:15am-12:30pm

What does it mean to teach? - David Sisco, *KEYNOTE*

12:30pm-1:30pm - **LUNCH** - JAMISONS

BALLROOM

1:30pm-3:00pm

Singing and teaching across styles *Panel*

Brian Gill and David Sisco

Shelli Hulcombe (*Chair*)

PIONEERS

1:30pm-3:00pm

Building resilience: Vocal health and care *Panel*

Irene Bartlett, Diane Hughes, Dan Robinson,

Samantha U'Ren, *Belinda Lemon-McMahon (Chair)*

3:00pm-3:30pm - **AFTERNOON TEA** - BALLROOM FOYER

3:30pm-5:00pm

What is voice science and why is it relevant?

Brian Gill *KEYNOTE*

3:30pm-5:00pm

Moving forward: Creative industries and expectations *Panel*

Christine Douglas, Scott Harrison, Alan Hicks,

Veronica Stewart-Monro, *Diane Hughes (Chair)*

LEURA GOLF CLUB

(adjacent to The Fairmont)

5:15pm-7:00pm - **SPECIAL INTEREST GROUPS**

Classical | Contemporary | Music Theatre | Research | Young Voice | Ageing Voice

ALL WELCOME - Come to mix and mingle and discuss your interests with colleagues!

DAY 3 - SATURDAY 6th October, 2018

8:15am-8:45am - **WARM-UP SESSION: Using principles of Alexander Technique in a playful way** - with Dave Carr (BALLROOM FOYER)

AUDITORIUM	TAVERN	PIONEERS	PHILLIP
9:00am-10:30am Contemporary Masterclass Brian Gill	9:00am-10:30am Art Song Masterclass David Sisco	9:00am-9:30am <i>Paper</i> Vocal identity: Narratives to neurons Belinda Lemon Mc-Mahon	9:00am-9:30am <i>Paper</i> Singing teachers and the development of young voices Kelly Pecina
		9:30am-10:00am <i>Paper</i> "What do you do at the start of a lesson?" - The voice teacher's approach in Australia Heather Fletcher, Prof Jane Davidson, Dr Amanda Krause	9:30am-10:00am <i>Paper</i> The adolescent female singer: What pedagogy is best for her voice? Wendy Rolls
		10:00am-10:30am <i>Paper</i> International perspectives on Musical Theatre training Scott Harrison, Jessica O'Bryan	10:00am-10:30am <i>Paper</i> Female adolescent voice and repertoire Christina Gronborg

10:30am-11:00am - **MORNING TEA** - BALLROOM FOYER

11:00am-12:30pm Contemporary Masterclass Brian Gill	11:00am-12:30pm Characterisation in Song Masterclass David Sisco	11:00am-11:45am <i>Workshop</i> Beyond the studio: The influence of group singing in young lives Amelia Nell	11:00am-11:30am <i>Paper</i> 'Magpie Memories', A looper opera in development - Heather Keens
		11:45am-12:30pm <i>Workshop</i> The role of gesture and body-movement in the teaching and learning of singing. An overview Julia Nafisi	11:30am-12:00pm <i>Paper</i> What truly resonates: Using songwriting to help young singers Helen Perris
			12:00pm-12:30pm <i>Paper</i> Exploring interactivity in lessons with voice and video Catrina Seiffert

12:30pm-1:30pm - **LUNCH** - JAMISONS

1:30pm-3:00pm Addressing the elephant in the room: Belting <i>Panel</i> Brian Gill, David Sisco, Irene Bartlett, Daniel Robinson, <i>Debbie Phyland (Chair)</i>	1:30pm-2:15pm <i>Workshop</i> Recital busy-ness: Strategies and tools for successful student recitals and showcases Veronica Stewart-Monro	1:30pm-2:15pm <i>Workshop</i> Performance anxiety: How can we help? Sarah Marshall	1:30pm-2:00pm <i>Paper</i> Profiling the 21st century pre-adolescent voice teacher Marisa Lee Naismith
	2:15pm-3:00pm <i>Workshop</i> Learning together - encouraging independent learning through student teacher collaboration Shelli Hulcombe	2:15pm-3:00pm <i>Workshop</i> VCM - Vocalist as Complete Musician - Utilising Tetrachords Chris McNulty	2:00pm-2:30pm <i>Paper</i> Square pegs, round holes: the placement of adolescent boys' voices into SATB repertoire Marie Van Gend, Nathan Scott
			2:30pm-3:00pm <i>Paper</i> Young male voices in transition Theresa Rayner

3:00pm-3:30pm - **AFTERNOON TEA** - BALLROOM FOYER

3:30pm-5:00pm Musical Theatre Masterclass David Sisco	3:30pm-5:00pm Classical Masterclass Brian Gill	3:30pm-4:15pm <i>Workshop</i> Learning and teaching songs by Peter Sculthorpe (1929-2014) Cathy Aggett	3:30pm-4:00pm <i>Paper</i> Stop the world; I've lost my voice: A study of vocal remedies used by singers Samantha U'Ren and Cecilia Pemberton
		4:15pm-5:00pm <i>Workshop</i> The power of Cabaret Kim Spargo	4:00pm-4:30pm <i>Paper</i> Teaching vocal technique to choral singers - Lynne Murray
			4:30pm-5:00pm <i>Paper</i> Singing for life - The aging singer Suzanne Stewart

5:00pm-5:30pm **30 years young!** PIONEERS

8:30am - REGISTRATION - BALLROOM FOYER

BLIGH	NORMAN LINDSAY
9:00am-9:30am <i>Paper</i> Towards an effective method for improved tonal variety in Contemporary Commercial Music vocal performance Sue Carson	9:00am-9:30am <i>Paper</i> Lost in translation: The impact of registration terminology on vocal crossover training Evelyn Stephan
9:30am-10:00am <i>Paper</i> "Hear me out": Motivating factors in the creative processes of the contemporary singer-songwriter Veronica Stewart-Monro	9:30am-10:00am <i>Paper</i> Registration terminology in Contemporary Commercial Music: Pedagogical practices in Australian voice education Jo Fabro
10:00am-10:30am <i>Paper</i> The influence of the increased output of New Zealand poetry on New Zealand vocal music Judy Bellingham	10:00am-10:30am <i>Paper</i> The missing link: Bridging the gap between Primal Sound theory and responsible application in teaching extended vocal technique more in the extreme Anita Marie Martin

10:30am-11:00am - MORNING TEA - BALLROOM FOYER

	11:00am-11:30am <i>Paper</i> The songs sung by my third great grandmother, an Australian immigrant in the late 1870's Karen Lonsdale
	11:30am-12:00pm <i>Paper</i> Auditioning for Musical Theatre in Australia - A guide for teachers and students Jennifer Peers
	12:00pm-12:30pm <i>Paper</i> The impact of tertiary musical theatre study on the psychological wellbeing of its students Joel Curtis

12:30pm-1:30pm - LUNCH - JAMISONS

1:30pm-2:00pm <i>Paper</i> Contemporary singing and the singing self Diane Hughes	1:30pm-2:00pm <i>Paper</i> Science meets Bel Canto: The influence of Manuel Garcia II on the teachings of Pauline Garcia Viardot Linda Barcan
2:00pm-2:30pm <i>Paper</i> Contemporary Commercial Music (CCM) vocal pedagogy: A matter of style! Marisa Lee Naismith	2:00pm-2:30pm <i>Paper</i> Unpacking the vocalise for the 21st century singing studio Ireni Utley
	2:30pm-3:00pm <i>Paper</i> German Lieder in Modern Australia. Practice and perception. Julia Nafisi

3:00pm-3:30pm - AFTERNOON TEA - BALLROOM FOYER

3:30pm-4:00pm <i>Paper</i> Singing: The brain/voice connection Irene Bartlett	
4:00pm-4:30pm <i>Paper</i> Voice science, neuroplasticity and ways of learning Diane Hughes and Belinda Lemon-McMahon	4:00pm-4:30pm <i>Paper</i> Introducing music dramatic improvisation: A multifaceted discipline Christina Gronborg
4:30pm-5:00pm <i>Paper</i> Kinaesthetic awareness in and for singing Diane Hughes and Daniel Robinson	4:30pm-5:00pm <i>Paper</i> Investigating performance career making and career transition through the lens of Australia's elite Classical singers Kathleen Connell

6:30pm onwards **Masquerade Ball** TAVERN & MARQUEE



Celebrating the people who've helped shaped our association since the beginning.

5:00pm-5:30pm in PIONEERS



ANATS 30th Anniversary Celebration

MASQUERADE BALL



Live Entertainment

Renowned harpist, Martyn Cook and a professional DJ for after-dinner dancing!

Three-Course Dinner with drinks included!

Photo Booth Fun!

DAY 4 - SUNDAY 7th October, 2018

8:15am-8:45am - **VOCAL WARM-UP SESSION** with Marisa Lee Naismith - BALLROOM FOYER

BALLROOM	PIONEERS	MISTYS
9:00am-10:30am Musical Theatre - then and now - David Sisco, <i>KEYNOTE</i>	9:00am-10:30am - <i>Panel</i> New horizons: Research and Publishing Brian Gill, Scott Harrison, Helen Mitchell, Julia Nafisi, Kelly Pecina, <i>Diane Hughes (Chair)</i>	9:00am-10:30am - <i>Panel</i> A voice forever: Ageing voice John Lander, Sue Oakes, Samantha U'Ren, <i>Leslie Martin (Chair)</i>

10:30am-11:00am - **MORNING TEA** - BALLROOM FOYER

	<i>DURING MORNING TEA</i> 10:30am-11:00am <i>Paper</i> What the Fach is happening? Timbre identity and redefining classification of singers Jacqueline Ward	
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BALLROOM

11:00am-12:30pm
Recording! - All delegates with Ben Nash

12:30am-1:30am - **LUNCH** - JAMISONS

BALLROOM	PIONEERS	MISTYS
1:30pm-3:00pm <i>Panel</i> Significance, inspiration and currency: The Classical voice Brian Gill, Margaret Schindler, David Sisco, Ireni Utley, Christina Wilson <i>Shelli Hulcombe (Chair)</i>	1:30pm-2:15pm <i>Workshop</i> Amplification for singers Ben Nash and Heather Keens	1:30pm-3:00pm <i>Panel</i> Independent studio practice in Australia Kathleen Connell, Veronica Stewart-Monro, Kim Spargo, <i>Emma Wilson (Chair)</i>
	2:15pm-3:00pm <i>Workshop</i> Life as a YouTube singing teacher: The good, the bad and the busy Daniel Robinson	

3:00pm-3:30pm - **AFTERNOON TEA** - BALLROOM FOYER

BALLROOM

3:30pm-4:30pm
Looking Back, Moving Forward
Brian Gill, David Sisco and Shelli Hulcombe

The principal objectives for which ANATS Limited has been established are:

- To encourage the highest standards in the art of singing and the teaching of singing
- To promote voice education and research at all levels
- To provide opportunities for members to meet together regularly at national, state, territory or region levels
- To provide regular communication to Members

ANATS is the Australian National Association of Teachers of Singing Limited.

ANATS is a professional association dedicated to serving all those who teach singing in Australia.

ANATS was established to encourage the highest standards in the art of both singing and the teaching of singing.

ANATS promotes vocal education and research in all genres and at all levels, both for the enrichment of the general public and for the professional development, advancement and interest of both singers and teachers.

ANATS maintains a register of teachers of singing who qualify for membership under the terms of the association's constitution.

ANATS presents workshops, conferences and other forums for members to meet together regularly on a national, state, territory and/or regional basis, to exchange ideas and information in the many fields of singing, voice science and pedagogy.

ANATS communicates regularly with members through its website, Facebook page, national newsletter, *The Voice of ANATS* and other chapter-based newsletters.

ANATS publishes an international peer reviewed journal, *Australian Voice*

ANATS maintains national and international affiliations with equivalent and related organisations.

ANATS provides bursaries and other benefits to encourage teachers of singing to achieve excellence in their profession.



KEYNOTE PRESENTERS

BRIAN GILL (INDIANAPOLIS)



Tenor Brian Gill, D.M.A., Certificate in Vocology, and 2011 Van L. Lawrence Fellowship winner, is Associate Professor of Voice at the Indiana University Jacobs School of Music. He was previously Music Associate Professor/Director of Vocal Pedagogy at New York University's (NYU) Steinhardt School and Voice Center (Langone Medical Center). He has performed numerous operatic and musical theater roles, concerts, and recitals in the United States and abroad. From opera companies and world famous churches/cathedrals to sold out arenas, recording studios, and packed houses playing/singing hard rock, funk, country, jazz, and even indian classical music, Gill has enjoyed, and continues to enjoy, a very diverse performing career entertaining a broad range of audiences around the world. In addition to NYU, he has taught at Eastern Kentucky University, Pace University, University of Kentucky at Lexington, and University of Colorado at Boulder in the

Continuing Education program. A sought-after master clinician/guest lecturer, Gill has taught/presented for the New York Singing Teachers' Association (NYSTA), U.S. Army Soldier's Chorus, South Carolina Governor's School, NYU's Communicative Sciences and Disorders, New York Voice Study Group, the Los Angeles and the Michigan National Association of Teachers of Singing, The Fall Voice Conference, The Voice Foundation, The National Center for Voice and Speech, Acoustical Society of America, Physiology and Acoustics of Singing conference, Pan-European Voice Conference, OPERA America, and Johan Sundberg's Science of the Singing Voice course.

DAVID SISCO (NEW YORK)



David Sisco has served on the voice faculties of Northeastern and Suffolk University, and Marymount Manhattan College. He currently maintains a private studio in New York and leads masterclasses around the country and internationally on preparing contemporary art song and musical theatre. He has presented papers at the 2010 NMTA (National Music Teachers Association) Conference, 2012 & 2016 NATS Conferences, and the 2013 & 2017 ICVT (International Congress of Voice Teachers) Conferences. David is a member of the Dramatist's Guild and BMI Lehman Engel Musical Theater Workshop (Advanced) and is an alumnus of the New Dramatists Composer-Librettist Studio in New York. He is the author of 'Here I Am: A Musical Personal Ad', 'Variations on a Theme of You', and 'BAIT n' SWISH'. David is currently collaborating with Tom Gualtieri on two musicals: *Falling to Earth*, and an adaptation of Henry James' *The Wings of the Dove* book writer Michael Zam. A winner of the 2010 NATS

(National Association of Teachers of Singing) Composition Award, David is a prolific art song composer. His songs have been heard at concerts produced by Friends & Enemies of New Music, New Music New York, Joy in Singing, Lyricfest, Songfest, Songfusion, and at Carnegie Hall. He has musical directed *Hair*, *La Cage aux Folles*, *Small Town Stories*, (Wagner College), *Our Country's Good*, *Spring Awakening* (original score, Marymount Manhattan College) and *Searching for Romeo* (NYMF). With Alexandra Foucard, David formed "Comes Love Duo," a cabaret act with an eclectic repertoire, from American Songbook standards to contemporary Country songs. With business partner Laura Josepher, David runs contemporarymusicaltheatre.com, the largest online database of contemporary musical theatre writers and songs. David and Laura recently released their book, "Mastering College Musical Theatre Auditions: Sound Advice for the Student, Teacher, and Parent". David earned a BA in Vocal Performance with Composition Honors from Syracuse University and a MM in Vocal Performance from Boston University.

PANEL MEMBERS

The biographies below are arranged in **alphabetical order**.

Irene Bartlett

Dr Irene Bartlett is a professional singer/performer, educator and researcher. She is the Coordinator of Contemporary Voice, Voice Pedagogy and Jazz Voice Studies at the Queensland Conservatorium, Griffith University where she has mentored and developed the singing talent of some of the best-known names in the Australian contemporary music industry.

Kathleen Connell

Kathleen is a Music Pedagogy professional. For over 20 years she has developed a successful studio achieving outstanding results for aspiring singers. Kathleen is a PhD candidate at Griffith University and will be published by Elgar in "Geographies of Creativity". She has presented at conferences throughout Australia and Europe.

Her professional performances as a singer cover a twenty-five year period throughout a diverse range of styles, events and media.

Christine Douglas

Following her career as principal soprano with opera companies, orchestras and festivals Australia wide, Churchill Fellowship recipient, Christine founded Sydney based young artist training company, Pacific Opera (PO).

Christine has directed opera for Opera Australia, Opera Queensland, PO, NZ National Singing School, but her greatest passion remains developing the next generation of singers.

Scott Harrison

Scott Harrison is currently Director of Queensland Conservatorium Griffith University. He has experience in teaching singing and music in school and tertiary environments. His major research interests relate to music learning and teaching. His most recent publication is the co-edited volume *Teaching Singing in the 21st Century*.

Alan Hicks

Alan Hicks is one of Australia's foremost vocal coaches and accompanists. Formerly a staff member at the Royal Northern College of Music, Manchester and Head of Voice (2008-2012) at the (ANU) Canberra School of Music, he currently works in Vocal and Opera Studies at the Sydney Conservatorium of Music as coach, accompanist and tutor in Italian diction. Recent recital, festival and theatre work has included world premieres of *The Digger's Requiem* in France and *the Weight of Light* at the Street Theatre, Canberra. Alan was official accompanist for the 2017 Opera Foundation Lady Fairfax New York Scholarship finals and will return as an official accompanist for the 2019 Australian Flute Festival in Sydney.

Diane Hughes

Associate Professor Diane Hughes teaches Vocal Studies and Music at Macquarie University. Her research areas include the singing voice, vocal health, pedagogy, film and sound, recording practices, songwriting, the music industries, and popular music and song. She is co-author of *The New Music*

Industries: Disruption and Discovery (Hughes, Evans, Morrow and Keith, 2016, Palgrave Macmillan). Diane has extensive performance and pedagogical experience that includes studio teaching, artist development and recording processes.

Shelli Hulcombe

Shelli Hulcombe is a Lecturer in Voice at Queensland Conservatorium, Griffith University. As a classical soprano, she has performed with many of Australia's leading arts organisations and chamber ensembles. Shelli also examines for the AMEB and is the National President of ANATS. Shelli is currently competing a DMA in vocal crossover studies through Griffith University.

John Lander

Voice trainer (remedial) at Centrestage School of Performing Arts, Melbourne, John Lander specialises in vocal development and correction of vocal impairment arising from a wide variety of disorders, including: dysarthria; paresis; nodules and fibrosis; and hyperactivity of laryngeal musculature. Over more than forty years, John has sung professionally world-wide, as soloist in a wide variety of operatic and concert productions.

Belinda Lemon-McMahon

Belinda Lemon-McMahon has worked as a private singing teacher in her own studio for fifteen years. Previously, Belinda has worked as a peripatetic singing teacher in several Sydney private schools, as a registered voice tutor for the University of New South Wales, and as the resident singing teacher at the Ensemble Studios Acting School. Belinda has also had a successful career as a cabaret and corporate performer. Belinda is currently undertaking a PhD at Macquarie University where she is a sessional tutor and convenor in contemporary voice.

Leslie Martin

While continuing her professional performing career (25+ years), Leslie added Vocal Pedagogy (Griffith University) to her extensive singing knowledge. Though a "Voice Builder", working primarily with developing voices, Leslie is interested in Older Singers. A past National Councillor for ANATS as well as Secretary and Vice President for ANATS (Qld).

Helen Mitchell

Associate Professor Helen Mitchell has a multidisciplinary background in music, as a singer, music scholar and music performance researcher. Her current research focuses on how we perceive music performance by sound and sight. She convenes courses in performance science and research methods at Sydney Conservatorium of Music, University of Sydney.

Julia Nafisi

Julia Nafisi (PhD) currently teaches Voice and Vocal Pedagogy at the Melbourne Conservatorium of Music and is an Honorary Research Fellow at the Department of Audiology and Speech-Pathology at the University of Melbourne. Julia serves on the Board of ANATS Ltd, is president of the Victorian chapter of ANATS, vice-president of the Lieder Society of Victoria and editor of *Australian Voice*.

Julia divides her time between performing, teaching and researching, the latter with a focus on the role of gesture and body-movement in voice teaching/therapy and performance as well as German Lieder in Australia.

Kelly Pecina

Kelly Pecina is a singing teacher, researcher and music educator. Kelly is a PhD student at Macquarie University currently researching "*Teaching singing in the digital environment: Toward a new pedagogical approach*". Kelly has taught singing for over 18 years at various schools and locations, and specialises in training young voices.

Debbie Phyland

Dr Debbie Phyland is a well-published singer and speech pathologist who has worked primarily in acute hospitals, universities and private practice. She has been honoured with numerous prestigious awards for her contribution to the voice field and completed her PhD in 2014 researching 'The impact of vocal load on singers'.

Margaret Schindler

Dr Margaret Schindler is Associate Professor and Head of Vocal Studies at Queensland Conservatorium, Griffith University. Margaret's professional profile combines teaching and research with her performing schedule as a concert artist. Margaret was a founding member of critically acclaimed chamber ensemble, Southern Cross Soloists. Margaret has also appeared as soloist with many major orchestras and performing organizations throughout Australia, New Zealand, Singapore and Germany in opera, concert, song recital and oratorio. She has recorded for ABC Classics, Melba Records, Artworks, Wirripang and Tall Poppies. Margaret enjoys the creative nexus of teaching and performing as well as promoting multidisciplinary activity and research in voice.

Suzanne Stewart

Sue holds a MMusSt (Vocal Pedagogy) from Queensland Conservatorium Griffith University. She is an active performer and teacher, and also conducts a choir for people with Parkinson's Disease. Research interests include aging voice and the impact of singing on the lives of people suffering from dementia and terminal disease.

Veronica Stewart-Monro

Veronica Stewart-Monro (Honours in Creative Arts) is a singer, teacher and PhD candidate researching the singing voice and the creative process of Australian singer-songwriters at Macquarie University, Sydney, Australia. She is the principal voice teacher and owner of the Sydney Voice Studio and has been teaching and coaching singing voices of all skill levels for over ten years. She now frequently works with contemporary singer-songwriters, fellow singing teachers and artists with a

focus on sustainable vocal, musical and entrepreneurial creative practices.

Daniel K. Robinson

Dr Daniel K. Robinson is a freelance artist and educator. He is a board member of the Australian Voice Association (2016-) and has served as National Vice President (2009-11), as well as Secretary for ANATS (2006-11). Daniel is the principal Singing Voice Specialist for Djarts (www.djarts.com.au).

Kim Spargo

BMus. (Perf.), Grad.Dip.Ed., Grad.Cert.(Drama), Grad.Cert. (Jazz), A.Dip. (Dramatic Arts) and currently a student of Masters of Applied Theatre Studies

Kim's bio reads a bit like a checklist of milestones in performance art. Session vocalist? Check. Touring with Australian and international artists? Check. Kim's also had many shows in major world festivals, directs a successful & diverse studio, been MD or performer for a bunch of shows, runs award winning vocal groups, has published arrangements, works with numerous industry icons & stars, and tours the world presenting at conferences. Check!

Samantha U'Ren

Samantha is the practise owner of "In Good Voice". She has worked as a Senior Speech (Voice) Pathologist in Melbourne and Sydney and with one of the leading voice teams in London in 2008/2009. She has been teaching singing for over 20 years. Samantha is also a passionate singer who performs with Opera Australia, and has appeared in shows in London and New York.

Ireni Utley

Ireni is a graduate of the Queensland Conservatorium and has a Masters in Vocal Pedagogy and Performance. She has performed with Victorian Opera, Opera Queensland, for corporate events and oratorios. Ireni has presented masterclasses for schools in Brisbane, workshops and lectures for the ANATS Queensland and has adjudicated many of the competitions and eisteddfodau in and around South East Queensland.

Christina Wilson

Mezzosoprano Christina Wilson has sung in recitals, concerts and opera throughout the UK, Australia, in France, Italy and the USA. ACT Chapter President since 2014, she teaches Performance and Voice units at the University of Canberra, the Sydney Conservatorium Open Academy, is a UNSW Performance Tutor and has given masterclasses at NIDA, AIM and the Universität für darstellende Kunst, Vienna.

Emma Wilson

Emma is a specialist CCM voice teacher and performer, who holds a Masters in Vocal Pedagogy from QCGU. In addition to maintaining a busy private voice studio, she teaches in the Bachelor of Contemporary Music Performance course at JMC Academy, and is the head of the Vocal Department at Browning Street Studios, South Brisbane.

PRESENTATION ABSTRACTS

The abstracts below are arranged in **alphabetical order by presentation title**

An introduction to music dramatic improvisation

Christina Gronborg

Danish Music conservatoriums students are offered a course in Music Dramatic Improvisation (MDI). During the 2-year course, students are initially taught the discipline and in 2nd year they learn how to instruct others as part of their BMus in Vocal Pedagogy. Similar courses are offered at other Scandinavian Conservatoriums.

MDI consists of improvisation games where you combine voice and body movement. These exercises may help students to better integrate voice and body, something that can assist them in their own performance and in their teaching. Through improvisation students are better prepared to evaluate and choose amongst teaching methods and tools as well as setting up relevant solutions and make qualified and insightful artistic choices and manage complex and unpredictable creative challenges.

Some of the improvisation games in MDI are similar to games you would find in an acting studio, however, the main focus in MDI is the integration of vocalisation.

There are too many different exercises to mention and these are just examples: Lessons start with one or two relaxation exercises on the floor similar to Alexander Technique relaxation exercises where you slowly observe parts of your body. Then progressing into group exercises that require movement. Initial exercises are in circles with everyone participating focusing on voice, such as sending a sound around the circle taking turns starting the sound or taking turns throwing sound to each other incorporating more and more movement into the exercises. After this mirroring exercises are often used starting two and two taking turns incorporating sounds to the moves. You may use a commonly known round and move with the song. Then moving onto mirroring with three people, four people etc. The exercises are focused on teaching the students focus, and giving and receiving instruction, while using both voice and body as a whole.

Auditioning for Musical Theatre in Australia: A guide for teachers and students.

Jennifer Peers

How can singing teachers better help students prepare for musical theatre auditions in a rapidly evolving and highly competitive industry? Professional musical theatre performer and voice teacher Jennifer Peers will discuss current trends and best practice for musical theatre auditions in Australia. Jennifer is uniquely qualified to offer an inside perspective on the requirements for both performers and teachers. Current trends suggest that specificity rather than versatility is key to audition success. While an important part of training is to explore many different repertoire possibilities and challenge existing vocal limits, students often graduate from drama school unclear about their strengths and casting type. Mentoring singers to better understand their personal brand and vocal identity is essential to help them transition from student to professional.

There will be a large emphasis on audition preparation and research, how to choose appropriate repertoire and suggestions for building a relevant and comprehensive audition book with cuts of appropriate length.

We will discuss the strong trend towards musicals that require rock/pop for auditions, using specific examples from a list of professional auditions in Australia in the last 12 months, more than half of which required a rock/pop song not from the musical theatre repertoire.

The musical theatre industry in Australia is changing rapidly and it's vital that teachers keep up with the trends and demands being placed on singers in order to help them prepare effectively for auditions.

Beyond the studio: The influence of group singing in young lives

Amelia Nell

This workshop will look at how singing teachers can create learning and performance opportunities for their students that extend beyond the teaching studio. There will be a particular focus on the encouragement of students interacting with one another and the holistic benefits that can come from students singing together in a group and from shared learning experiences.

Workshop attendees will be invited to participate in activities with the Vocalocity Vocal Ensemble - a small group of young contemporary singers (aged 10 to 17) from several different Blue Mountains schools. These activities include pedagogical approaches to voice blending, repertoire choice and the effective teaching of group harmonies. They are designed to teach students how to work together as a team as well as embrace their own creativity and vocal individuality. Performances by the group will then demonstrate the outcomes of these activities.

The Vocalocity Vocal Ensemble is a prime example of how singing together influences young people. There is evidence of the promotion of social inclusion and wellbeing across the different ages as well as mutual respect and support of one another amongst the students. The success of the ensemble to date in part has to do with their regular musical involvement in the wider community. This workshop will cover how vibrant public performances can draw audiences who come to be entertained, experience the joy of singing and to support young people in the arts. We will explore the various ways in which singing teachers can reach out to get both themselves and their students involved with their local community and the benefits of doing so that extend far beyond the studio.

Contemporary singing and the singing-self

Diane Hughes

By exploring various contemporary singing contexts and learning theories, this paper addresses the concept of the "singing-self". The artistic self, multiple creativities and individual motivations are identified and discussed. Research findings from a study that explored reflection and reflexivity in and for vocal learning identify that the singing-self may be influenced by a number of factors. These factors have relevance to the training of singers so as to ensure that the singing-self emerges. They also have relevance to the concept of transformative learning. The paper addresses transition points in vocal learning, provides transformational insights, and discusses the relevance of collaboration and community in self-realisation. The discussion concludes with the outlining collaborative real-world experiences and practices that aid realization of the singing-self.

Contemporary Commercial Music (CCM) vocal pedagogy: A matter of style!

Marisa Lee Naismith

The 20th century witnessed the rise of popular music culture, a new art form that is still frantically evolving and has significantly impacted the immense landscape of Contemporary Commercial Music (CCM) styles. Despite the increase in popularity of CCM styles, and the overwhelming demand for CCM vocal instruction, this particular group of singers continues to be overlooked in research studies. Consequently, a specific pedagogical approach, one that is able to

compensate for this ever evolving group of complex and diverse styles, has yet to be formulated. Ultimately, students of CCM want to become vocally fluent and artistically expressive across a broad range of styles and it has become problematic for voice teachers, who have been left to their own devices, to empower CCM students with a firm understanding of how to safely transmit those sounds.

Forming part of a larger research study, this paper explores the challenges of teaching singers in CCM styles, from the viewpoint of a group of nine teachers who are prominent internationally in the field. The data was collected in conversation with noted pedagogues who spoke primarily of three key areas presenting vocal health concerns to the training of singers in CCM repertoire: technical matters relating to style, musical biases and the management of an ever expanding territory of music styles.

Conclusions: For the teaching of CCM to be style relevant to sustainable vocal production, teachers working with singers of CCM repertoire must recognize the elements, characteristics, vocal effects and nuances of each style and have an understanding of how these can be executed safely. The preliminary results of this investigation will have particular implications for teachers and music institutions working with CCM singers, revealing the need for teachers to be educated and proficient on some of the basic aesthetic characteristics associated with CCM styles.

Exploring interactivity in lessons with voice and video

Catrina Seiffert

The Internet is flooded with one-dimensional singing lessons i.e. watch & learn. What is missing is the ability to give feedback and monitor progress. It lacks musical traditions of interaction and collaboration between teacher and learner. People use Skype for online lessons but what other options are there? How can video enhance/ extend what is offered in the singing studio?

This topic was presented/ supported through ANATS at ICVT, Stockholm. It is based on research at Victoria University, Melbourne in 2016 to develop a new model for online vocal lessons. I received a 'technology-enhanced learning grant' with colleagues for digital delivery of instrumental tuition that utilized multi-dimensional and blended learning. Internet learning on its own is not achieving great success so we looked at creating dialogue between online and face-to-face learning. My collaborators were Dr. Robert Bell, Matthew Bray and Ilya Kerig.

We created ten one hour lessons containing a 10 min video with activities and assessment each week for one semester. It is thought the interaction of different types of learning and face-to-face time would be more effective than online resources. This may become a future model universities use as they cut costs of individual music tuition.

This presentation will offer suggestions to individual teachers in the singing studio. I am developing webinars for IVA on Sight Singing so will include a brief update on the use of webinars.

Female adolescent voice and repertoire

Christina Gronborg

Selecting songs for adolescent female students is an important part of teaching them singing regardless of style and genre and the repertoire they sing essentially become the students' textbook. Finding songs that are suitable to both the age and vocal ability of adolescent female students can be both challenging and time consuming. The vocal vulnerabilities most girls experience during puberty must be taken into consideration when choosing songs, not only to safeguard vocal health but also to ensure students have successful learning outcomes and gain in confidence, something that is very important for girls during adolescence – a period they often find emotionally unsettling.

In this presentation I will share and discuss findings from my dissertation on 'Female Adolescent Voice and Repertoire' based on research of the literature and results from a national survey of ANATS teachers. The talk will briefly address female pubertal voice change and its implications on voice production, followed by a discussion on the finding from the survey and conclude with suggestions regarding criteria for selecting repertoire for female adolescent voice.

German Lieder in modern Australia. Practice and perception

Julia Nafisi

German Romantic Art Songs, also known as German *Lieder*, are doubtlessly amongst the most precious contributions of the German speaking sphere to the world of art. Encompassing works from the late 18th century through well into the middle of the 20th century, the genre is most closely associated with Romanticism and the 19th century. The most revolutionary aspect of Lieder is arguably a hitherto unheard-of level of interconnection between word and music with singer and pianist standing on a par in their joint endeavour to communicate every nuance of poetry put to music. Considering that Lieder represent a bygone era and that the all-important words are in a language that constitutes a definite barrier for the non-German speaker, the genre's universal presence and timeless appeal is remarkable. A consistent part of every aspiring classical singer's repertoire around the world, Lieder are also in Australia an integral part of teaching and examination syllabi and make regular appearances on recital programmes. A prestigious competition dedicated solely to the genre, the *National Liederfest* is held annually by the Lieder Society of Victoria. The author took the opportunity to survey participants and audience at this event eliciting surprisingly knowledgeable and passionate responses about various aspects of Lieder performance, the perception of Romantic characteristics and "the German ingredient" in Lieder. Drawing on this survey, this paper summarizes the essential characteristics of Lieder and their perception in a country and time so very different from the world of Schubert and Goethe.

"Hear me out": Motivating factors in the creative processes of the contemporary singer-songwriter

Veronica Stewart-Monro

Singer-songwriters form a significant part of the contemporary music community. Underpinning their craft are several creative processes that include singing, lyric writing, instrumentation and music production. Some singer-songwriters are commercially orientated (such as 'top-lining' for specific industry releases); others utilise the process of singing and songwriting for personal reflection, contemplation and even introspection. For the latter, melancholy is often articulated through music, lyrics and vocal performance. As such, songs form outlets that strengthen understanding, or provide avenues for stories to be heard. For those who choose to share their songs, their works become opportunities for listeners to identify with and/or to relate their own interpretation.

The critical appreciation of contemporary singer-songwriters and their role in popular culture musics has led to discussion of song interpretation, vocal style and the various musical creativities utilised by such artists. Despite this, there is limited qualitative research on the influences that may affect the contemporary singer-songwriter (including 'melancholy'), the impact that creative processes may have on vocal quality, and the pedagogical considerations of working with singers-songwriters..

Drawing on a qualitative study of contemporary Australian singer-songwriters, this paper will discuss various insights into the creative processes that impact their work. One of the primary findings of this research suggests that 'melancholy' (extrinsically observed or intrinsically experienced), is a powerful motivator for both singing and

songwriting. Other primary motivating factors will also be identified and the subsequent influence on the singing voice will be discussed.

International perspectives on Musical Theatre training

Scott Harrison and Jessica O'Bryan

This presentation presents preliminary findings from a major international research project into musical theatre training. A work-in-progress presentation, the ultimate aim of the project is a book on the role of training in preparing performers for working in musical theatre in Western Art cultures. Following the highly successful volume "Teaching Singing the 21st Century" by the same authors, this new book will bring together cases from Australia, the United Kingdom and the United States, focussing specifically on the processes of skill building for the profession. More than a "how-to" guide, the cases will draw on best practice from institutions, the creatives, producers, the academy and from practicing artists to reveal a multiplicity of approaches, with an emphasis on providing educational pathways for consideration by performers, institutions and the profession.

This presentation presents findings through the voices of participants interviewed to date. Interviewees comprise performers, composers, musical directors, producers and university/conservatoire teachers. At the time of writing, participants and institutions include Stephen Schwartz, Alain Boublil, Tim Minchin, Tisch School of Arts (New York), NYU Steinhardt and Manhattan School of Music. Early themes to emerge from the data include the following: skills beyond the triple threat of acting, singing and dance; career preparation and maintenance; building resilience; maintaining flexibility; and devising appropriate curriculum for a changing profession.

An anticipated feature of the volume - when complete - is on the practicalities of pre-professional training, curriculum design, and ongoing skill development. The cases presented seek to demonstrate the both the breadth of the genre and the multiple pathways to achieving "success."

Investigating performance career making and career transition through the lens of Australian elite Classical singers

Kathleen Connell

Literature pertaining to career trajectories and vocational identities of professional classical Australian singers is anecdotal, while research investigations are uncharted and lack specific empirical evidence. Rarely do studies explain the singers' experiences and the processes they undertook to reach goals, to comprehend their deep identification with the craft, and acknowledge the specific market conditions which drive their career.

Interviews with thirteen retired professional singers' finds evidence for a typology of career, which will be presented. The 5 stages proposed are 1) pre career; 2) breaking in; 3) peak period; 4) denouement; 5) new direction. Careers for singers invariably focus on performance ambitions which as the singers narratives describe are found to be fragile and difficult to sustain. The study found that the interviewed singers accept that their time as a professional singer is passed, however their creative and vocational identity is so tightly intertwined that they choose to remain close to their craft, often finding this process difficult and having real impacts on their well-being.

In considering the life cycle of the singers' careers there is a critical link between pre and post career stages that has implications for training, which currently tends to emphasis technical facility rather than lifelong learning and skills that support careers. In this presentation newer initiatives for training singers will be explored which encourage and develop a capacity for medium and long term career planning and skills which support creativity.

Kinaesthetic awareness in and for singing

Diane Hughes and Daniel K. Robinson

Given that the vocal mechanism comprises a number of anatomical, and physiological components, the embodied experience of singing enables the development of how vocal production 'feels' at any given time. Singers are typically able to sense when the voice is 'free', impeded, or strained, together with resultant degrees of resonance; they will make reference to 'good voice days' and, in contrast, to 'vocal tiredness'. Such sensations are seemingly at odds with the notion that singers cannot actually 'feel' the voice and suggest that singers may indeed develop *kinaesthetic awareness* in and for singing. For some singers, however, the development of kinaesthetic awareness can be an elusive goal; in singing teaching, this goal may be implicitly guided or explicitly informed. The presentation examines perceptions of 'feeling' the voice. The analyses employ understandings afforded by voice science to underpin potential perceptions. The subsequent emergent themes are used to define the term kinaesthetic awareness and why it is relevant to singing and vocal education.

Learning and teaching songs by Peter Sculthorpe

Cathy Aggett

Tasmanian born composer Peter Sculthorpe (1929-2014) is one of Australia's best known composers, renowned for crafting music that evokes the Australian landscape, culture and history. Sculthorpe's seventeen songs were mostly composed while quite young, compositions he considered 'juvenilia' and a few later in his career.

The workshop seeks to give studio singing teachers strategies and approaches to use in their teaching and learning of Sculthorpe's songs. To do so, various vocal and pianistic techniques will be adapted to introduce three songs by discussing ways in which solo singers might benefit from learning contemporary art songs. Discussion will also be led regarding issues of nationality, using 'Australian-ness' as an example, which may be found in contemporary art songs of all cultures.

An Orff Schulwerk approach will be used to demonstrate learning and teaching approaches, along with methods of adapting vocal music, particularly art song, for use in the studio. *Hughley Steeple* (1947), 'Into the sea' from "Sun" (2009) and *Patrick White Fragments* (2012) will be used as examples of Sculthorpe's song oeuvre. Text being central to art song, the words of A.E. Houseman's 'Hughley Steeple' from *A Shropshire Lad*, Patrick White's words and those of D.H. Lawrence's *Sun* will be the beginning focus for participants. Activities including walking to the music, speaking the text aloud, singing phrases from the songs, adapting and/or writing new melodies and accompaniments as groups will be used.

Educating future generations in the art of solo vocal recitals, in the many guises a modern song concert can take, should be part of every singer's vocal education. As a 'miniature' musical form, art song can be a way to explore a composer's oeuvre in a practical, succinct, focussed study. While art song per se is often thought of as German lieder, the compositional form can be seen in the output of composers of most countries.

Learning together: Encouraging independent learning through collaborative teaching

Shelli Hulcombe

Typically, today's music student spends an hour or less per week with a specialist teacher in either a 1:1 or group environment. During this time a plethora of skills, ranging from technical competency to stylistic awareness and musicianship, need to be developed and refined in order for the student to develop to their full potential. How does one achieve this seemingly impossible task?

Research has shown that a collaborative approach to learning and teaching can have a positive impact on student resilience and capacity for self-reflection. By encouraging these skills, teachers may assist students to take ownership of their learning, therefore maximising the lesson experience, increasing the efficiency of independent practice and enhancing the student's capacity to perform well under pressure. Several studies have also demonstrated a significant link between high levels of self-efficacy and subsequent performance success in music students.

By drawing on existing literature and reflecting on experiences gained through the 'Transformative 121' study and subsequent professional development (Griffith University), this workshop will provide a rationale for a collaborative approach to teaching and learning. Several existing models will be explored and participants will have an opportunity to interact with these from both a teacher and student perspective. The workshop will assist teachers to gain an understanding of current practice and research in the field of collaborative learning and teaching, whilst providing an opportunity to engage with practical tools and strategies they may use to encourage student-led learning and self-reflection in their own teaching practice.

Life as a YouTube singing teacher: The good, the bad and the busy

Daniel K. Robinson

This presentation addresses the technologies and pedagogy unique to the singing teacher who presents learning materials via online platforms; specifically using video.

Online platforms such as YouTube have become a vibrant means of disseminating educational materials. YouTube recently reported that "learning and educational content drives over a billion views a day on YouTube," and a recent Google search for 'learn to sing videos' lead to nearly seven million results. This fast-growing area of education presents both opportunity and challenge to the singing teacher who seeks to harness its potential.

On April 9, 2013, I uploaded my first educational video. Since that time, I have developed a YouTube channel of over three hundred and fifty 'learn to sing' videos with nearly two million views. Followed by over thirty thousand subscribers worldwide, my channel, *Dr Dan's Voice Essentials* has become a thriving international community of singers who are keen to advance their voice technically, and in performance practice. I currently upload three videos per week.

In this presentation, I will (1) present my workflow and discuss the additional workload required of those considering engaging in the online teaching space. (2) I will share some of my experiences to-date, both good and bad, offering a reflection on the lessons learnt from these experiences. (3) I will also provide an overview of the technical skills and equipment required when creating and uploading teaching videos.

This presentation will benefit those singing teachers who are wanting to extend the impact of their studio practice to a broader audience beyond the boundaries of their local community.

Lost in translation: The impact of registration terminology on vocal crossover training

Evelyn Stephan

The concept of registration is complicated by an extensive canon of terminology which varies in its meaning and application from one pedagogy to another. This confusion is potentially compounded in crossover—the study and practice of singing in multiple genres. Increased cohabitation of classical, contemporary commercial music, and musical theatre singing at the tertiary and professional levels, necessitates inter-genre pedagogical understanding and communication. This study investigated the impact of registration terminology on crossover training.

Four tertiary-level singing teachers undertook interviews regarding their registration terminology and its accompanying physiology. Teachers also delivered an observed crossover lesson, after which the student undertook an interview regarding their understanding of the terminology used.

The study found that registration encompassed both registers and vocal fold mass as distinct but interrelated concepts. Registration terminology pertained to perceived sound quality and resonance, thyroarytenoid and cricothyroid engagement, vocal fold vibration pattern, pitch range, singers' sensations, moving between registers, or some combination of these factors. Many terms were present across multiple genres, oftentimes with different physiological, sound, and sensation connotations. Student understanding of terminology post-lesson mostly aligned with that of the teacher; however, confusion arose when familiar terminology was employed for a different vocal outcome.

Some teachers consciously utilised student-language and primal sound terminology to avoid problematic or unfamiliar terms. Primal sound terms were found to elicit different vocal outcomes dependent on a singer's primary genre, and were modified accordingly by teachers. This calls into question the difference between primal sounds, inherent in human psycho-physiology and learned voice qualities, produced by imitation of known or demonstrated sounds.

These findings raise initial awareness of potentially problematic terminology for crossover students. It is essential that teachers familiarise themselves with the terminology used in other genres and its associations, so that they can facilitate effective communication and positive outcomes for students who have previously trained in another genre.

'Magpie Memories', A looper opera in development

Heather Keens

Developments in looping technology offer opportunities for singers to be creative and autonomous in performance, to a level not previously seen. The 'autonomized' performer, is able to compose and arrange music with which to perform in real time, Hughes (2015). The purpose of this paper is to explore, analyze and discuss the approaches, when using controlled technology to devise a multi-disciplinary performance work involving singing, dance, and acting. Using the working title 'Magpie Memories', A Looper Opera in Development, the piece was first devised and workshopped in October 2017, with the intention of further development in 2018, for performance in 2019. The technology used is the BOSS RC30 loop station pedal, linked directly to a public-address system, through which a sound scape is played. The looping technology was operated independently from a second platform (Ableton Live on Macintosh computer) which provided an additional soundscape accompaniment, where required. This paper discusses the issues the performer and vocal coach / director experienced, when negotiating real time sung looping performance, whilst coordinating the technology, using improvised and pre-scored music, vocal improvisation and movement. This action research workshop approach, enables both performers and creative directors to establish new insights in knowledge production and performance development. The piece involves two young contemporary Aboriginal people, who find themselves in a mysterious place whereby they can channel memories and communicate with two people from the time of the First Fleet. One, an Indigenous man and one, a woman from the first Convict Ships. (Lucy Vaughan Harding-lover and housekeeper of James Squires, who befriended Bennelong and buried the latter on his land at Kissing Point / Putney).

They talk and sing of exploitation, survival, water, the environment and a number of topics pertinent to the human condition, both historical and present, asking 'where are we now and where do we go from here'?

This piece is a fictional representation that includes historical facts and characters from past and present histories.

<https://www.oxfordlearnersdictionaries.com/us/definition/english/opera/>;

'Opera - A dramatic work in which all or most of the words are sung to music; works of this type as an art form or entertainment'. (2018)

Hughes, D., (2015). *Technologized and autonomized vocals in contemporary popular musics*. *Journal of music*, volume 8, number 2. Intellect Ltd article Page 163/167.

Performance anxiety: How can we help?

Sarah Marshall

Performance anxiety is acknowledged as the most significant health risk for performing artists and is experienced to some degree by all performers. It can have debilitating effects onstage and most commonly peaks in the wings before walking onstage, impacting everyone with varying degrees of severity. Whilst some performers face extreme reactions such as rigors and nausea, for most it manifests as a lack of fine motor control and an inability to maintain intentional focus, preventing peak performance. So how can we, as Voice Teachers, help our students to better manage anxiety?

This presentation reviews current research on how elite performing artists and athletes manage anxiety and mentally prepare themselves to perform their best using Pre-Performance Routines. Pre-Performance Routines are the sequence of task-related thoughts and actions which are engaged in systematically prior to the execution of a specific skill. The Pre-Performance Routine mentally prepares the performer to present their skill consistently at an optimal level. Unfortunately, effective Pre-Performance Routines are unique to the performer. Typically, they have been developed over years, using trial and error, to create a series of cognitions and behaviours that employ personal strengths to overcome areas of weakness.

Where does this leave us as teachers? How do we save our students years of trial and error? How can we help our students to manage their anxiety when a *cookie cutter approach* is not enough? This workshop will examine evidence-based research to inform best practice on how to best equip our students to manage performance anxiety. It will explain how teachers can provide their students with practical, evidence-based strategies to develop and practice their own Pre-Performance Routines as a tool to manage anxiety and mentally prepare to perform at their best.

1. Kenny, D.T., J.M. Fortune, and B. Ackermann, *Predictors of music performance anxiety during skilled performance in tertiary flute players*. *Psychology of Music*, 2011: p. 306-328.

2. Lench, H.C., L.J. Levine, and E. Roe, *Trait Anxiety and Achievement Goals as Predictors of Self-Reported Health in Dancers*. *Journal of Dance Medicine & Science*, 2010. **14**(4): p. 163-170.

3. Filmer, A., *Minding the Gap: the Performer in the Wings*. *New Theatre Quarterly*, 2008. **24**(02): p. 158-169.

Profiling the 21st century pre-adolescent voice teacher: The tortoise and the hare syndrome

Marisa Lee Naismith

Due to unprecedented recent technological developments and globalization, the Contemporary Commercial Music (CCM) industry is evolving rapidly to compensate for changes in the production and consumption of its music. The landscape of professional music-making has expanded markedly to incorporate multiple new music styles and performance contexts. From streaming platforms to software programs, the accessibility and shift in music consumptions has resulted in disposable music phenomena with pre-adolescent audiences demonstrating a high level of music engagement, as they download the top 10 weekly hits. This easy accessibility of CCM has increased interaction by younger audiences, created a growing demand for CCM vocal instruction, and resulted in a new set of challenges arising for teachers training young voices in the 21st century voice studio.

This paper addresses the issues confronting singing teachers working within this expanding marketplace – those training pre- adolescent students who wish to focus specifically on repertoire that is stylistically and aesthetically appealing to them. I offer some strategies for positive teaching outcomes when training this new generation of younger students who may have little understanding or regard for their stylistic, technical and physical limitations and may even restrict their learning by performing repertoire that is inappropriate for their stage of vocal development.

In conclusion, with reference to the structure and function of a young person's vocal anatomy, I outline why decisions regarding repertoire must be guided by the individual student's physical and developmental attributes. The underlying philosophy is for teachers to give careful consideration to the student and engage in a collaborative process, adopting a non-judgemental, student focused approach that encourages an ongoing desire and willingness for students to continue their learning, balanced with promoting an efficient, expressive and healthy phonation.

Recital busy-ness: Strategies and tools for successful student recitals and showcases

Veronica Stewart-Monro

Student recitals and/or performance showcases offer students (along with their friends and families) an opportunity to sing in a professional performance setting. Additionally, such events provide teachers with a chance to set goals for students, to meet families, share their studio with potential new students and to celebrate the craft of learning how to sing. As these events are often held prior to holiday periods or periods of reduced teaching income, it also provides a chance for teachers to earn income prior to an otherwise low income period (such as Christmas or school holidays).

Running a successful recital benefits many areas of a singing studio. This demonstration or workshop aims to provide singing teachers with practical strategies to help them plan and execute successful recitals that are enjoyable for students and their families, affordable to sustain, and that run smoothly. It will cover all areas of a recital, including (but not limited to) the following main points:

- What is the purpose of a recital / performance? Is it necessary?
- Understanding your audience and students, and their purpose for attending a recital / performance
- What are the basic requirements of planning a recital / event?
- Ticket pricing and event costing
- Staff requirements, accompaniment and sound production
- OH&S requirements, music licenses, insurances and security
- Summary handouts and a sample event budget will be provided to participants.

Registration terminology in Contemporary Commercial Music: Pedagogical practices in Australian voice education

Joanna Fabro

The topic of registration has been much debated in vocal pedagogy with disagreement as to the number of registers, the best labels for each register and how best to teach registration to students. Registration research has historically focused on the classical genre. Contemporary Commercial Music (CCM) is a term that was coined to refer to any non-classical style of singing, including jazz, pop, folk, rock, gospel, R&B, country, hip hop, rap and music theatre. To date very few resources have specifically studied registration within the CCM context. This research investigated the terminology and teaching methods used by Australian voice teachers specialising in teaching CCM styles. Seventy-four teachers were surveyed. Five survey respondents then took part in semi-structured interviews, categorizing their personal understanding of registration. These

responses were analysed and compared to Henrich's Laryngeal Vibratory Mechanisms. The study found that although CCM teachers considered registration to be important, disagreement existed as to the number of registers taught and the preferred labels for each register. The study determined that many teachers used multiple terminologies for each register, and identified several identical terminologies that were given different meanings by different teachers. The study found that Australian teachers actively sought information on voice science and voice health. However it identified a need for improved pedagogic instruction. Further study is needed to assess the specific impact of these discrepancies on the learning outcomes of students.

Science meets Bel Canto: The influence of Manuel Garcia II on the teachings of Pauline Garcia Viardot

Linda Barcan

Mezzo-soprano Pauline Viardot (1821-1910) was one of the most famous opera singers of the second half of the nineteenth century. She was born into a pre-eminent performing and teaching family, the Garcias of Paris. Pauline's father, Manuel Garcia I, was a leading operatic tenor and exponent of Rossini's operas. He also ran a prestigious voice studio in which he taught according to the historic Italian tradition. Among his pupils were his three prodigious children, all of whom had celebrated careers in operatic performance (his eldest daughter, the legendary opera diva Maria Malibran), in vocal pedagogy (his son Manuel Garcia II) or in both (his youngest daughter Pauline Garcia, later Pauline Viardot).

Pauline Viardot's brother, Manuel Garcia II, abandoned early attempts at an operatic career to study vocal production, and went on to become one of the most successful voice teachers of all time. He famously invented the laryngoscope, wrote the landmark *Complete Treatise on the Art of Singing: Parts One and Two* (1841/1847), and produced high-achieving pupils such as Jenny Lind, Julius Stockhausen, Charles Santley and Mathilde Marchesi.

Primary sources in the form of pupil memoirs and personal correspondence provide evidence that Pauline Viardot was another of her brother's pupils. It seems that Pauline and her brother maintained this pupil-teacher relationship for the rest of their lives, with Manuel II advising his sister on matters of vocal technique and repertoire, and endorsing her pupils as representatives of a Garcia School of Singing. In the manuscript collection of the Bibliothèque Nationale de France, letters in French and Spanish between Manuel II and Viardot clearly demonstrate a pedagogical mentorship that persisted well into their old age. These letters, translated and annotated by James Radomski in 2005, remain largely unanalysed. This presentation explores the pedagogical relationship between Pauline Viardot and Manuel Garcia II as one based on a shared knowledge drawn from the historic Italian school of singing and inherited from their father, supplemented by Garcia II's "study of physiological considerations". The paper will present techniques drawn from the private correspondence between brother and sister which is not otherwise apparent in treatises written by Garcia I, Viardot or by Garcia II himself.

Singing teachers and the development of young voices

Kelly Pecina

The method of teaching singing has long been based on the master-apprentice model and oral tradition. Historically, teachers applied methods sourced from their own learning experience, and the focus was primarily on producing beautiful sound. More recently, with the introduction of scientific advancements and an acknowledgment of the stages in adolescent vocal development, the role of the singing teacher is becoming increasingly more multifaceted and holistic. The aim of this explorative study was to investigate the singing teacher's role in the development of young voices. To guide this inquiry, a

structured interview of nine singing teachers was conducted, in which the participants responded to questions pertaining to their teaching methods, feedback methods, pedagogical orientation and teacher-student relationships. Three key influences of the singing teacher on young vocal development emerged from the results. These included the need for adaptation in response to the individual, effective communication methods including the use of appropriate feedback, and the formation of trust between both the teacher and the student. Subsequently, six functions of the singing teacher in relation to young vocal development were identified including the application of appropriate learning opportunities and an understanding of voice science. The outcomes achieved from this research have teaching implications not only for the private singing teacher in regard to enhanced teaching methods, but also may extend to the primary and secondary school sector in the delivery of vocal programs within the classroom setting. Additional benefits include improved professional development courses for teachers, pre-service education students, as well as pedagogical content in tertiary courses. Future research stemming from this study could include a more in-depth analysis of the term vocal development, or an investigation into the teaching methods utilised by online singing teachers on vocal development.

Singing for life: The aging singer

Suzanne Stewart

Aging of the vocal mechanism is natural and unavoidable. It is part of our ever-changing physical being and life experience. Despite the Beatles song that suggests we all fall apart at '64', it is possible for singers to experience healthy vocal function and an active performance profile well into their 70's and 80's. This presentation will outline the effects of aging on the body, with specific reference to the vocal apparatus, respiratory and cardiovascular systems. It will also address other health, medical and psychological factors which may impact the aging singer. Drawing on recent research on the benefits of music participation for residents of aged care facilities, as well as personal experience based on involvement in the Sing to Beat Parkinson's research project (QCGU, lead researcher Dr Grenville Hancox) and my current teaching and performing activities, this presentation will suggest strategies the aging singer might utilise in order to develop and maintain healthy vocal habits.

Singing - The brain/voice connection

Irene Bartlett

When asked about singing, singers and teachers of singing invariably describe the ways in which they perceive the making, and/or the qualities of the sound. Researchers in the field of neuroscience report that a skillful singer must be able to negotiate a wide range of tasks utilizing both brain hemispheres; however, most of us give little thought to the neurological processing that has to occur to allow us to sing or even hum the simplest of songs.

This presentation provides a snapshot of the major cognitive processes that allow singers to recognize melody, activate the necessary musculature for sound production and, ultimately, produce the vocal sounds we recognize as singing and artistic performance.

Square pegs, round holes: the placement of adolescent boys' voices into SATB repertoire

Marie van Gend and Nathan Scott

The most commonly used structure for repertoire in Australian mixed voice high school choirs is SATB (Soprano, Alto, Tenor and Bass). Most of this repertoire is written for adult voices. This paper outlines the results of a case study analysis of a non-auditioned Australian mixed voice high school choir and examines the suitability of the SATB model for adolescent boys. The vocal parameters of 29 boys were measured using the voice analysis software, Praat. The

ranges and tessitura of the boys allocated to tenor and bass were compared with those of adult tenors and basses. Their placement in relation to their vocal development stage was also analysed.

Stop the world; I've lost my voice: A study of vocal remedies used by singers

Samantha U'Ren and Cecilia Pemberton

When singers are experiencing difficulties with their voices they often panic and search for a "magical cure". This can lead to poor choices or lack of professional advice, potentially placing their voices at risk. Empirical evidence would suggest singers use herbal remedies. This study aims to quantify the types of remedies used by singers across all genres, where they seek advice and how reliable they feel this information is.

Singers were surveyed online. Questions included: the number of illness related voice problems experienced, remedies and strategies used when sick, where their voice care advice is sourced and how reliable they believe this advice to be.

304 singers responded: 29% Opera, 24% Music Theatre and 15% Contemporary. Results demonstrate 75% of surveyed singers rest their voices when suffering from a voice problem, 50% take a combination of over the counter and herbal remedies, 33% consult colleagues for advice and 27% felt they were able to self-treat without seeking advice.

Singers most commonly use a combination of herbal and "over the counter" remedies. They prefer to seek advice from colleagues on vocal remedies and reported they would like more reliable information about vocal remedies. Overall it would appear there is a strong need for more reliable and readily accessible information for singers who have illness related voice issues.

Seidman, M "Complementary and Alternative Medicines and Voice" Benninger, M. "Sataloffs Comprehensive Textbook of Otolaryngology Surgery: Laryngology. Jaypee Brothers Medical Publishers, India, Nov (2015) Chapter 25

Teaching vocal technique to choral singers

Lynne Murray

As Vocal Coach for Sydney Philharmonia Choirs I've heard first hand the vocal difficulties in which choristers can find themselves, when they approach singing taxing choral repertoire with limited technical skill or understanding.

While choral singing runs the gamut from extremely amateur 'sing-a-long' community choirs to full-time professionals, all singers, no matter their level, will sing better and maintain their vocal health if they have a functional singing technique. But what should that technique consist of? And is it the same technique as that of a solo singer? Do choral singers have particular needs which solo singers do not?

In this paper I will highlight particular technical skills which in my experience are most important for choral singers to develop, and provide some real life examples of serious consequences for the voice which can occur through lack of technique.

I will also discuss other challenges such as motivation, practise, and how to help choral singers maintain vocal longevity and keep singing, despite the effects of ageing and chronic illness on the voice.

The adolescent female singer: What pedagogy is best for her voice?

Wendy Rolls

Adolescent girls provide the mainstay of many one-to-one singing studios, across a range of singing genres. Much has been written and disseminated about boys' changing voices, yet the science of girls' voice change and its corresponding development has not received the same attention and identification of the best pedagogy for use in a one-to-one setting with these students is not obvious from the literature. This study comprised a Masters dissertation and explored

the expertise of five experienced teachers, from different genre backgrounds, by individual interview, with the goal of identifying core components of a holistic pedagogy for girls aged from 12 to 17 years. The three central research questions related to:

- The teachers' guiding principles in determining their pedagogy with adolescent female voices,
- How they adapted their pedagogy during voice change, and
- What teachers considered to be key components of pedagogy to establish core components of technique, regardless of genre.

The results of the study will be presented in this paper.

The impact of tertiary musical theatre study on the psychological wellbeing of its students

Joel Nicholas Curtis

Singers, dancers and actors, as well as undergraduate university students are all at greater risk of mental health problems than the general population. At the nexus of these domains is the tertiary musical theatre student. This study investigated the impact of tertiary musical theatre study on the psychological wellbeing of its students, identifying relevant stressors and mitigating factors.

117 participants, who all graduated tertiary musical theatre study between 2014 and 2017 in Australia, completed an online survey. The survey assessed participants' mental health state during their course using the Mental Health Inventory (MHI). Participants were also asked about demographic, housing, financial, lifestyle, and course-related factors and these were compared with MHI scores to identify correlations.

The study found that tertiary musical theatre students scored significantly more poorly than the general population ($p < .001$) in anxiety, depression and overall mental health. On average, participants who met Australian guidelines for sleep, alcohol consumption and breakfast frequency scored better in almost all measures than those who did not ($p = .05$). Those who exceeded recommendations for total weekly study hours scored significantly more poorly ($p = .01$) in all measures. Participants also reported a negative impact on mental health in relation to assessment, study load, finances, body image and casting of shows. Performing in shows, communication with peers and one-to-one singing lessons all had a positive impact.

The findings of this study have an immediate impact on educators in the tertiary sector. The researcher commends that students, teachers and administrators are educated regarding the challenges faced by this at-risk group and that course design considers mental health impact. Further research is required into programs and interventions that will improve mental health outcomes for the population. Specifically, the impact of one-to-one singing lessons warrants further exploration, as this is often the only opportunity for individualised teacher-student contact within courses.

The influence of the increased output of New Zealand poetry on New Zealand vocal music

Judy Bellingham

There is an increase in the volume and quality of poetry being written by New Zealanders. Often subject matter includes the environment, the tangata whenua, and the native flora and fauna. This gives composers a wide visual and aural landscape in which to work. This paper showcases some of the major works, both operatic and solo vocal, that are part of this resurgent repertoire.

The missing link: Bridging the gap between Primal Sound theory and responsible application in teaching extended vocal technique more in the extreme

Anita Marie Martin

Chapman's budding Primal Sound Theory (PST) discusses the idea of "emotionally motivated vocal expression, often non-verbal, arising from our need to survive" (2006). Chalfin has expanded upon this classical singing theory by including Popular Culture Musics (PCM) singers in an endoscopic study of those using PST (2015). Four noises that elicited vocal gestures that were found to be consistent across participants were sigh, whimper, whinge, call out (Chalfin 2015). PCM singing teachers including those teaching Classical, Contemporary Commercial Music (CCM) and Music Theatre have reported generally positive results by using Chapman and Chalfin's methods.

Further more, Chapman states, "Everyone is in essence a singer but in modern society we suffer from overcrowding, noise pollution, and emotional constipation (Chapman, 2006, p.1)." Whilst Chapman notes those who experience "emotional constipation", her model does not address engaging with singers of this type as a singing teacher (Chapman, 2006, p.1).

Additionally, within the PCM singing teaching studio's, some singers will engage in using Extended Vocal Techniques (EVT) that are "vocal effects more in the extreme" (McGlashan and Sadolin, 2007). In 2017 there were notable suicides of vocalists who regularly engage in extreme use of EVT (Frost 2017). Music Psychologists Sharman and Dingle have noted in their work on "Extreme metal music and anger processing" the net positive reaction that music listeners experience (2015). However, research has not yet been conducted on the psychological impact on singers who employ these extreme EVT's when music making with or without PST.

This paper aims to investigate the use of emotional connection techniques in the PCM singing teaching studio when supporting EVT singers using vocal effects and emotions, more in the extreme, that does not overstep the bounds of the singing teaching profession, but does so in a responsible way. It is hypothesised that this will result in a tool to help these singers gauge authentic emotions that sit within PST that also enable singers to respect singer identified emotional limits or pre-existing psychological pathology. Ethnographic case studies of singers will be presented, along side auto-ethnographic reflections from the singing teacher.

The Power of Cabaret

Kim Spargo

Teaching students to integrate themselves into the story telling of the lyric can be difficult - especially if the students are teenagers or young adults. This is a very difficult time for this age group as they define who they are.

The power of Cabaret is an amazing art form which allows students to work through many issues of their personal lives through a song, patter and performance. Cabaret is often defined as a specific music style but it allows the artist to venture into any genre. The most powerful performances are evoking the audience to listen to a song they know and re-discover it - but in a new way.

Working with many students over the years has allowed me to see first hand how cathartic the experience can be for teenagers, young adults and anyone who has a story to tell. In this workshop you will discover how to utilise Cabaret as an expressive art form that has healing benefits for the artists and in-depth stories that engage the audience and take both on a journey through performance.

Topic areas of discussion will be

- What is Cabaret?
- Selecting the right songs
- Understanding the story
- Keeping students safe through their stories
- What is patter?
- Tempo of a show
- Dynamic shifts in song and stories
- Same song, different point of view
- Use of parody

The role of gesture and body-movement in the teaching and learning of singing. An overview

Julia Nafisi

The body plays three discrete, yet interconnected roles in singing and voice pedagogy. Firstly, singing performance almost always has a visual aspect i.e. even where no acting is required, a singer's body-language must be congruent to his/her performance to be convincing: the body communicates. Secondly, irrespective of how one may describe the interplay of body and mind, singing is a fine-motor skill relying on the delicate interplay of several physiological mechanisms: propelled by thought and emotion, the body sings and the body learns. Thirdly, there is the well documented capacity of gestures and movements to communicate and to feed back to the brain, enhance perception and alter/modulate thought processes and emotions. Thus, the body *helps learning*, and this last aspect is the main focus of this paper. Music educators, choir conductors and vocal teachers have long utilized gestures and body-movements (GBM) as tools to improve performance and learning. GBM are employed to facilitate the understanding and execution of various aspects of vocal technique, to enhance aural awareness and to increase expressivity. In the absence of definitive proof if and how this practice is beneficial, the use of GBM in singing is highly individualized and unsystematic, following a host of creeds and schools. This paper will give an overview of the types of GBM used in the singing workshop, explain their underlying rationales and limitations and point the way towards future enquiry. The presentation will include demonstration (live and video) as well as some interactive work.

The songs sung by my third great grandmother, an Australian immigrant in the late 1870s.

Karen Anne Lonsdale

This paper focuses on a selection of songs that my maternal third great grandmother, Rose Gale, sang in concerts on board the immigrant ship *Earl Dalhousie* on her journey from the United Kingdom to Australia in 1877, and later in her home in Sydney. One of Rose Gale's children became one of Australia's best-known life models, Rose Lindsay (nee Soady), the second wife of the legendary Australian artist and author, Norman Lindsay. Together, they lived in Springwood, in the Blue Mountains, where they entertained many renowned Australians, including Dame Nellie Melba, Banjo Paterson, Henry Lawson, and Miles Franklin. In her books, Rose Lindsay shared numerous stories that shed some light on the Australian Arts scene in the early twentieth century. The information in this presentation is drawn from these books and an interview by Rose Lindsay, as well as documents such as the immigrant ship records, newspaper articles from the digital archives of the National Library of Australia's website 'Trove', documents sourced through the ancestry.com.au website, and personal accounts of family members.

Towards an effective method for improved tonal variety in Contemporary Commercial Music vocal performance

Susan Carson

The last two decades has seen a considerable increase in knowledge about the voice as a result of scientific research. The numerous methods and approaches applied to existing contemporary commercial music (CMM) singing styles are at the fore of vocal performance and pedagogical development. The quest for an optimally effective method to learn and perform professionally in a number of genres, however, remains a significant challenge. Teaching students to employ stylistically appropriate tonal variety within CMM styles is paramount to this challenge. This presentation will address the role and value of sensory perception and body mapping as a

useful and complimentary approach to manipulating the vocal tract and the subsequent fine tuning of resonance for a range of CMM styles. Evidence that this approach has the potential to fast-track knowledge and improve tone control in CMM styles will be explored. Data collected in relation to the topic from interviews with crossover singers conducted as part of the author's doctoral research will be analysed and may be included. A review of the author's experimental performance and teaching practice and literature in the field will also inform the presentation.

Unpacking the vocalise for the 21st century singing studio

Ireni Utley

The vocalise has been the centrepiece for many singing methods, particularly since the nineteenth century, and many teachers take them for granted given our devotion to teaching what we learnt from our teachers. But what are vocalises, why do they exist and are we using them properly? This exploration of the history of vocalises, back to the Solfeggio, has been part of a Masters dissertation to determine why they have such a stronghold particularly in examinations, when anecdotally, *teachers do not use them anymore*.

From as far back as Guido d'Arezzo, singers used solfège to learn how to read music. This turned into singing solfeggio as standard music training for all musicians to develop aural skills. By the seventeenth and eighteenth centuries treatises start to appear on how to sing well, how to perform ornamentation, to stand, shape the mouth, and so many teachers advocated the use of vocalises before singing repertoire to establish a better technical foundation. According to Marchesi in the nineteenth century, the leap from exercise to aria was far too great and this inspired her to write vocalises even though her teacher did not care for them.

However, in this scientific age of voice, the modern texts offer exercises, like Garcia did in his Complete Treatise, and esteemed pedagogue Richard Miller travelled the world advocating the learning of singing through the repertoire. What does a vocalise do for the singer in a developmental sense and have they changed over the centuries sufficiently to match the changes in our scientific understanding of singing in the 21st century? This paper intends to inform our teachers of the vocalise from genesis to the current form and ascertain how they can be used efficiently.

VCM - Vocalist as Complete Musician - utilising tetrachords

Chris McNulty

VCM introduces a method specifically designed for vocalists which utilizes tetrachords as a tool for integrating music theory, ear training and improvisation.

Singers! Have you ever wanted to nail every scale or chord shape on call? See a set or chord changes and quickly recognize by sight and ear what scales to use to help you improvise more freely, accurately and confidently? Working through VCM provides vocalists with a set of skills and resource tools to assist in hearing and pitching across a myriad of harmony, leading to greater ease, accuracy and freedom when improvising. The work can also increase your knowledge of theory exponentially, developing a deeper understanding of the interconnectedness between scales and chords and enhance composing and arranging skills. Additionally, working through the method provides an excellent pathway for vocal and instrumental students entering rigorous music degree programs.

Vocal identity: Narratives to Neurons

Belinda Lemon-McMahon

The term, and concept of, "identity" has pervaded academic literature over the last fifty years or so. The concept of musical identity and its

development has also received attention in recent years. Factors such as personal experiences, musical experiences, and social groups are stated as being influencers in the development of musical identities. However, the development of vocal identity in singers has been largely undocumented.

This presentation will discuss the findings from current qualitative research that is aiming to increase the understanding of the influences on the development of vocal identity, with a specific focus on the pedagogical influences. It will explore vocal identity development from the perspectives of singers and singing teachers. This includes what they consider vocal identity to be, whether or not it is connected to the singer's identity, and the relevance of vocal identity to singing choices. The presentation will also discuss factors that singers and singing teachers believe to be contributors to vocal identity development. For example, learning experiences, social experiences, cultural/family experiences, musical experiences, the morphology of the voice, musical preferences, vocal modelling, and mimicking/copying. The singer's perception of their sound will also be discussed and compared with an expert listening panel's perception. Other issues explored include the constancy of vocal identity and the impact of technology on vocal identity.

Voice science, neuroplasticity and ways of learning

Diane Hughes and Belinda Lemon-McMahon

This informative paper facilitates discussion on interrelated topics such as voice science, neuroplasticity and ways of learning. Beginning with an outline of the latest developments in voice science, the workshop introduces the concept of neuroplasticity and the ways in which neuroplasticity, learning and individuality are linked. This is highly relevant to the learning and teaching of embodied singing given that any learning can result in neuronal connections being established or strengthened. It is also important as positive exploration and related singing experiences should involve more than habit and imitation. The presentation will be of interest to both teachers and singers.

"What do you do at the start of a lesson?"- The voice teacher's approach in Australia

Heather Fletcher, Prof Jane Davidson, Dr Amanda Krause

Research indicates that voice lessons typically commence with a "chat" proceeded with warming-up the voice, technical vocalisation, and singing repertoire. However, the manner of this initial exchange has yet to be investigated to specifically understand its significance and/or contribution to a singing lesson. This case study of successful, elite-level classical and music theatre voice teachers in Australia aims to ascertain how voice teachers start a lesson in order to establish (1) if similarities or trends exist, and (2) the implications this exchange may have on the teacher's approach. Face-to-face interviews with Australian classical and music theatre voice teachers considered their training, content, delivery, and approach to teaching singing ($n=27$). Interviews were analysed using Interpretive Phenomenological Analysis. Results demonstrate that voice teachers most commonly commence lessons with direct questioning about the voice or self in order to (1) listen to the state of the student's spoken voice, (2) observe the student's posture and alignment, and/or (3) empathise with the student's state-of-being. This initial questioning, which is as unique to the teacher as it is to the student, is vital as it determines what will be addressed in the remainder of the lesson. In the context of this individual method of approach, commonalities exist through the use of enquiry and empathy as the teachers compile data based on the delivery and content of their students' answers. These findings have implications for vocal pedagogy training courses by offering a construct through which voice teachers can confidently approach the individual student in the voice lesson.

What the Fach is happening? Timbre identity and redefining classification of singers

Jacqueline Ward

"...Expressing emotions such as love, melancholy, rage, malice, joy, and fear. To convey these emotions a voice needs warmth and darkness of quality." These emotions are common to humankind, yet some would reserve them for darker timbres or certain *Fächer*. Systematic timbre characterisation impacts singers' identities and employability. Timbre identity has been largely overlooked in voice scholarship. However, the fields of speech, psychology, and neuroscience shed valuable light.

This paper aims to spotlight the significance of timbre identity, question industry assumptions, and suggest new ways of thinking about voice types. I will suggest that continued stereotyping of timbre is unwarranted and that a flexible approach would be more genuine. The effects on pedagogy and 'personal imaging' in their shaping of natural timbre (and sub-classification) will be made apparent.

Findings from the aforementioned fields will be discussed with relation to singing; for example, the brain's unique use of vocal timbre in creating individual identity profiles. These will be collated with singing scholarship and industry observations. I will use social-psychological analysis to illumine timbre stereotyping, and authoritative voice science to provide clarity on timbre alteration. Voice classifications and *Fächer* are often equated. But distinctions can be made as to which practices are scientifically justifiable and which are based on tradition. Perhaps this will lead to greater freedom for singers if the traditional is valued in a supplementary position.

S. H. Han, *Transcending Fach: A Search for Identity inside and out of the Mezzo-Soprano Repertoire* (Graduate School of the University of Maryland, 2006), accessed 20/05/2018, <https://drum.lib.umd.edu/bitstream/handle/1903/9025/Han.papers.pdf?sequence=2&isAllowed=y>
P. Belin, S. Fecteau, and C. Bedard, "Thinking the Voice: Neural Correlates of Voice Perception," *Trends in cognitive sciences* 8, no. 3 (2004), accessed 14/05/2018, https://ac.els-cdn.com/S1364661304000257/1-s2.0-S1364661304000257-main.pdf?_tid=7738e579-2448-45db-8e2975a43b6bbf50&acdnat=1526365106_5cfe1a5f5497ddf5d0c18d67b114f9f

What truly resonates: Using songwriting to help young singers find their own voice

Helen Perris

Pop music is the language of our young students. However, much of the lyrical content is out of the realm of their life experience, the melody is out of their vocal range, and the expected tone colour out of their technical reach, making it difficult for them to authentically connect with their own voice. Writing their own songs enables students to sing about lived experiences and to create a song that is perfectly designed to suit their own abilities. Many students would like to write songs but don't know where to start, and likewise, many teachers don't know how to guide them. Through a practical group songwriting workshop using both acoustic instruments and GarageBand, singer-songwriter and voice and piano teacher, Helen Perris will demystify the process of exploring songwriting with children and teenagers, empowering teachers to foster creativity and emotional expression in, and connection with, their students.

Young male voices in transition

Theresa Rayner

In recent years I have specialised in teaching boys whose voices are in transition during puberty. In this presentation I outline some of the principles that underpin my teaching, offer some advice on the ways in which we can help boys negotiate this critical period in their singing and personal development and discuss some case studies. Principles include: careful assessment of the vocal range on a regular basis, insisting that the voice is fully warmed up, attention to supported breathing and posture, restricting the vocal range, allowing the music to follow the voice down through repeated transpositions, choosing individual repertoire for each student that suits their needs and interests, and providing a supportive nurturing environment. The success of this approach is supported by some illustrative examples.

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