

# Singing Futures

Pedagogies, Practices  
and the Digital Age

The **2015 National Conference** of  
The Australian National Association of  
Teachers of Singing



**24-27 September 2015**

The Baha'i Centre of Learning  
Hobart, Tasmania

**CONFERENCE PROGRAM**

# Singing Futures: Pedagogies, Practices and the Digital Age

## A WARM WELCOME

I am writing this message the week before our conference begins. Veronica Monro is with me. It's become our usual Monday evening thing – Singing Futures! We have spent many hours together organizing this conference. In fact, I'd like to take this opportunity to extend a huge thank you to the wonderful, collective efforts of the conference committee – Veronica Monro, Liz Pascoe, Irene Bartlett, Adele Nisbet, Jane Edwards and myself. We have been assisted by many others including the Tasmanian Chapter Committee, Shelli Hulcombe and Nadine Manion. Jill Bannon, from the Old Woolstores Hotel, has also been wonderful since we first made contact in 2014.

Singing Futures is the vision of National Council and it's our intention to **celebrate our past, our present and look towards our future** over the three days of the conference. Many thanks to our Keynote presenters, presenters and panelists who will share their knowledge and understandings. The inclusion of the Special Interest Groups (SIG) also aims to facilitate meaningful discussion and to provide us with ways to navigate the plethora of opportunities and media that engulf our lives and profession.

So, on behalf of your hosts, the National Council of ANATS Ltd, welcome,

*Diane Hughes*

Dr. Diane Hughes  
ANATS Ltd. National President

## JOIN THE CONVERSATION!

Celebrate your conference experience and follow ANATS on Instagram, Facebook & Twitter or tag us by using the hashtag:

## #SingingFutures

Instagram: @anatsaust, Facebook: /anatsaust, Twitter: /anatsaust

Thursday, 24 September, 2015	The Old Woolstore Hotel
4:00pm - 6:00pm	Conference Registrations Open Merino Room, Old Woolstores Hotel From 4:00pm - 6:00pm
6:00pm - 8:00pm	Welcome Reception - Singing Futures: Pedagogies, Practices and the Digital Age Merino & Rose Rooms, Old Woolstores Hotel From 6:00pm - 8:00pm

Friday, 25 September, 2015	The Baha'i Centre of Learning		
Location	The Auditorium	The Jarrah Room	Reading Room
9:15am	Welcome Address		
9:30	<b>KEYNOTE PRESENTATION</b> <b>Karen Jacobsen:</b> "Recalculate: Motivational strategies for teachers and singers" (60min) <i>Auditorium</i>		
10:30	Morning Tea (30min)		
11:00	<b>KEYNOTE PRESENTATION</b> <b>Linnhe Robertson:</b> "The Educational Preparation of Classical Singers for their Future Career Pathways" (60min) <i>Auditorium</i>		
12:00nn	Lunch (60min)		
1:00	<b>SPECIAL PRESENTATION</b> <b>Karen Jacobsen:</b> "Contemporary Voice" (60min)	<b>CLASSICAL</b> Emotion expression in the classical singing voice ( <b>Linda Barcan</b> )	<b>FOUNDATIONS IN TEACHING:</b> Enhancing Motivation in the singing studio context ( <b>Amy Richardson</b> )
1:30		<b>CLASSICAL</b> Powerful Teaching: A narrative of Emotion ( <b>Jessica O'Bryan</b> )	<b>FOUNDATIONS IN TEACHING:</b> One-One teaching in the 21st Century ( <b>Angela Giblin</b> )
2:00	<b>SPECIAL PRESENTATION</b> <b>Linnhe Robertson:</b> "Classical Voice" (60min)	<b>CONTEMPORARY</b> Pop Goes the singer: Developing a focused approach to teaching pop style ( <b>Francesca de Valence</b> )	<b>FOUNDATIONS IN TEACHING:</b> Effectively communicating with students ( <b>Lisa Lockland-Bell</b> )
2:30		<b>CONTEMPORARY</b> Contemporary Commercial Music (CCM) Repertoire - More than words ( <b>Marisa Lee Naismith</b> )	<b>CLASSICAL</b> Gesture and body movement as tools to improve vocal tone: A case study ( <b>Julia S. A. Nafisi</b> )
3:00	Afternoon Tea (30min)		
3:30	<b>CLASSICAL MASTERCLASS</b> with <b>Linnhe Robertson</b> (90mins)	<b>CONTEMPORARY</b> Neuroplasticity and learning in contemporary vocal studies ( <b>Diane Hughes and Belinda Lemon-McMahon</b> ) Learning through Songwriting ( <b>Veronica Monro</b> )	<b>CONTEMPORARY</b> Vocal Polymaths: Singing performance and the contemporary commercial music singer ( <b>Nick Holiambby</b> )
4:00		<b>CONTEMPORARY</b> Singing, Songwriting, Success: How to assist creative singers in the vocal studio ( <b>Francesca de Valence</b> )	<b>GROUP TEACHING:</b> Group singing classes as a medium for teaching vocal use ( <b>Christina Wilson</b> )
4:30		<b>BUSINESS SKILLS IN THE DIGITAL AGE:</b> Online Business: Business strategies and time management for teachers ( <b>Veronica Monro</b> )	<b>GROUP TEACHING:</b> Community Choir Singing: Ways choir directors teach ( <b>Naomi Cooper</b> )
5:00	<b>SIGs:</b> Introduction to Special Interest Groups (SIGs) (60min) <i>Auditorium</i>		
6:00	<b>END</b>		
6:30 onwards	<b>SIG Dinners:</b> Contemporary, Classical, Musical Theatre, Young Voice, Research <i>Only for SIG dinner guests who have confirmed attendance. Please refer to page 5 for restaurant details</i>		

Saturday, 26 September, 2015		The Baha'i Centre of Learning		
Location	The Auditorium	The Jarrah Room	Reading Room	
10:00	<b>MUSICAL THEATRE</b> The Australian Music Examinations Board Singing Syllabuses - Blessing or curse in Australian Voice Education (Beth Willis)	<b>WORKSHOP:</b> Creative looping in vocal performance (Diane Hughes and Veronica Monro)	<b>DEMONSTRATION</b> Introducing Forbrain, A new tool to enhance pitch, vocal resonance and accuracy (Gavin Hamburger and Francoise Nicoloff)	
10:30	<b>MUSICAL THEATRE</b> Musical Theatre and the AMEB: It's Just a Jump to the Left... (George Torbay)	<b>WORKSHOP:</b> Video killed the radio star (Dan Robinson)	<b>CLASSICAL</b> Classical Voice and the Microphone (Karen Cummings)	
11:00	<b>KEYNOTE PRESENTATION</b> Graham Welch: "The Psychology of Singing" (60min) <i>Auditorium</i>			
12:00 - 1:00	Lunch (60min)			
1:00	<b>SPECIAL PRESENTATION:</b> Karen Jacobsen: "Cabaret & Musical Theatre Voice" (60mins) <i>Auditorium</i>			
2:00		<b>CLASSICAL</b> Spanish Song-authentic repertoire, authentic sound. Lessons learned at the Barcelona Festival of Song 2014 (Judith Malone)	<b>CLASSICAL</b> Finding the Synergies: Adapting a curriculum to encompass classical and contemporary singing in a university vocal techniques class (Dr Christopher Allan, Susan Carson)	
2:30	<b>CONTEMPORARY MASTERCLASS:</b> with Karen Jacobsen (90min)	<b>CLASSICAL</b> Try it Scandinavian style - an introduction to Swedish, Norwegian and Danish art songs. (Christina Gronborg)	<b>FOUNDATIONS IN TEACHING:</b> Teaching Notation to Singers (Margaret Pride)	
3:00		<b>CLASSICAL</b> Revealing a neglected gem: Robert Schumann's <i>Sieben Lieder von Elisabeth Kulmann, Op. 104.</i> (Prudence Dunstone)	<b>RESEARCH</b> The Pilates Method and Posture for Singers (Larissa Kelloway)	
3:30	Afternoon Tea (30min)			
4:00	<b>KEYNOTE PANEL and Q&amp;A - "Futures of Singing"</b> with Linnhe Robertson, Karen Jacobsen & Graham Welch <i>Auditorium</i>			
5:00	END			
Saturday Evening, 26 September, 2015	1920's Themed Conference Dinner Hadley's Orient Hotel			
7:00pm - 10:30pm	1920's Themed Conference Dinner Hadley's Orient Hotel 34 Murray St, Hobart, TAS			

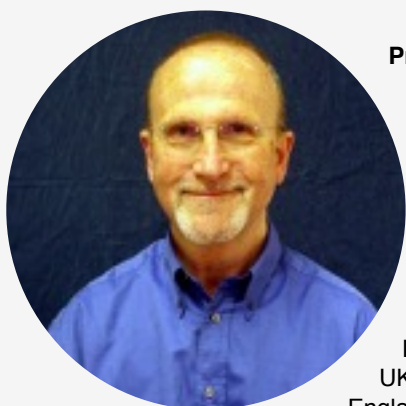
Sunday, 27 September, 2015		The Baha'i Centre of Learning		
Location	The Auditorium	The Jarrah Room	Reading Room	
9:00	<b>SPECIAL INTEREST GROUP REPORTS</b> Contemporary Voice, Classical Voice, Musical Theatre, Young Voice and Research <i>Auditorium</i>			
10:00	<b>KEYNOTE PRESENTATION</b> Graham Welch "Young and Developing Voices" (60mins) <i>Auditorium</i>			
11:00	Morning Tea			
11:30	<b>CLASSICAL MASTERCLASS</b> with Linnhe Robertson (60mins)	<b>CONTEMPORARY PANEL</b> with Karen Jacobsen, Diane Hughes, Irene Bartlett, Veronica Monro, Stephen Baker and Dan Robinson (60min)	<b>CLASSICAL</b> The pedagogical approaches and adaptations used when working with a young male, visually impaired from birth, singing student, in a one-one studio situation (Julie Wilson and Heather Keens)	
12:00			<b>CLASSICAL</b> The Overlooked Demographic: Teaching the mature amateur singer (Lynne Murray)	
12:30 - 1:30	Lunch (60min)			
1:30	<b>CONTEMPORARY MASTERCLASS</b> with Karen Jacobsen (60min)	<b>CLASSICAL PANEL</b> with Linnhe Robertson, Liz Pascoe, Shelli Hulcombe, Jane Edwards, and Rowena Cowley (60min)	<b>RESEARCH</b> An exploration into the origins of belt and Legit and how this can assist the contemporary commercial vocal student (Tracey Cooke)	
2:00			<b>CONTEMPORARY</b> The singing teachers Dilemma: TV Talent Shows (Dan Robinson)	
2:30	Afternoon Tea (30min)			
3:00	<b>PANEL PRESENTATION</b> Collaborative reflection in the music studio: Professional development toward transformative teaching and learning (Scott Harrison, Gemma Carey, Jessica O'Bryan, Margaret Schindler, Irene Bartlett)	<b>PANEL PRESENTATION</b> Celebrating communities of musical practice: Group singing, pedagogies and creative opportunities (Diane Hughes, Veronica Monro, Liz Pascoe and Naomi Cooper)	<b>PANEL PRESENTATION:</b> Young Voice Q&A with Graham Welch	
4:00	<b>MOVING FORWARD</b> - Diane Hughes (President of ANATS Ltd) <i>Auditorium</i>			
4:30	<b>MOVING FORWARD</b> - Graham Welch, Linnhe Roberston and Karen Jacobsen <i>Auditorium</i>			
5:30	END			

\*Please note that ANATS Ltd may take photographs and/or videos for promotional or archival purposes. Videos may not be recorded during presentations due to copyright and privacy regulations. This program is correct at the time of printing. For updates, please refer to the ANATS website, [www.anats.org.au](http://www.anats.org.au).



## GRAHAM WELCH

### THE PSYCHOLOGY OF SINGING | YOUNG VOICE



**Professor Graham Welch** holds the UCL Institute of Education Established Chair of Music Education (since 2001). He is elected Chair of the internationally based Society for Education, Music and Psychology Research (SEMPRE), a past President of the International Society for Music Education (ISME) (from 2008 to 2014), and past Co-Chair of the ISME Research Commission. He holds Visiting Professorships at the Universities of Queensland (Australia) and within the UK at UEL, Liverpool and (recently) Canterbury Christ Church University, Roehampton and the Royal College of Music. He is also member of the UK Arts and Humanities Research Council (AHRC) Review College for music. Publications number over three hundred and fifty, including lead editor of the Oxford Handbook of Singing (OUP, expected later 2015). External research funding awarded over the past decade as Principal Investigator totals over £4m and embraces over 35 projects. These include grants from major UK Research Councils, the European Community, UK Government agencies, Local Authorities in England, the Australian Research Council and leading UK Charities (see <http://imerc.org>). Recent

and ongoing research evaluations include the UK National Singing Programme Sing Up in England (2007-2012, 11,000 children), as well as children's instrumental and singing learning within two In Harmony projects (in Leeds and Newcastle, 2012-2015), the Every Child a Musician (Newham, 2011-2013, 10,000 children) and the Music in Secondary Schools Trust (2014-2024, projected as 13,000 children and young people). Current European funded research is examining music and mathematics learning, and the development of singing cultures. His research team received the Royal Society for Public Health 'Arts and Health' award in 2011 for research into the links between singing and social inclusion (<http://journal.frontiersin.org/Journal/10.3389/fpsyg.2014.00803/abstract>). He has been appointed to Chair the new Paul Hamlyn Foundation Expert Commission on music education in the UK from 2015.

**"The Psychology of Singing"** - Saturday, September 26, 11:00am - 12:00nn (Auditorium)

**"Young and Developing Voices"** - Sunday, September 27, 10:00am - 11:00am (Auditorium)

## KAREN JACOBSEN

### CONTEMPORARY SINGING & MOTIVATING SINGERS



Meet The GPS Girl. At the age of seven in Mackay, North Queensland, **Karen Jacobsen** saw Olivia Newton-John on television and knew what she wanted to do with her life; to become a professional singer and move to America. Today, Karen sings, speaks and motivates people on stage, on screen and in the recording studio.

Known as The GPS Girl, Karen gives directions in over 100 million GPS units and as the Aussie Siri in 300 million smart phones around the world. In 2000 Karen left Australia with a suitcase and a dream. From her New York home, she travels internationally as a Motivational Keynote Speaker and Concert Performer (Pianist, Singer and Songwriter). Author of The GPS Girl's Road Map for Your Future, through her strong social and traditional media presence, she both entertains and inspires people to perform in a world class fashion, and recalculate when things don't go as planned.

An award-winning Singer and Songwriter, Karen's musical career highlights include: sharing the bill with Norah Jones, Neil Sedaka and Christopher Cross and singing the national anthem at major sporting events including 80,000 people at Giants Stadium for the New York Jets and a Suncorp Stadium TriNations Rugby match for 52,000.

For more information about Karen Jacobsen, visit: <http://www.thegpsgirl.com>, Facebook.com/TheGPSGirl or twitter.com/thegpsgirl

**"Recalculate: Motivational strategies for teachers and singers"** - Friday, September 25, 9:30am - 10:30am (Auditorium)

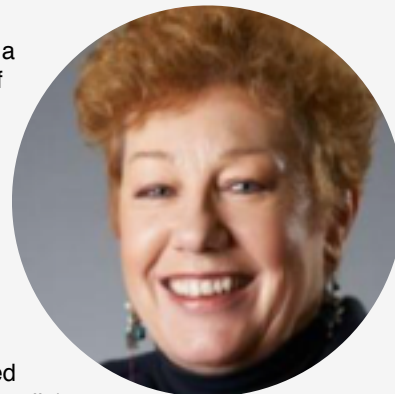
**"Special Presentation: Contemporary Voice"** - Friday, September 25, 1:00pm - 2:00pm (Auditorium)

**"Special Presentation: Cabaret & Musical Theatre Voice"** - Saturday, September 26, 1:00pm - 2:00pm (Auditorium)

## LINNHE ROBERTSON

### CLASSICAL SINGING & ARTS PRACTICE

**Linnhe Robertson** has worked extensively in the major music centres throughout the world as a vocal coach, répétiteur, accompanist and harpsichordist. Her career began on the music staff of the Australian Opera. After a period of study in Germany in Lied Accompaniment, Linnhe remained there working as a vocal accompanist and as assistant to vocal Professor Kaiser-Breme at the Bayreuth International Wagner Festival. With her move to Great Britain, Linnhe changed music direction and pursued a high profile career as a harpsichordist throughout the UK and Europe. She performed and recorded as the resident harpsichordist with the Bournemouth Sinfonietta and with other notable early music ensembles, such as the English Baroque Soloists under John Eliot Gardiner. During this period, she also worked as répétiteur with the English National Opera under the Music Directorship of Mark Elder. In 1989 Linnhe was invited to take up the position as Head of Music and Director of the Young Artists' Programme at the Victoria State Opera based in Melbourne Australia, a position which continued with the merger of that company and the Sydney-based national company (renamed Opera Australia).



Through the success of her work with the training and development of young opera singers, Linnhe was awarded a Churchill Fellowship in 1993, which she used for further research into varying world-wide training systems for young singers. On returning to the UK in 1999, Linnhe completed a Masters degree in Arts Management at City University, London. After a period of working in London as an artists' manager with a London based artists' agency, and as General Manager of a contemporary classical music ensemble, she was offered the position in 2002 as Deputy Head of Vocal Studies and subsequently Head of Vocal Studies at the Guildhall School of Music & Drama until 2013. She now has the role of 'Artistic and Research Consultant for Opera & Voice' at the Guildhall School. Linnhe also coaches the Jette Parker Young Artists at the Royal Opera House, London. Linnhe continues to give masterclasses and perform as recital accompanist with singers throughout Great Britain and Europe.

#### "The Educational Preparation of Classical Singers for their Future Career Pathways"

Friday, September 25, 11:00am - 12:00nn (Auditorium)

"Special Presentation: Classical Voice" Friday, September 25, 2:00pm - 3:00pm (Auditorium)

## WELCOME RECEPTION

Thursday, September 24, 2015

The welcome reception will be held at **The Old Woolstore Hotel** from 6:00pm.

### The Old Woolstore Hotel

1 Macquarie Street, Hobart, TAS  
6:00pm - 8:00pm

## 1920's Themed

## CONFERENCE DINNER

Saturday, September 26, 2015

If you have registered for our **1920's themed Conference Dinner**, you are in for a memorable evening of chatter and collegiality. Please come along preferably dressed in 1920's inspired attire.

### Hadley's Orient Hotel

34 Murray St, Hobart, TAS  
7:00pm - 10:30pm



## SPECIAL INTEREST

## GROUP DINNERS

Friday, September 25, 2015

If you have confirmed your attendance at one of our scheduled **Special Interest Group Dinners**, restaurant reservations are held from 6:30pm under the name 'ANATS'. The locations for each group are as follow:

### Classical Voice

SIG Leader: Jane Edwards

Restaurant: **Smolt**, 2 Salamanca Square, Battery Point, TAS

### Contemporary Voice & Musical Theatre

SIG Leader: Stephen Baker (Contemporary) & Pat Wilson (Musical Theatre)

Restaurant: **Rockwall**, 89 Salamanca Place, Hobart, TAS

### Research

SIG Leader: Scott Harrison

Restaurant: **Maldini**, 47 Salamanca Place, Hobart, TAS

### Young Voice

SIG Leader: Di Hughes

Please meet at the Woolstores Restaurant at 6pm for Dinner followed by a group trip to watch a special screening of **"Wide Open Sky"**

## PRESENTATION ABSTRACTS

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

### **An exploration into the origins of belt and legit**

**Tracey Cooke**

This paper looks at the origins of two distinct vocal qualities from the music theatre repertoire, commonly known as “belt” and “legit”. The paper traces the origins of legit voice to the influence of European operetta on the early musical comedies of the first years of the twentieth century. Belt voice is said to have emerged from two quintessentially American musical forms of the same era: Minstrelsy and Vaudeville. More specifically, it has been claimed that the performance practice of the so-called “coon shouters” played a major part in the development of the belt vocal style. Whilst music theatre historians and musicologists concur on these points, very few auditory perceptual analyses have been undertaken to support them. In this study, a timbral analysis was made of three leading examples of early legit and belt singing styles, with additional reference to the physiology underlying their production. The results appear to confirm the observations drawn from the literature review and outlined above. Further remarks are made on the relevance of this investigation to research, performance practice and teaching.

### **Classical Voice and the Microphone**

**Karen Cummings**

The incorporation of the microphone into a classical singing practice has the potential to challenge broadly held perceptions of what it is to be a classical singer: elements of both vocal technique and aesthetic are open to transformation as a result of the microphones’ use. Part of the mystique of the classical voice comes from the perception of its expression as primal, direct, unadulterated, unsullied by market imperatives, virtuosic, organic: that it is driven purely by the breath and the power of the singers’ interaction with emotion, words and music. Classical singing carries with it a musical heritage that has developed over centuries from

the European traditions of bel canto singing. It has never been static nor homogeneous in its techniques and aesthetics, and is experiencing a decline in its historic dominance as a vocal style and a vocal pedagogy.

The microphone, in turn, is often considered antithetical to classical singing: its interaction with the classical voice is perceived to be inorganic, cold and masking the truth of the voice. Many classical singers believe the microphone takes agency from the singer through its perceived transformation of the singers’ voice. The microphone is seen as a substitute for true virtuosity, stepping in for the breath and body of the classical singer. The microphone is seen as obscuring true communication and the classical singers’ honest, unadorned connection to music and words.

I am interested in developing a more complex relationship between classical singer and microphone: one which gives real agency to the singer and which considers the relationship of the singer to the microphone as interactive, evolving, revealing, surprising. Such a relationship will involve new knowledge and engagement with music and electronics. Bob Dylan did it with folk music in the 1960’s and the classical singer is beginning to do it in the 21<sup>st</sup> century.

### **Celebrating communities of musical practice: group singing, pedagogies and creative opportunities**

**Dr Diane Hughes, Veronica Monro, Liz Pascoe, Naomi Cooper**

With increased institutional pressures on cost-effective pedagogies, this presentation is timely as it addresses both the benefits and limitations of group teaching. This panel brings together researchers and practitioners engaged in teaching singing to groups of students/singers. Drawing on informal learning opportunities (e.g., peer interaction, communication), popular music practices (e.g., creative collaboration, collective expression) and formal pedagogies (e.g., vocal technique, vocal health and care),

this panel explores the advantages and challenges of teaching groups to sing. From strategies that have been developed to facilitate the individual voice to be heard within the collective through to appropriate repertoire selection for the individual and the group, the panel presentation discusses group singing and teaching in a range of contexts. Young voice, popular voice, theatre voice and community voice are encompassed within the panel discussion. Research findings identify that the focus from individual to group transforms the learning experience and process to become a celebrated community of musical practice.

### **Collaborative reflection in the music studio: Professional development toward transformative learning and teaching**

**Professor Scott Harrison, Dr Gemma Carey, Dr Jessica O’Byrne, Margaret Schindler, Dr Irene Bartlett**

For decades, pedagogical studies have underscored the value of teachers reflecting critically on their teaching practices and approach, and more recent research has highlighted the usefulness of undertaking such reflection collaboratively. Systematic research into the challenges and benefits of collaborative reflection among teachers in the unique setting of a one-to-one music studio, however, remains scarce. In light of the need to develop ‘best practice’ models for one-to-one music pedagogy that incorporate professional growth strategies for teachers, this presentation describes a multi-institutional project currently underway, in which teachers and students who are engaged in one-to-one lessons are invited to reflect on various aspects of their teaching and learning. The approaches, which include reflections on video-recorded lessons, teacher-teacher and student-teacher collaborative reflection, facilitated collaborative reflection and two-way e-journal communication between student and teacher, will be discussed.



### Creative looping in vocal performance

**Dr Diane Hughes and Veronica Monro**  
Macquarie University

Technology and the singing voice are inextricably linked in the live performances and recording practices within the popular music industries. This paper/workshop explores the use of looping equipment/technologies that have become increasingly more pervasive in professional practices. Creative looping effects are detailed and pedagogical applications are outlined. For example, contemporary singers are already using loopers in ways that mimic traditional instrumental lines and parts. Loopers can be used to build performance confidence as their effective use requires preparation, practice, embodiment, gesture, movement, musicality, technological understanding and implemented nuances related to musical style. Just as looping is heard underscoring live performances, looping may also be used creatively to develop intricate song arrangements and vocal effects in which layers of sound are featured. These features will be demonstrated and attendees will be invited to engage in the creation of a looped, vocal arrangement.

### Community choir singing: ways choir directors teach

**Naomi Cooper**  
Western Sydney University

Formal training for community choir directors in Australia is scarce, and as such, many directors describe having learnt the skills required for their role 'on-the-job'. There is also limited literature documenting the practice of community choir directors working in Australia in terms of the strategies they employ to facilitate their singers' learning. This makes it difficult for beginning directors to acquire the necessary skills. It also means that there is a wealth of practical knowledge being used by

community choir directors on a daily basis which remains largely undocumented, and therefore inaccessible to others who could learn from it. This paper draws on observation and interview data of ten community choir directors in Australia (mostly NSW). The ten directors were observed in rehearsals and/or workshops with their choirs and copious field notes regarding the directors' teaching strategies, conducting styles, rehearsal technique and repertoire choices were made. The directors were subsequently interviewed about their practice as a community choir director including topics such as teaching approaches, use of gesture, the role of the conductor, rehearsing, refining a piece for performance, and arranging for the choir. This paper will present findings from the research about teaching strategies used by the community choir directors, in particular relating to ways of introducing new material to a group. It will cover a range of strategies including aural, visual and physical transmission approaches, which were identified as key approaches.

### Contemporary Commercial Music (CCM) Repertoire – More than Words

**Marisa Lee Naismith**

Reports in the literature suggest that the vast majority of singers, nationally and internationally are employed in the contemporary commercial music (CCM) industry (Bartlett, 2014; Meyer, 2012). CCM refers to the range of non-classical musica styles including: Pop, Rock, Jazz, Musical Theatre, Soul, Cabaret, Country, Folk, Gospel, Rhythm & Blues, Rap, and the many sub styles of this group (LoVetri, 2002).

Multicultural and technological changes, increasing exposure in all forms of media and diversity of contemporary commercial music (CCM) singing styles have created a growing demand for CCM vocal

instruction in both private studio and tertiary institutions (Winnie, 2014; Hanlon 2010; AATS 2008; Edwin 2013; Bartlett 2014). For the teaching to be style relevant to sustainable vocal production, teachers who choose to work with singers of CCM styles need to recognize the elements, characteristics and vocal effects specific to each style. The problem for teachers working within this ever-expanding marketplace is the lack of any defined pedagogy for CCM singers.

This paper reports some preliminary findings from a research study focused on semi-structured interviews with seven prominent CCM pedagogues and the approaches they have developed in their interactions with students to manage vocal longevity for the group. All emphasized that repertoire, decisions must be guided by basic elements such as age, vocal maturity and vocal ability, but emphasized that style related 'effects' must be considered to promote an authentic, efficient, expressive and healthy vocal performance.

### Effectively communicating with students

**Lisa Lockland Bell**

Are you the most effective Singing Teacher you can be? Do you know what learning mode your students prefer or what personality type they are? Learn how to interact and engage with your extroverted students. Understand the challenges and advantages that come with interacting with an introverted personality type.

Effective teaching is a two way process, where both the teacher and the student take responsibility for the outcomes. When you understand your student, you become a more effective teacher and your students will flourish. Don't miss this chance to learn from the original Vocal Giant, Lisa Lockland-Bell.

## PRESENTATION ABSTRACTS

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

### Emotion Expression in the Classical Singing Voice

**Linda Barcan**

The ability of the Classical singing voice to express heightened emotion has been recognised since the time of the Florence camerata in the 16th century. Speech studies of emotion expression from the past 20 years provide a potential model and methodology for similar studies of the singing voice. These studies have focussed on two main acoustic parameters: frequency and amplitude. The perceptual equivalents of these, pitch and loudness, have been shown to correspond to emotions of both positive and negative valence. In the case of a sung tone, the fundamental frequency is largely determined by the musical score. Amplitude is indicated by the composer and is associated with accompaniment and pitch height. Since pitch and amplitude alone cannot account for emotion expression in the singing voice, we can turn to characteristics of timbre to explore how the Classical singer conveys a particular emotional state. The study which forms the basis of this paper aimed to determine the possibility of detecting changes in timbre in the singing voice relating to a change of emotional intention. Listener-judges were asked to evaluate seven recorded samples of a single vocalise performed by a single subject. The judges were asked to evaluate whether the vocal samples contained emotional content, and to identify perceived emotions by means of a rating scale, with interesting results.

Keywords: emotion expression, vocal timbre, dramatic intention, valence pairs.

### Enhancing Motivation in the Singing Studio Context: Applying the findings of Self-Determination theory to facilitate the motivation of young singers to achieve and learn at their potential.

**Amy Richardson**

We've all seen them: - practice diaries, reward stickers, and cute certificates at the end of a theory book to reward the applied learner. At surface value these seem benign enough, and are an all too common way of encouraging young learners to commit to progressing. However these remnants of the behaviourist ideas of the early 1900's, fall short in a 21<sup>st</sup> Century context - where motivating singers for a lifetime of learning still remains a central concern for teachers.

The subsequent results of 'if you behave in a certain way, a positive or negative consequence will ensue' (extrinsically decided and applied by the teacher) were deemed for many years as an indicator of 'motivation'. But in our 2015 context, it is glaringly apparent that our young music learners beg more than a Pavlovian-style experience of music appreciation to be able to fully embrace the vast richness of quality singing and music learning.

Within the context of the 21<sup>st</sup> Century singing studio, it imperative to ask - Am I motivating the student to seek my praise, chase some other accolade, or avoid my stern lecture? OR Am I able to activate a student's latent intrinsic motivation for singing (and practice) itself, and thereby see results in their growth and performance because they have self-determined it so? Motivational theorists Deci & Ryan propose that three key factors are needed to activate a student's inner

motivational resource, and to see them engage in the most potent form of learning: self-motivated to practice and grow to their potential (Deci & Ryan, 2000).

Teachers must seek to address the learner's primary needs for:

Autonomy

"I want to do this, for my own sake, not because you want me to"

Competence

"I can do this, I am improving, and I am working towards achievable goals"

Relatedness

"Practicing and working hard at my craft is related to my personal goals and aspirations"

It IS possible to nourish a passion for singing, learning and confidence that reaches beyond formal instruction, and into a lifetime of music making.

### Finding the Synergies: Adapting a curriculum to encompass Classical and Contemporary Singing in a University Vocal Techniques Class

**Dr Christopher Allen and Susan Carson**

This paper will explore an approach to incorporating elements of vocal technique into a class involving tertiary student performance of contemporary and classical genres. Since 2009 the University of Newcastle has introduced Contemporary Singing into its Bachelor of Music course to sit alongside its existing Classical Vocal Strand. Instead of keeping the Classical and Contemporary genres separate, a combined weekly techniques class explores options in performance through a range of scenarios. These include workshop-style sessions on specific technical



issues where students review the characteristics inherent in a range of vocal styles, and seek to broaden the scope of their own performance. In this manner, students of each genre learn from and with each other. This approach promotes versatility through detailed examination of techniques and their adaption to the various genres. A recent survey details the student's experience and its results have been used to shape current and future performance focus. Similarly, recent video footage demonstrates the nature of class work and its usefulness in the promotion of understanding across the genres and the incorporation of many vocal styles. As many Conservatories in Australia seek to keep the contemporary and classical styles of singing separate, the combination of genres in one class may be seen to be a step forward in the preparation of a singer of the 21<sup>st</sup> Century whose repertoire may cover a number of styles as they venture into their career as a performer or teacher. This approach may serve to assist in providing a flexible self-image for the student and to open members of each student group to the repertoire and experience of the other.

### **Gesture and body-movement as tools to improve vocal tone: A case study**

**Dr Julia Nafisi**

Gestures and body-movements are widely used tools in the teaching and learning of singing. In order to measure the validity of this approach 25 volunteer participants worked on four vocal exercises following either instructions that incorporated specific gestures and movements or instructions that addressed the vocal task at hand but incorporated no gesture or movement. 183 expert listeners compared each participant's base-line recordings with takes after teaching interventions and marked any perceived change in the quality of vocal tone on a rating scale. The evaluation results suggest a

significant beneficial effect of the tested gestures/movements independent from participants' previous singing experience and their preference for a teaching approach but dependent on the type of vocal task. The study provided rare hard proof that certain gestures and/or movements can indeed have an immediate positive effect on vocal tone quality and points the direction for further research into this area.

### **Group singing classes as a medium for teaching vocal use and health to professional voice users.**

**Christina Wilson**  
**University of Canberra**

Teaching vocal use and health to professional voice users, such as teachers, gym instructors, journalists and lawyers is becoming recognised as an important area for preventing vocal problems and improving vocal quality. Learning to sing addresses many of the techniques involved in efficient and healthy vocal production: posture, airflow, resonance, projection and articulation. Developing knowledge and skills in these areas can benefit the speaking voice and can help to prevent vocal fatigue and misuse. Group singing classes provide a particular environment for exploring the voice through guided physiological tuition, basic phonation, pitched and un-pitched exercises and approachable sung material such as rounds. Learning is consolidated through individual experience as well as from other members within a group.

### **Introducing Forbrain®, a new tool to enhance pitch, vocal resonance and accuracy.**

**Gavin Hamburger and**  
**Francoise Nicoloff**

Use the ear to improve singing! Forbrain® is a new tool used by singers and singing teachers to improve pitch, resonance and

accuracy in singing using an audio feedback via bone conduction and a dynamic filter. This tool uses the bone conduction resonance which is one way to process auditory information inducing auditory plasticity. This is to follow what Dr A. Tomatis used to say: "we sing with our ear".(1). It is equipped with a microphone to enhance specific patterns of the singer's voice and mainly heard by the brain via bone structure.. One of the benefits of using bone conduction is to work in improving all aspects of the audio-vocal loop by enhancing the voice perception. Another parameter in this device is the use of a dynamic filter which highlights the long vowels and soft sounds which carry the color and the tone of the voice. It helps to awaken the brain to more awareness and alertness and is helping to auto control the voice and therefore autocorrect the voice whilst singing. This has direct effect on the quality of the voice becoming clearer, more pleasant and colourful. We have recently been using Forbrain® with our students and we observed an immediate impact on speech clarity, better articulation, heightening awareness for enunciating and pronouncing words and better resonance and pitch accuracy.

In this workshop we will present through videos, the work we do in our school with our singing students with recordings done before and whilst using Forbrain®. We will also offer attendees to the workshop the opportunity to experience the immediate changes in their voice and singing when using this new technology.

Introducing Forbrain® in teaching singing allows both teacher and student to reach their full abilities more easily with less pain and frustration.

## PRESENTATION ABSTRACTS

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

### Learning through songwriting

**Veronica Monro**  
**Macquarie University**

Individual artistry is held in high regard throughout the landscape of contemporary singing. The singing voices of singer-songwriters (and likewise, of popular music singers) each come with personal, identifiable characteristics and nuances. The craft of songwriting popular music itself hinges on the singers capacity to construct an authentic and unique connection between lyrical and vocal performance; one that is subjectively perceived, mediated and influenced by technology, pedagogies, musical creativities and audiences/music consumers.

Through songwriting and the performance of original material, singers therefore engage the voice in ways that are unique to their vocal capacity, their musical and personal story. This presentation will discuss the creative process of songwriting popular music, and the ways in which teachers and singers can harness musical creativities to positively support their craft. The presentation is also relevant to teachers and singers of contemporary singers who perform popular music repertoire. Pedagogical strategies and worksheets will be provided for singers who write their own songs, for teachers of singer-songwriters and for teachers of popular music singers, to further assist in their creative or studio practice.

### Musical Theatre & the AMEB: It's Just a Jump to the Left....

**George Torbay**

The proposed Musical Theatre Syllabus represents an entirely new subject area for the AMEB. In response to reports of growing demand for such a syllabus at all

levels and the growing interest and participation in the field, the Board has determined that this is an opportune moment at which to construct a Musical Theatre syllabus.

An advisory group comprising some of Australia's most significant performers and educators (private teachers, tertiary-affiliated teachers and industry professionals) in the field met in December 2014 to consider the shape of a new Musical Theatre syllabus. The syllabus is now in the final stages of being completed and will be launched by the end of 2015 with the first intake of students in 2016. The syllabus combines twelve levels of training from preliminary to licentiate, technical exercises and a musical theatre vocalise, which has been newly composed, for each grade. Repertoire selections from the greats of the last century to the bold, new composers of today.

The ANATS conference would be the first time that the AMEB, and myself as the consultant, would speak publicly about the structure and nature of the syllabus and in fact formally announce this new subject area for the Board.

### Neuroplasticity and learning in contemporary vocal studies

**Dr Diane Hughes and Belinda Lemon-McMahan**

Recent developments in neuroscience identify that neuroplasticity and learning are inextricably linked. This paper details how these links are fostered in contemporary vocal studies. It also details the ways in which the brain is activated in learning, why effective practice is relevant to learning and how positive learning experiences stimulate further learning. Using a

model of the learning cycle, the teaching strategies embedded in a contemporary vocal program are applied. These strategies include the facility to identify and meet the individual needs of students by enabling opportunities for authentic learning. Facilitating a level of autonomy of learning within curriculum design and delivery, including practice and performance, is crucial to the ongoing development of both the singing voice and the singer. However, facilitating autonomy is complex given the interconnectedness of neuroplasticity, learning and individuality. Motivation and student choice are highly relevant to autonomy in learning and may result in authentic neuronal connections. While this paper details strategies that aim to facilitate individuality and autonomy within group learning, the strategies are relevant to vocal students in both group and one-to-one contexts.

### Online Busy-ness: Business strategies and time management tools for studio teachers in the digital age

**Veronica Monro**  
**Sydney Voice Studio**

Building a thriving studio practice is important to singing teachers. Developing a unique, personal and professional studio culture is equally relevant. Not only is the private studio business the primary source of income for many teachers; its success sets the precedent for the future of studio teaching as an ongoing, sustainable and long-term profession. Establishing and maintaining a studio business can be difficult in an age where rapidly, potential students value and appraise the suitability of studios and teacher skills on their number of 'likes' and 'followers' and writing a

review is as easy a click of a button. Therefore, managing and preserving a positive online presence holds more importance than ever before.

The busy world of social media, online advertising and marketing, websites, task and client management, scheduling and bookkeeping need not be intimidating. Through simple strategies and systems, these digital platforms, tools and technologies bring positive ways for teachers to manage their time more efficiently, improve their online presence, attract their ideal students, positively interact with their student base and create their preferred studio culture while maintaining integrity in their personal teaching style.

As every teacher is different, workshop participants will be provided with practical tasks to ascertain the areas of their studio business that need developing and to be provided with opportunities for the discussion of solutions. Handouts and resources on creating and maintaining an online presence, such as websites and social media, content management for teaching and learning, scheduling systems and practical time management tools, will also be provided.

### One-on-one teaching in the twenty-first century

Angela Giblin

One-to-one Teaching in the Twenty-first Century. One-to-one teaching has been the subject of much discussion and even controversy in recent years, particularly in the context of tertiary music education. Specific issues have included the role of high culture, budget concerns, new technology, and the function and effectiveness of one-to-one teaching. I propose to present a paper investigating some of these.

### POP goes the Singer!! – Developing a focused approach to teaching pop style

Francesca de Valence

We've all heard the term "good singing is good singing" but how can singers manage all the necessary style elements of Pop singing and still sing well?

The singing of Pop repertoire, especially 'covers', is largely governed by the listener imitating all elements of a single 'star' singer's recording of a song and most importantly, audience expectation that they will hear the song performed as per the recording (that is, as they know it). The problem is that production of inherent style elements of Pop repertoire are vocalised by singers regardless of their age or vocal ability, but singers need a healthy, safe technique to underpin their singing regardless of style. Healthy technique can only be achieved if the teacher recognises, appreciates and understands the singer's style choice including specific elements necessary to achieve stylistic authenticity.

Through this paper I will offer teachers and singers of Pop music some basic tools to build a "good" technique while staying true to style.

### Powerful Teaching: A Narrative of Emotion

Dr Jessica O'Bryan

Mediating emotion in one-to-one singing lessons is complex. Emotion permeates the pedagogical and interpersonal relationship between student and teacher. It is embedded in the development of musical expression; it dictates song texts, character and contexts, and is implicit in the embodied and intrapersonal act of singing itself. While songs and their emotional derivation and impact are frequently analysed in musicology, the effects of emotion on the pedagogical and

interpersonal relationship between singing teacher and student have rarely been explored. This paper reports on the findings of a case study project of a tertiary classical singing teacher and her second-year singing student. Interviews, artefacts and a semester-long series of ten filmed singing lessons were analysed using narrative inquiry methods. In this paper one particular pedagogical interaction is investigated and the interlacing threads of musical expressive development, emotional features of a Mozart song, and the student's understanding about the embodiment of singing are explored. This account investigates emotion's impact on the interpersonal interactions of teacher and student, and how emotion is expressed, realised and negotiated in the one-to-one singing lesson.

### Revealing a Neglected Gem: Robert Schumann's *Sieben Lieder von Elisabeth Kulmann*, Op. 104.

Dr Prudence Dunstone

The late Lieder of Robert Schumann are performed far less frequently than those of 'the year of song', 1840, and are also perhaps undeservingly less well known amongst singers and concert audiences. This paper follows on from previous research by the author/presenter regarding the late Lieder of Schumann.

The *Sieben Lieder von Elisabeth Kulmann*, Op. 104 were composed in 1851, during Schumann's last post as Municipal Music Director in Düsseldorf. Elisabeth Kulmann (1808-1825), who lived to only the age of seventeen, was reputedly multilingual and wrote prolifically. Seven editions of her poems, edited and published by her tutor, Karl Friedrich von Großheirich, appeared within Schumann's lifetime, the first in 1835.

The songs of Opus 104 form a cycle, which follows the life of the poet from childhood to just prior to her early death.



## PRESENTATION ABSTRACTS

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

It includes a spoken dedication, introductions to each song, and a postscript, all by Schumann. The cycle is an ideal choice for a young soprano at tertiary level, and some individual songs are also suitable for younger singers.

This paper explores the background to the composition, and also features of the songs, particularly those of Schumann's late compositional style, which may assist in a pedagogical approach to this cycle.

### **Singing, Songwriting, Success – How to assist creative singers in the vocal studio**

**Francesca de Valence**  
**Queensland**  
**Conservatorium,**  
**Griffith University**

Do you have talented students who bring their original songs to their lessons and expect you to help them with singing and composition? Are you equipped to meet the demands of singer-songwriters in your teaching studio?

With the continued advances in technology and students' ability to work with music software this is an ever-growing trend in the contemporary vocal studio.

Through this workshop, I will assist teachers in understanding the music industry basics, enhancing creativity in the studio and how to help the student take the next step into the recording studio and/or the performance stage.

### **Spanish Song- authentic repertoire, authentic sound. Lessons learned at the Barcelona Festival of Song 2014**

**Judith Malone**

Under the seemingly simple title of 'Spanish Song' lie a myriad of languages, diction issues, elusive repertoire and cultural nuances. The presentation will outline strategies for addressing these areas.

Modern Spain is the amalgamation of regions, each with its own history and language. North to South they include: (Gallego and euskara - castellano - cayó), East to west (Catalan - castellano) and Ladino, the language of the medieval Jews of Spain. South America includes over 20 countries, using a number of languages including castellano (with differences in pronunciation), Brazilian Portuguese and Amerindian languages in Peru, Paraguay, Chile, Mexico, and Antilles. In relation to diction, I will discuss the pronunciation of ll, y, c, z, b,v and d in Spain and Latin America and look at the more subtle aspects such as voicing/ unvoicing of consonants, assimilation, synalepha, and syllabic stress. I will also discuss which aspects of grammar are most helpful. I will also discuss ways to find scores and recordings. Culture and style are determined by history and region, and there are overall trends, but not one single approach to all music. Spain region by region. All song reflects a marriage between language and culture, and Spanish music has stayed close to its folk heritage, lessening the gap between folk/ popular music and art music. There is a wealth of material in this genre to provide opportunities for Australian singers to perform and research music that has a quickly growing global appeal.

### **Teaching Notation to Singers** **Margaret Pride**

Understanding music notation is often seen as an optional extra for voice students. Aided by Youtube and other internet systems they learn purely through aural memory. Their interaction with the notes is minimal, their main focus being on the text and whether the notes are 'longer or shorter'. The problem with this method is that too much of the brain is pre-occupied with aural memory, leaving little intellectual real estate for interpretation and technique.

The advantages to singers of understanding notation are manifold; their singing is more secure, the rhythmic integrity of the music is more apparent, their grasp of pitch patterns is greater, their intonation improves, the cerebral connection with the audience is greater, their confidence improves, their connection with the accompanist is stronger and those pesky bars of rests between entrances aren't as enigmatic. And teacher and student can communicate musically in more concrete terms. Furthermore, one of the most noticeable improvements is that students learn their material faster and are freer to focus on various aspects of technique or foreign language pronunciation. In the past, teaching notation to a musically illiterate student has been an overwhelming and ad hoc task and therefore not usually tackled successfully. Trying to guide singers through traditional theory texts hasn't been a feasible option as these assume an instrumental background and involve areas of knowledge that aren't necessarily relevant to a vocalist.

My systemised method has provided teachers with a vocal approach to teaching theory which only takes a few minutes in each lesson.

Pursued consistently over a short period of time the singer becomes musically literate and develops a more independent learning style. Each type of rhythmic pattern is separately studied and made secure before another is introduced. Similarly with pitch patterns; small clusters of notes are learnt until the entire grand stave is understood. And each of these instruction units is backed up by homework exercises and supportive practice CDs.

Musical literacy is important to all students. Let's imagine a future in which we can eliminate the 'musicians and singers' attitude and give our vocalists equal musicianship skills.

### **The Australian Music Examinations Board Singing Syllabuses – blessing or curse in Australian voice education**

**Dr Beth Willis**

The Australian Music Examinations Board (AMEB) emerged in 1918 as a national body charged with the development of graded assessments in musical achievement across a wide range of musical instruments. This presentation will focus on the three singing syllabuses – the classical Singing Syllabus, the Singing for Leisure syllabus which explores 'well-known classics to contemporary standards', and the Contemporary Popular Music syllabus.

Topics that will be discussed include: The aims and structure of these syllabuses, and their function and validity in today's voice education environment. Syllabus development, implementation, evaluation, and the repertoire selection process. The examination process, and ways to ensure a positive learning environment for all candidates. Assessment of the current syllabuses, and Challenges facing the future of AMEB singing syllabuses.

The AMEB Singing Syllabuses are the basis for a best-practice, national assessment system in singing that is internationally recognized. For the studio teacher, they provide an important resource of repertoire suggestions, graded from beginner to tertiary level. As an independent measure of performance standards, they are designed to steadily build the students' technical skill and confidence in singing.

### **The Overlooked Demographic: Teaching the Mature Amateur Singer**

**Lynne Murray**

Much of the pedagogical literature aimed at teaching classical singing is focussed on singers who fall into one of two categories: the highly motivated young professional or would-be professional, or the senior high school/American college student. Resources are much slimmer, however, to assist in teaching the mature student who has no aspirations to professional singing, but whose stated goal in seeking lessons may be simply to sing the high notes in choir, or not to fall apart in a choir audition. Addressing strongly ingrained dysfunctional habits and misunderstandings about how the voice works, while motivating, encouraging a practise routine, building confidence and dealing with often poor musical skills make these students challenging to teach. Repertoire selection for this group of students can be particularly difficult. While they often may be highly successful in their own field, many of these students present with a lack of confidence in relation to singing, and managing these two contradictory states requires a very different interpersonal approach than when teaching a Conservatorium student. In this paper I will explore these and other issues, as well as identify lacunae in the literature and areas for further research.

### **The Pilates Method and Posture for Singers**

**Larissa Kelloway**

Singers are advised to maintain 'good' posture in order to produce a quality sound. This pedagogical practice is synonymous with singing training. Identifying good posture and how the singer achieves it, are poorly clarified. And further, does good posture really make any difference to the quality of the singers voice or is purely for aesthetical pleasure? The Pilates method is purported to improve posture and its control, yet is received in a mixed manner in the singing community. Compounded by the little research that exists to support the claim that Pilates improves postural control, practicing of the Pilates method to improve postural control by singers is limited. This paper aims to explore the pedagogical similarities that underpin the Pilates principles and methodology to that of singing training. Additionally, preliminary data from a current research project that explores the role Pilates may have in singing training will be presented.

### **The pedagogical approaches and adaptations used, when working with a young, male, visually impaired from birth, singing student, in a one-to-one studio situation.**

**Julie Wilson and Heather Keens**  
**Private Singing Studio, Conservatorium of Music Newcastle University NSW**

The purpose of this paper is to present a pedagogical framework for the exploration of an holistic singing teaching approach for working with a 'totally visually impaired from birth' vocal student of contemporary popular voice style. 'Visually impaired' students can present with a different set of priorities, needs



## PRESENTATION ABSTRACTS

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

and skills. This particular approach will focus on the techniques utilised by two singing tutors (one main, one adjunct). The aim is to increase awareness in both student and singing tutor/s in 'best practice' approaches for visually impaired students. In this instance, one male student aged 16 years, was the subject of this paper. The subject has worked with his main tutor over a period of four years, including his passage from child to adolescent. Tutor 2 started working with the subject more recently, over the last six months, as requested by Tutor 1. This is in order to explore the team-work feedback approach, as recommended by current school education boards, when working with visually impaired students in the school learning environment.

Issues with spatial awareness, posture, visual imagery, movement, emotive and visual expression, text learning, music learning, safe environment, safe studio access, aural learning and perfect pitch will be some of the topics presented and discussed in a 'case study' format. Work in this area has been documented by a variety of groups including MENVI, and we will explore this case study using some of these articles as a reference point.

### **The Singing Teacher's Dilemma: TV Talent Shows**

**Dan Robinson**

As singing teachers it is our great privilege to encourage, direct, mould and inspire the next generation of singers. The developing singer is often a fragile being requiring carefully crafted experiences designed to cultivate confidence and progression in skill acquisition. The wise teacher seeks out performance opportunities for the emerging artist that will simultaneously challenge and enhance the young singer's

growth. With the recent proliferation of TV Talent Shows (e.g. *IDOL*, *X-Factor*, and *The Voice*) comes the opportunity for students to be exposed to the heightened experience of the TV Talent Show audition process and possibly the ensuing program-proper journey. The inherent dilemma: while acknowledging the well documented destructive experiences expressed by many contestants, should a singing teacher be advocating for their students to participate in these programs?

During the past three years I have been conducting a qualitative research assessment of the modern Australian TV Talent Show and its impact on the developing singer. Data has been collected via online survey resulting in a rich data set; revealing the individual voice of the TV Talent Show auditionee alongside the collective voice of those who watch the programs for entertainment. Additionally, an in-depth weekly video review ("The 5<sup>th</sup> Chair") of "The Voice Australia" (Season three [2014] and season four [2015; yet to be telecast]) has been conducted.

This paper (20 minutes plus 5 minute question time) will explore the advantages and disadvantages posed to the prospective TV Talent Show auditionee and their overall development as a singer. Furthermore, the paper will discuss the responsibilities attributable to the singing teacher and conclude with suggestions as to when and how a singing student might fully benefit from engaging with the TV Talent Show process.

### **Try it Scandinavian Style – and introduction to Scandinavian art songs from Sweden, Norway and Denmark.**

**Christina Grønberg**

Scandinavian songs are becoming increasingly popular in concert and recital repertoire throughout Europe and America. This presentation will give you an introduction and insight into a fascinating source of interesting and varied repertoire. The past 200 years of song tradition in the Nordic countries will be briefly described, concentrating on Denmark, Norway and Sweden. Scandinavian Repertoire that is generally lesser known here in Australia consists of song cycles and individual songs from the 19th through to the 20th century by Carl Almqvist, Edvard Grieg, Wilhelm Peterson-Berger, Lars-Erik Larsson, Ture Rangström, Peter Heise, Carl Nielsen and Wilhelm Stenhammar to mention a few. Works by some of these composers will be addressed.

A simple introduction to the 9 Scandinavian vowels will be provided, and comprehensive repertoire and resource lists will be handed out.



## Video Killed the Radio Star

Dan Robinson

There are many challenges facing today's private voice teacher. One of the greatest challenges facing the modern singing teacher is *brand awareness*; how does the solitary suburban singing teacher access a prospective student base beyond their immediate personal networks? The answer is found online through social networking; specifically via the use of in-house video production. For the past four years I have been using video actively within my private practice. I currently use video for the express purpose of brand awareness via three avenues:

*Student Performances* – I record, produce and share student performances, in both private sessions and student recitals.

*Instructional Videos* – scripted video for the purpose of communicating specific technical and performance related subjects.

*Themed Series* – Currently I am producing two series, "The 5<sup>th</sup> Chair" (weekly review of 'The Voice Australia') and "The Specialist Sessions" (online interviews with music industry experts).

I propose to present a paper (30 minutes) that outlines my experiences having used video to-date. This workshop will cover the following topics:

*Overview of Online Video Growth* – why is video so important in today's market place?

*Personal Experiences* – tackling the workload associated with in-house video production.

*The Learning Curve* – review the additional skills that must be acquired by the private practitioner; including videography, video editing, script writing, and online presence via social networking.

*Acquisition of Equipment* – acquiring the right gear for the task is important. I will review key elements including cameras, lenses, lighting, audio and editing software.

It is my hope that this workshop will inspire delegates of the conference to consider the use of video in their

own studios and reach an audience beyond the confines of their local geography. Video killed the radio star, but it may just be the saviour of small business!

## Vocal Polymaths – singing performance and the contemporary commercial music singer

Nick Hollamby  
University of Otago,  
New Zealand

To be versatile and employable, singers of contemporary commercial music (CCM) styles are required to be "vocal polymaths"; that is, vocalists who can sing across multiple styles whilst maintaining practices and techniques that ensure vocal longevity. The classification, CCM encompasses styles including jazz, rap, rock'n'roll, metal, hip-hop, country and western, pop, R&B, soul, cabaret, musical theatre and the associated sub-styles. The ever-evolving landscape of these styles is placing technical and occupational demands on CCM singers including high range belt, ornamentation flexibility and in some cases extreme vocal effects. In addition to style, occupational demands may include extensive performance and rehearsal schedules, limited periods of vocal rest, high stress and anxiety levels and singing in poor environmental conditions. In the face of the increasing technical and occupational demands successful performers must develop endurance and stamina and excel at style multi- skilling. To date, the widely disparate and industry-specific demands faced by CCM singers seem to have attracted little consideration by researchers in the field, leaving CCM singers and their teachers to their own devices in terms of developing style relevant techniques. As a step towards informing the lacuna in voice science/ pedagogy literature, this paper will present preliminary findings of a research project conducted with 61 CCM singers. The research focused on the style

demands and industry expectations for singers who sing across a wide range of CCM styles including their knowledge and application of technique.

## DELEGATE INFO

### PROGRAM UPDATES

This program is correct at the time of printing. To view program updates, please visit the ANATS website: [www.anats.org.au](http://www.anats.org.au) or follow our social media feeds on Facebook, Instagram and Twitter

### SIG & CONFERENCE DINNER

Please refer to page 5 for SIG and Conference Dinner details.

### ENQUIRIES

For all conference enquiries, please contact the ANATS administrator by emailing [admin@anats.org.au](mailto:admin@anats.org.au) or calling 0435 300 070.

### OUR CONFERENCE VENUE

**The Bahá'í Centre of Learning** is an environmentally sensitive conference and convention facility. Located within walking distance of Hobart's central business district and iconic local attractions, such as the Botanical Gardens, Queens Domain and Hobart waterfront, its sensitive and sustainable design incorporates extensive use of recycled materials, natural non-toxic finishes and native and water-efficient landscaping; a venue sure to be enjoyed by delegates during the conference.

**Address: 1 Tasman Highway, Hobart TAS**

### CATERING

Catering for morning and afternoon tea is included in your conference fee. A light lunch option will also be available.

### PHOTOGRAPHY AND VIDEO

Photographs and videos may be taken by ANATS Ltd. during all conference events for future promotional and archival purposes. Please note that the video recording of presentations is not allowed during this conference.

### HOBART, TASMANIA

For travel and tourism information, please feel free to visit the following websites for ideas and inspiration:

[www.discovertasmania.com.au](http://www.discovertasmania.com.au)

[www.hobartandbeyond.com.au](http://www.hobartandbeyond.com.au)



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