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Diversity in Pedagogy and Practice

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From the editor

Helen Mitchell

It is my pleasure to introduce the latest volume of Australian Voice to you. AV provides an ideal forum for innovative singing voice research in pedagogy and practice and contributes to ongoing dialogues in the singing community. This volume showcases the sheer multiplicity of research topics in the current field and contributes to best practice in singing and pedagogy.

Our Australian Voice Editorial Board has been key to the progress of the journal. The Board has provided expert review for each of these articles. I would like to thank the Editorial Board and expert reviewers for giving their time and sharing their insights with the authors in their reviews.

This volume contains seven articles by Australian researchers, focused on the theme of ***Diversity in Pedagogy and Practice***.

In the first article, Prudence Dunstone explores late Lieder of Schumann and provides a fascinating background and exploration of a neglected cycle to promote the work to singers and pedagogues.

Julia Nafisi reports the importance of gesture and body-movement to listeners' perception of vocal tone. To date, no studies have investigated the vocal outcomes of the use of gesture and body-movement in singing training and this is the first study to explore the positive effect of this pedagogic intervention.

Liz Giuffre and Di Hughes consider the way in which the *Boy[s] from Oz* have presented renditions of 'I still call Australia home' and demonstrate how each singer projects a strong sense of vocality through each of their interpretations.

Singing in Australian schools is the focus of Darren Wicks' report on how school singing has changed over time from early Colonial times until the present day. He contextualises the current state of play for singing in schools and identifies opportunities for music educators to develop optimal singing education for all Australian students.

Lynne Murray considers how singing pedagogues can best support the mature amateur singer. She identifies the available resources for these voices, identifies their unique characteristics and introduces new strategies to enhance their singing training.

Karen Cummings explores the use and prevalence of the microphone in classical singing and considers its role in the production of new and existing works. She provides insights from pedagogues, practitioners and concert critics to report the use and accessibility of sound technology for all singers.

In the final article, Di Hughes, Stephen Baker, Irene Bartlett, Daniel Robinson and Veronica Monro form an expert team to deliberate pedagogic perspectives to contemporary singing. The article was developed following a panel discussion at the ANATS conference *Singing Futures: Pedagogies, Practices and the Digital Age.* Each author explores a key issue that impacts contemporary singers and presents strategies to equip singers to face the evolving contemporary environment.

This volume of Australian Voice confirms the diversity of singing voice research in Australia, and I would like to thank all the authors for their outstanding contributions to this volume. I hope you enjoy reading the 2015 volume.

Australian Voice relies on contributions from experienced voice professionals to share your singing voice and pedagogy research, and clinical experiences. AV welcomes your submissions for 2016!

Helen Mitchell

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

Prudence E. Dunstone

Independent Scholar

ABSTRACT: The late Lieder of Robert Schumann are performed far less frequently than those of his most prolific year of song writing, 1840, and are also perhaps undeservingly less well known amongst singers and concert audiences. The *Sieben Lieder von Elisabeth Kulmann,* Op. 104 were composed in 1851, during Schumann's last post as Municipal Music Director in Düsseldorf. The cycle is an ideal choice for a young soprano at tertiary level, and some individual songs are also suitable for younger singers. This article explores the background to the composition, and also features of the songs, which may assist in a pedagogical approach to this cycle.

KEYWORDS: *Lieder, Schumann, Kulmann, pedagogy*

INTRODUCTION

THE *Sieben Lieder von Elisabeth Kulmann,* Op. 104, by Robert Schumann, form a cycle that follows the life of the poet from childhood to just prior to her early death. Elisabeth Kulmann (1808-1825) was born in St Petersburg, and lived to only the age of seventeen. She was reputedly multilingual and wrote prolifically. Seven editions of her poems, edited and published by her tutor, Karl Friedrich von Großheinrich, appeared within Schumann's lifetime, the first in 1835.

The cycle includes a spoken dedication, introductions to each of the songs, and a postscript, all by Schumann. The cycle is an ideal choice for a young soprano at tertiary level. Some individual songs are suitable for younger singers, and could be considered for examination repertoire. Schumann's duets of Op. 103 also set poems by Kulmann. This paper explores the background to the composition of Op. 104, and also features of songs, particularly those of Schumann's late compositional style, which may assist in a pedagogical approach to this cycle.

Background to the composition

Robert Schumann wrote Lieder throughout his life, but those of 1840 are probably amongst the best-loved Lieder in the repertoire. To that year belong such well-loved cycles as the two *Liederkreise* (settings of Heine, Op. 24 and of Eichendorf, Op. 39) *Myrthen,* Op. 25, *Frauenliebe und Leben,* Op. 42, and *Dichterliebe,* Op. 48. Less well known are the songs belonging to his late period, that is, from 1850 onwards, when he took up the post of municipal musical director in Düsseldorf (Tunnbridge, 2007, p. 2) [1].

These later songs are characterised by a greater succinctness and an intense use of motif. The preludes and postludes characteristic of earlier compositions are either very reduced, or non-existent. Emphasis is placed on textual expression as never before. Whilst the poetic meter is usually observed, sometimes, significantly, it is not, upsetting the poetic rhythm for expressive purposes. Both registral and agogic accents are used to enhance the expression of important words.

A letter to Richard Pohl, dated 25 June, 1851, recommending the poems to Pohl and a mutual friend, Ernst Wenzel, indicates that Schumann may have been in possession of the 6th edition of Kulmann's poems, published in the same year (Schumann, 1886, p. 291). He appears to have begun reading Kulmann's poems 28-29 May, 1851. Between 30 May and 11 June, he composed the four duets that comprise the *Mädchen Lieder*, Op. 103 and the *Sieben Lieder von Elisabeth Kulmann,* Op. 104 (Schumann, 1982, pp. 562-564).

In 1852, Großheinrich, Kulmann's tutor, having heard that Schumann had set some of her poems, wrote to him, sending Kulmann's Italian and Russian poems, together with a portrait of the poet (Ozawa & Wendt, 2009, p. 97). According to Richard Pohl's reminiscences, though, even in 1851, a portrait of Kulmann hung above Schumann's desk (Pohl, 1994, p. 245).

The fact that Kulmann's father and all of her brothers pre-deceased her has its parallels in Schumann's own life, and this may have been one of the reasons he felt so drawn to her. Schumann's

sister Emilie Schumann died in 1825, possibly as the result of suicide (Ostwald, 2010, pp. 21-22). His father died ten months later in 1826 and his mother in 1836. Robert's brothers Julius died in 1833, Eduard in 1839 and Carl in 1849. His sister-in-law, with whom he shared a close bond, Rosalie, wife of Carl, died soon after his brother Julius, and led to something of a breakdown (Ostwald, 2010, p. 101).

Recent research by Olga Lossewa, whilst finding evidence of Kulmann's existence, throws doubt on the authenticity of the poems. It is possible that Kulmann's tutor, Karl Friedrich von Großheinrich, who collated the poems for publication, may have edited, completed or even composed these poems himself (Finson, 2007, p. 214).

This raises intriguing issues regarding gender. Whilst Schumann's *Frauenliebe und Leben*, Op. 42, speaks in the first person as a woman, both the poet (Adelbert von Chamisso) and composer are male. The later *Gedichte der Königin Maria Stuart*, Op. 135, also speaks in the first person as a woman, but of the five poems set by Schumann (translations into German by Gisbert, Freiherr von Vincke), only one of the poems exists in Mary's own hand. Some poems are known forgeries, whilst others cannot be confidently attributed to the unfortunate Scottish queen. If these poems are indeed by Kulmann herself, then this is the only such cycle of Schumann where we have a truly feminine poetic voice. If, on the other hand, they are forgeries by Großheinrich, then we have a similar situation to *Frauenliebe und Leben.*

The cycle as a vehicle for young singers

The Lied is a heightened form of poetry—a synthesis of text and music, and the result of the composer's emotional response to the text. The performer takes what is now intrinsic in the music and has his or her emotional response to both the music and the text. As well being true to the composer's intent, a singer needs to take into account the character as presented in the text. For many young singers, the character of Elisabeth Kulmann may be more accessible in this regard than that of the protagonist in *Frauenliebe und Leben* (a cycle often recommended for young singers), whose life experience is more mature.

Schumann has included a dedication at the beginning of the cycle, a postscript, and introductions to each song. In performance of the cycle, these could be recited in German by performers for whom this language is strong, with a translation in a program. Alternatively, an English translation of these could be recited, or simply printed in the program.

In the 'Widmung' (Dedication), Schumann praises Elisabeth's rare poetic gifts in one so young, and explains that she was living in deep poverty. He hopes that the songs will contribute to introducing the poetess to a wider circle. The introductions to each song give us a glimpse into Elisabeth's life. The postscript tells us of her death, still working and writing, and describes her as an angel. Here he mentions her poem, 'Traumgesicht nach meinem Tode' (Dream vision after my death'), in which she describes her own death (Kulmann, 1847, pp. 706-712).

The cycle is best suited to a soprano voice. Although the range is modest (C4-G5), the tessitura may sit a little high for medium or lower voices in numbers 3 and 4 (Table 1). The Peters edition for mezzo-soprano (or baritone) transposes these two songs down a tone, which could be considered to spoil the unity of the cycle in terms of key relationships (Schumann, n.d.). Alternatively, and this is my own preference, one could transpose all the songs, which at least would preserve the key relationships within the cycle.

The cycle divides easily into two parts. The first part comprises songs 1-4. Here the poems and songs have a child-like quality to them. According to Großheinrich, these poems were all written in 1819 (Kulmann, 1847, pp. 144, 142 & 146). The poem of the fourth song has a particularly naïve character, and may well predate the other three (Kulmann, 1847, p. 138) [2]. Its positioning by Schumann as the last of the child-like songs within the cycle could have been motivated for the need for something cheerful [3]. It is this first section that is most appropriate to younger singers.

The second section of the cycle is more concerned with the poet's mortality. 'Reich mir die Hand, o Wolke' ('Reach out your hand to me, oh cloud') begins with a dramatic tremolo effect in the piano, signaling the end of childishness and heralding the realisation of imminent mortality. The original poem has the title 'An eine Wolke' in the *Sämmtliche Gedichte*, and is given a date of 1822 (Kulmann, 1847, p. 186). 'Die Lezten Blumen starben' ('The last flowers are dying') is given the date of 1825 (the year of her death), whilst the poem for the last song, 'Gekämpft hat meine Barke' ('My barque has struggled') is undated (Kulmann, 1847, pp. 260 & 499). Its subject matter and its positioning in the second part of the *Sämmtliche Gedichte* would suggest that it could also date from her last year. These

latter songs require a more sophisticated and technically proficient singer. The gentle 'Die letzten Blumen starben' has quite surprisingly stringent demands in terms of phrasing and breath control.

Table 1. Tonality and Range in the cycle *Sieben Lieder von Elisabeth Kulmann,* Op. 104.

Title of song	***Key***	***Range***
1. Mond, meiner Seele Liebling *(Moon, my soul's darling)*	G minor	C#4-Eb5
2. Viel Glück zur Reise, Schwalben! (*Good luck on your journey, Swallows!)*	Bb Major	D4-F5
3. Du nennst mich armes Mädchen *(You call me poor girl)*	G minor	D4-G5
4. Der Zeisig *(The Siskin)*	Bb Major	E4-G5
5. Reich mir die Hand, o Wolke *(Reach out your hand to me, o cloud)*	G minor	Eb4-F5
6. Die letzten Blumen starben *(The last flowers are dying)*	G minor	C4-Eb5
7. Gekämpft hat meine Barke *(My barque has struggled)*	Eb Major	D4-F5

Schumann and tonality

In 1838 (as Peter Ostwald has noted), Schumann studied Christian Schubart's *Ideen zu einer Ästhetik der Tonkunst* (1806) (Ostwald, 2010, pp. 145-146; Schumann, 1987, pp. 84 & 492). Schubart details his concept of the characteristics of various keys. One can perceive the possible influence of Schubart in this cycle, even though these compositions date from more than a decade later.

The principal keys of the cycle are G minor, B flat major and E flat major. G minor, Schubart describes as 'displeasure, uneasiness, straining at an unsuccessful plan, discontented gnawing at the bit; in a word, resentment and displeasure'. B flat Major, he describes as 'cheerful love, good conscience, hope, longing for a better world'. This key is used for the more cheerful of the child-like songs. Finally, E flat major is 'the key of love*,* of worship, of confidential conversation with God; through its three flats, revealing the Holy Trinity.' Appropriately, this key is used for the final song, when Elisabeth anticipates reaching Heaven. All of these are keys that Schubart also recommends as being appropriate for a Requiem (Schubart, 1806, pp. 376-377) [4].

Concert pitch has changed since Schumann's time, and the association of key with colour and emotion for modern performers and audiences is possibly not as important or relevant as it once may have been, and this to some degree legitimises the performance of Lieder in transposition. Nevertheless, the importance of this association to Schumann can be relevant to modern interpreters of his work.

The Cycle

1. Mond, meiner Seele Liebling/ Moon, my soul's darling

The preface to this song explains that Elisabeth's seven brothers and her father died prematurely and that she had only her mother remaining. In this first song, Elisabeth is taking a moment away from her mother's sick bed, and finds comfort in talking to the moon. She wonders if the moon is so pale because one of her family, a child or her husband the sun, may also be ill. The song is in binary form. The first two verses of poetry are set to the same music, whilst the last two verses are through-composed.

The poems in this cycle are, with the exception of only a few lines, all in iambic trimeter *langzeilenvers*. In this form, the first and third lines end with an unaccented syllable, but the second and fourth lines end with a single, accented syllable and a silent foot [5].

Langsam.

Mond, mei - ner See - le Lieb - ling, wie schaust du heut' so blass?
Kam dein Ge - mahl, die Son - ne, viel - leicht dir krank nachHaus?

ist ei - nes dei - ner Kin - der, o Mond, viel - leicht un - pass?
unddu trittst aus der Woh - nung, weinst dei - nen Schmerz hier aus?

'Moon, my soul's darling,/ why do you look so pale today? /
Is one of your children, / oh Moon, perhaps unwell?

Did your husband, the Sun, / perhaps come home ill? /
And you stepped out of the house, / weeping out your grief here?'

Figure 1. 'Mond meiner Seele Liebling'. Schumann's accents give new expression to the poem.

Schumann immediately upsets this poetic meter. In practical terms, this gives a new expression to the poem via the melodic line, and tells the performer to which words she should be heading, providing a sense of phrasing and accent.

Rather than 'Mond, meiner Seele liebling', Schumann sets the line as 'Mond, meiner Seele liebling.' In addition, the second line eschews a strong accent on 'schaust' ('look') and gives it all to 'heut' ('today'), which, whilst not on a strong beat of the bar, receives both registral and agogic accents. In the next line, the normally unaccented 'ist' ('is') lands on the downbeat, heightening the sense of questioning (see Figure 1) [6].

In the third verse, the previously unaccented word 'Drin' ('inside'), again receives registral and agogic accents, as well as a *messa di voce*, increasing the sense of helplessness of the child as her mother lies ill within the house.

The final verse is in the tonic major (G major), described by Schubart as having '… every calm and satisfied passion, every tender gratitude for sincere friendship and true love; …' (Schubart, 1806, p. 380). The girl is clearly now more confident, finding comfort in the thought that she is not alone in her suffering.

The very short postlude provides a motivic link to the second song.

2. Viel Glück zur Reise, Schwalben/ Good luck on your journey, Swallows!

The preface to the song explains that although German was Elisabeth's mother tongue, she was 'warmly patriotic' and that in many of her poems, she 'praises the beauty of the northern skies'. In this song, Elisabeth wishes the swallows a good journey, and wishes that she might just once make the journey with them. Yet no matter how enticing other lands may be, she would still return to her fatherland. The repeat of the lyrics 'in's Vaterland'

Lebhaft.

Gern möch-te wohl die Rei-se ich ein-mal tun mit euch, zu

fp

seh'n die tau-send Wun - der, Die dar-beut je - des Reich. Doch

fp fp

'I would gladly the journey / make once with you, / to see the thousand wonders, / that each kingdom offers.'

Figure 2. 'Viel Glück zur Reise, Schwalben'. A broadening of the tempo to accommodate the lyrics in bar 13 is implied by the reiteration of the tempo indication, 'Lebhaft'.

(to my fatherland') at the end of the song are Schumann's.

This song is in the cheerful, hopeful key of B flat major. The ascending arpeggios are reminiscent of many other Schumann songs involving nature and the rustling of leaves. Eric Sams has noted the use of this motif (his 'Motif 21'), as being symbolic of 'the movement of leaves', as in 'Der Nussbaum' (Op. 25, No. 3), or in 'Jasminenstrauch' (Op. 27, No. 4) (Sams, 1969, pp. 15-16).

In the second stanza of the poem, Schumann facilitates the enjambment of the poetic lines in 'die Reise ich einmal thun mit euch'. After this, Schumann has marked *Lebhaft*, which would seem unnecessary, as this is the initial marking at the top of the song. The implication must be a broadening of the tempo through this line to accommodate the lyrics, followed by an *a tempo.* The falling intervals of a sixth and a seventh 'darbeut jedes Reich' ('offered by each kingdom') are a motif Sams has identified as indicating joyous laughter (Motif 15) (Sams, 1969, p. 14) (See Figure 2).

3. Du nennst mich armes Mädchen/ You call me 'poor girl'

The preface to the song explains that 'ignorant children' sometimes reproached Elisabeth for her poverty, and that this song is a reply. In the poem, Elisabeth rejects the idea that she is poor, as she finds riches in the simple beauties of her world.

The word 'armes' (poor) in the first bar is coloured by an agogic accent, an accent symbol, the somewhat unexpected use of a diminished seventh chord, and an approach by leap of an augmented fourth. It gives a sense of surprise (see Figure 3). Eric Sams has noted that the diminished seventh is often used by Schumann to indicate 'surprise' or 'perplexity' ('Motif 42') (Sams, 1969, p. 42).

Although the song is through-composed, each stanza of the poem has a distinct section. The beginning of the song is marked 'Nicht schnell' (not fast). The second stanza, marked 'Lebhafter' (livelier), has an arpeggiated accompaniment, as before indicating a connection to nature. This central stanza is in E flat major, indicating a sort of

Nicht schnell.

Du nennst mich ar - mes Mäd - chen; du irrst, ich bin nicht arm. Ent -

'You call me "poor girl"; / you are wrong, I am not poor.'

Figure 3. 'Du nennst mich armes Mädchen' has an accent, an augmented fourth and a diminished seventh in the first bar, implying surprise.

religious ecstasy. The final stanza is 'Schneller' (faster), returning to G minor. The song ends with a *ritardando* and a return to the first tempo for a repeat of the opening lyrics.

This repetition of lyrics is Schumann's, and it has a different scansion upon repetition. In the repeat, the emphasis is more on the word 'nennst' (call) than 'armes'. In the first instance, this gives the expression 'You call me *poor girl'*: an accusation that must be refuted. At the end of the song, the expression is now, 'You *call* me poor girl', as if now the assertion has been truly answered.

4. Der Zeisig/ The Siskin

The preface explains that this is 'a song from her early girlhood', and that hundreds of similarly charming poems date from this time. The siskin is a type of finch. In the song, Elisabeth bids a friend to throw away her books, and that they go outside and sing together. And whosoever wishes can decide which of them sings better. Schumann repeats the lyrics of the last line.

The song is in binary form, marked *Munter* (lively). 'Der Zeisig' is reminiscent of a children's playground song. It has the instruction at its conclusion *Da Capo ad libitum,* meaning that it needs to be repeated at least once.

In the second stanza, Schumann displaces the poetic accent, putting it on 'Komm' ('come') and 'wir' ('us') ('Komm, singen fröhlich beide / wir einen Wettgesang' - 'Come, let us both merrily sing / in a song contest'). The setting gives a wonderfully natural sense of childish conversation.

5. Reich mir die Hand, o Wolke/ Reach out your hand to me, oh cloud

The preface to the song indicates that she often dealt with 'visions of her departed.' Although she has a sincere love for the world, she clearly suspects that the end is near. This song is a kind of vision at the moment of death. Elisabeth bids the cloud reach out a hand to lift her up. She sees her brothers at Heaven's open gate, and her father in their midst. They look down to her and beckon.

The song is through-composed, but it does allow the return of the opening melody for the last two lines of the poem.

This, the most dramatic of the songs, opens with a tremolo, the like of which suggests that the clouds are those of a storm (Sams' 'Motif 22') (Sams, 1969, p. 16). Schumann used a similar motif in 'Es stürmet am Abendhimmel', Op. 89, No. 1, and also in 'Gesungen' Op. 96, No. 4 (both composed the previous year, before the move to Düsseldorf), where, in both instances, the storm is mentioned in the lyrics. The song requires very sustained singing, and sudden, dramatic changes of dynamic.

The iambs are upset at the opening of the song, as the words 'Reich' ('reach') and 'heb' ('lift'), whilst not being on the downbeat, are given both agogic and registral accents. There is also a sense of ambiguity of tonal centre, as the song opens with subdominant (C minor) harmony, only managing a perfect cadence in the tonic G minor at the end of the second line of verse (bar 5). This in itself has religious (IV-I, plagal cadence) implications. The song then undergoes a series of rapid modulations. As she sees her dead brothers, Schumann modulates to A flat major (bars 6-9), the key that for Schubart means 'Death,

'Reach out your hand to me, oh cloud, / lift me up to you!'

Figure 4. 'Reich mir die Hand, o Wolke' begins in the subdominant, C minor, only reaching the tonic, G minor, at bar 5.

grave, decay, judgement, eternity …' (Schubart, 1806, p. 378). As she sees her father in their midst, we move to gentle, loving G major (bars 15-17), and to E flat major (bars 18-20), the key of worship, as they look down to her and beckon.

6. Die letzten Blumen starben/ The last flowers are dying

Schumann indicates in his preface to this song that the poem is probably from the last year of Elisabeth's life. In the song, Elisabeth sees the flowers dying: the queen of the summer, the rose, and the noble dahlia. Even her poplar is losing its leaves. She wonders why she should not also fall, just like the rose.

'Die letzten Blumen starben' recalls the first song in both form and character, yet here it is she and not her mother who is ill. This song is again in binary form, with the first section repeated (AAB). It is marked 'Langsam, mit tiefer Empfindung' ('slowly, with deep feeling').

As with the preceding song, this begins with subdominant harmony, and it proceeds to a full cadence in the tonic prior to the entry of the singer.

The repeat of the music for the second stanza requires some small rhythmic changes to accommodate the lyrics. The singer needs to execute each stanza with different phrasing. The last stanza takes a new melody.

In Figure 5, I have marked suggested breathing. The phrasing in the first two stanzas is quite demanding in the context of the slow tempo and sustained legato line. Although it is possible to insert additional breaths (marked in brackets), these are not ideal. The phrase 'längst sank die Königin / der warmen Sommermonde,' ('long ago succumbed the Queen / of the warm summer months') really needs to be performed in one breath. In the second verse, the phrase 'selbst meine hohe Pappel / seh' ich schon halb entlaubt' ('even my tall poplar / I see already half stripped of leaves') is also ideally performed in one breath.

7. Gekämpft hat meine Barke/ My barque has struggled

Schumann writes in his preface to the song that the poem was probably written shortly before she died, and that, 'She appears certain of her imminent death'. Her deepest grief is that she will leave her mother behind.

This final song is one of acceptance of death. She regrets that the end of her own

Verse 1. 'The last flowers are dying, / long ago succumbed the Queen / of the warm summer months, / the dear rose!'
Verse 2. 'You, noble dahlia, / lift your head no more! / even my tall poplar / I see already half stripped of leaves.'

Figure 5. 'Die letzten Blumen starben', with commas showing suggested breathing.

suffering signals the beginning of her mother's anguish. Yet, she believes they will soon be reunited, and once on death's shore, she will look out for her mother always, and reach out her hand to her.

The song is in ternary form, with a postlude. The first stanza serves for the first section, the second and third stanzas for the middle section, and the fourth stanza returns to the opening theme. The song has no tempo indication, but works well at a moderately slow, steady tempo.

In the opening stanza, Schumann applies a *sforzando* on the word 'erzürnten' ('angry'). This also signals a dramatic harmonic shift to a chromatic chord built on the enharmonic equivalent of the flattened sixth of E flat major, resolving to the dominant (Figure 6).

In the second stanza of the song, as she admits that she cannot avoid death, we find ourselves in 'funereal' F minor. Schubart describes F minor as 'deep melancholy, funereal lamentation, miserable groaning and great yearning for the grave' (Schubart, 1806, p. 378). The first line has only one strong accent, on 'nicht' (Ich kann dich nicht vermeiden' – 'I cannot avoid you'). In the second line, 'o Tod nicht meiner Wahl' ('oh death, not of my choice!'), the word 'meiner' (my) receives a stronger accent than 'Tod' (death) (Figure 7).

The syncopation of the final postlude gives a sense of urgency, whilst the rising fourth and fifth, with their *crescendo* and *decrescendo*, seem to reach out with longing, just as the Elisabeth will reach out to her mother (Figure 8).

CONCLUSION

It is my hope that this article will kindle more interest in the late songs of Schumann. The songs of this cycle have a limited vocal range, which makes them very suitable for teaching young voices, and the age of the protagonist allows younger singers to find a real connection with the character. Schumann's setting, though, provides something much more artistically and emotionally

sf

Ge-kämpft hat mei-ne Bar-ke mit der er-zürn - ten Flut. Ich seh' des

mf

sf

'My barque has struggled / with the angry waters.'

Figure 6. 'Gekämpft hat meine Barke' has no tempo indication, and a *sforzando* on the word 'erzürnten' (angry), accompanied by dramatic chromatic harmony.

8

p

Wut. Ich kann dich nicht ver-mei-den, o Tod nicht mei-ner Wahl! das

8

p

'I cannot avoid you, / oh death, not of my choice!'

Figure 7. 'Gekämpft hat meine Barke', modulating to 'funereal' F minor, with accents on the words 'nicht' (not) and 'meiner' (my).

29

Hand.

29

Figure 8. Postlude to 'Gekämpft hat meine Barke', with and syncopation giving a sense of urgency and the rising fourth and fifth (with crescendo and decrescendo) giving a sense of longing.

sophisticated than the simple iambic trimeter poems of Kulmann might initially suggest, particularly in the last songs of the cycle. Whilst the individual songs would be very suitable for exam work, the cycle as a whole would make an interesting recital choice for degree students.

NOTES

1. Laura Tunnbridge has explored posssible reasons for the lack of enthusiasm shown for Schumann's later works, especially following his death. These include Clara's suppression and/or destruction of certain compositions and a perception that his final illness must surely have been detrimental to his creative process (Tunnbridge, 2007, pp. 1-11). Further, Wilhelm Joseph von Wasielewski, Schumann's first biographer, sowed the seeds that have led many of Schumann's later works to be tainted with similar prejudice related to his final illness. In the first and second editions of the biography, Wasielewski used evidence of Schumann's enthusiasm for Kulmann's poetry as supposed evidence of his mental deterioration (Ozawa & Wendt, 2009, pp.118-120).
2. The poems for the first three songs are from the 'Dritter Saal' of Kulmann's *Sämmtliche Gedichte*, whilst the fourth is from the 'Zweiter Saal'.
3. Schumann took a similar strategy when he later published his *Sechs Gesänge,* Op. 107, publishing them in two volumes (1852). These songs are all to do with social dissonance and isolation, but the first volume ends with the relatively cheerful 'Der Gärtner'.
4. All the translations to English of both Schubart and from Op. 104. are by the author of this article.
5. Finson describes this form, but maintains that the two last syllables of first and third lines are both accented (Finson, 2007, p. 26).
6. All musical examples have been transcribed from the edition edited by Clara Schumann (Schumann, 1887).

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BIOGRAPHY

Prudence Dunstone has performed as a principal with companies including the State Opera of South Australia and the Australian Opera. Highlights have been Handel's *Ariodante* (title role), Katisha in *The Mikado* and Ulrica in *Un Ballo in Maschera*. She has broadcast for the ABC, and performed as a soloist with Adelaide Chamber, ABC and Christchurch Symphony orchestras. She has performed solo recitals in Sydney, Canberra and Adelaide.

Prudence studied at Adelaide's Elder Conservatorium, later studying singing in London and New York. She has a PhD in musical research from the University of Newcastle. She has taught singing privately and at undergraduate and postgraduate level, and also music theory, orchestration and aural studies at undergraduate level at the Wesley Institute, Sydney. She has presented at conferences for the Musicological Society of Australia, and for the Australian National Association of Teachers of Singing, and has had research published by Cambridge Scholars Press (London) and in *Australian Voice.*

Gesture and body-movement as tools to improve vocal tone

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ABSTRACT: Gestures and body-movements (GBM) are widely used tools in the teaching and learning of singing. In order to measure the validity of this teaching tool, 25 volunteer participants worked on four vocal exercises following either instructions that used GBM or voice-pedagogical instructions that incorporated no 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 of these case studies suggest a significant beneficial effect of the GBM-intervention, independent of participants' previous singing experience and their preference for a teaching intervention, but dependent on the type of vocal task.

KEYWORDS: *Gesture, movement, vocal tone, vocal pedagogy, motor learning*

INTRODUCTION

The vocal instrument relies on a delicate and highly complicated mechanism that is substantially internal. Virtually all organs involved in the singing process have multiple and often vital functions that compete with their singing function. One of the challenges for all voice work – be it in singing, acting or voice therapy – lies therefore in the problem of communicating specific vocal demands to the body. The capacity of gestures and body-movement to communicate and reveal psychological/emotional processes has long been established (Goldin-Meadow, 2003; Kendon, 2004; Hostetter, 2011). The reverse connection i.e. gestures' potential to feed back to the brain, enhance perception and alter/modulate thought processes and emotions is also well known (Seitz J.A, 1993, 2002; Seitz R.J., 2000; Rosenbaum, 2010) albeit not yet completely understood.

Music educators, choir conductors and voice teachers have long utilised gestures and movements as tools to improve performance and learning (Wis, 1999; Bailey, 2007; Seitz J.A., 2005), but the role of gestures in learning processes in general is only slowly being recognised (Goldin-Meadow, 2004; Kelly, Manning & Rodak, 2008). In a previous observational study, the author has demonstrated that voice teachers use a variety of gestures to explain and/or illustrate musical ideas as well as concepts pertaining to vocal technique. According to their pedagogical intention, these gestures could be distinguished into physiological, sensation related and musical gestures and body-movements (Nafisi, 2010). This nomenclature was validated through a survey amongst singing teachers in Germany and Australia. The survey further showed that a significant number of voice teachers in these countries use a great variety of gestures to communicate relevant concepts to their students and that teachers also encourage their students to use similar gestures and/or body-movements to relax, energise, visualise and/or facilitate specific bio-mechanical mechanisms and/or thought concepts (Nafisi, 2013, 2014).

Hypotheses

Although we know that gestures and body-movement have long been made use of in the teaching and learning of singing, there was hitherto no actual evidence for the efficacy of this teaching and learning tool. Given that quality of vocal tone arguably constitutes the single most important factor in Western classical singing technique (Stark, 1999; Himonides, 2009) it is propounded that a teaching intervention with claims to validity needs to be able to show its efficacy in an improved quality of vocal tone as a direct result of its application. Thus an experiment was designed to investigate the hypothesis: There is a significant benefit – measurable in the perceived quality of singers' vocal tone – in using a vocal teaching method in which the student is instructed to carry out specific gestures and/or body-movements whilst singing compared to a vocal teaching method in which the student follows verbal instruction with an unmoving body. In detail it was investigated if:

- Any perceived effect would be evident immediately after a first teaching intervention;

- The effect would change after the same teaching intervention had been applied over a number of weeks;
- The effect would be dependent on the type of exercise;
- The effect would be dependent on participants' previous singing experience;
- The effect would be dependent or participants' attitude towards carrying out the gestures and/or body-movements.

METHOD

Experimental procedure

Twenty-five volunteer participants of diverse age and singing backgrounds were recruited amongst staff and students of Monash University and the Melbourne Conservatorium of Music. Although there was a spectrum of vocal ability, subjects could be identified into two groups of (untrained) Non-Singers and (trained) Singers. There were 12 Non-Singers ranging in age from 21 years to 67 years with a mean age of 45.3 years and 13 Singers ranging from 18 years to 24 years with a mean age of 20.3 years. The difference in age reflected the fact that all Singers were University students and Non-singers a mix of University staff and students]. There were six males (three Singers and three Non Singers) and 19 females (10 Singers and 9 Non-Singers). Considering the relatively small sample size made a two group design unviable because individual differences in participants' aptitude for dealing with the movement and singing tasks were likely to be considerable.

It was therefore decided to "use the subjects as their own controls" (Fraenkel & Wallen, 2000): Each participant's recordings of an exercise were to be compared in a pre-test – repeat measure – post-test sequence, that is his/her first recording (pre-test/base-line) were compared to his/her second recording (post-test/after the first teaching intervention) and the again with his/her last recording (repeat measure/post-test). The experimental procedure can be summarised as follows:

Before the first session, participants completed a brief questionnaire regarding their age, gender, singing experience, self-assessed learning style and aptitude for movement tasks. Session One started with a brief vocal warm-up after which four vocal exercises were introduced and demonstrated. The order in which the exercises were introduced was randomised for each participant and remained the same throughout the experiment:

Exercise A was a major triad to be sung on an [i] vowel, (written as 'ee 'so as to be more recognisable for participants who were unfamiliar with the International Phonetic Alphabet).

Figure 1. Exercise A

Exercise B was a major triad plus sixth to be sung on an [U] vowel, (here written as 'oo')

Figure 2. Exercise B

Exercise C was a five tone scale to be sung on the syllables [vɔ]-[lɑ], (here written as 'voh-lah').

Figure 3. Exercise C

Exercise D was a staccato arpeggio to be sung on [ɑ], (here written as 'ah')

Figure 4. Exercise D

Participants learned to sing the exercises by copying the researcher but without any further instruction. As soon as participants could sing the exercises with some confidence, they were recorded as each participant's base-line take of each exercise (A). Subsequently a teaching intervention took place which followed one of two methods:

The so-called NGBM (No Gesture or Body-Movement) intervention sought to emulate traditional and generally recognised voice teaching (Miller, 1996; Stark, 1999; Chapman, 2006) offering a mix of physiological/acoustic explanations and instructions, use of imagery and demonstration but did not involve any gesturing or movement on the subjects' side. In this approach each vocal exercise was played on the piano and demonstrated/sung by the teacher-researcher. The subject was then given instructions relating to the tone-producing physiological mechanism and to the desired tonal quality and then asked to sing the phrase with a focus on these mechanism and the

produced singing tone. Whilst care was taken that the singer assumed and maintained a well aligned posture, he/she was discouraged from moving whilst singing.

NGBM-intervention, Exercise A

- Stand comfortably with equal weight on both feet, feet roughly hip-wide apart;
- Feel the 4/4 pulse; Breathe out. Breathe in just one quarter note before onset;
- Seek and retain an open, “spacey” feeling in the throat as in the beginning of a yawn;
- As you form the [ee]-vowel, feel your tongue arching high but broadly in your mouth so that you can feel its rims touch the upper molars;
- Seek to keep the tip of the tongue behind the bottom front teeth;
- Imagine the [ee]-vowel as a very focused sound, somewhat like a cutting vertical edge;
- Repeat the [ee]-vowel in your mind as you sing.

NGBM-Intervention, Exercise B

- Stand comfortably with equal weight on both feet, feet roughly hip wide apart;
- Feel the 6/8 pulse; Breathe out. Breathe in just one dotted crotchet before onset;
- Shape your mouth as if utterly surprised and/or as if you have a piece of hot potato sitting on your tongue i.e. lift your palate and drop the base of your tongue;
- Find the [oo]-vowel like in the French “L’amour” – i.e. jaw lower than in English “oo”, elevated palate, rounded lips
- Sing with an even vowel sound seeking even vibrato rate on each pitch;
- Repeat the [oo]-vowel in your mind as you sing;
- Feel that the line flows horizontally rather than up and down;
- Do not insert an [h] between vowels.

NGBM-Intervention, Exercise C

- Stand comfortably with equal weight on both feet, feet roughly hip wide apart;
- Feel the 4/4 pulse; Breathe out. Breathe in just one quarter note before onset;
- Think and form the vowel [oh] before the consonant [v];
- Sing the voiced consonants on pitch;
- Aim for smooth transition from vowel to vowel ([oh] to [oh] and [ah] to [ah] without the insertion of a [h].

NGBM-Intervention, Exercise D

- Stand comfortably with equal weight on both feet, feet roughly hip wide apart;
- Feel the 2/4 pulse;
- Breathe out. Breathe in just one quarter note before onset;
- In order to avoid a hard, “glottal” onset, feel a bit of airflow, like an inaudible [h] before each note. However there should be no (or very little) audible [h];
- Feel a certain elastic bounce with each note;
- Hear the right pitch in your “inner ear” before trying to sing the phrase.

The GBM-intervention employed a number of carefully designed gestures and body-movements which, following explicit instructions by the teacher-researcher, were carried out by participants whilst singing. The purpose of the prescribed gestures/movements was to help the body assume a posture conducive to tone production; counteract reflexive reactions of the body detrimental to tone production like raising of shoulders, stiffening of neck, undue raising of larynx; embody/illustrate a core part of the physiological mechanism essential to tone production and/or a core acoustic characteristic of the desired tone quality in a “physical metaphor” (Wis, 1999); provide an external focus (Wulf, 2007; Wulf, Shea & Lewthwaite, 2010; Nisbet 2010) for the singer’s attention.

GBM-intervention, Exercise A

- Stand with your dominant leg about a step in front, like taking a small step;
- With inhalation, the dominant hand (i.e. the hand on the same side as the front foot) is raised from its hanging position next to the body and brought up along an imaginary vertical centre line in front of the body (Fig. 5.1);
- The forward pointing fingers are held together and form with the palm a blade-like entity attached to which the singer might imagine a fast running saw-blade;
- As the phrase moves down, from so/5 to mi/3 the hand changes direction, moving upwards when the voice sings 3/mi (Fig. 5.1)
- The hand changes direction again, moving downwards when the phrase reaches so/5 again (Fig. 5.6) and keeps going down slowly for the final mi- do/3-1 but keeps pointing forward (not downwards) until the phrase is ended (Fig. 5.7);

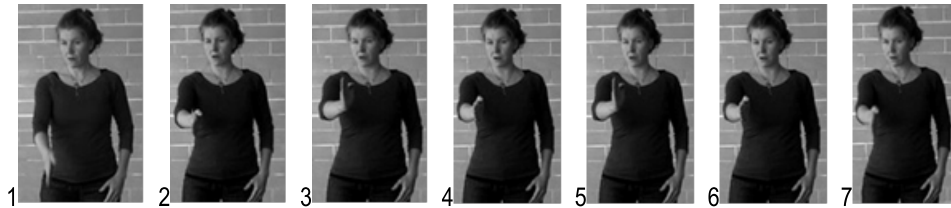

Figure 5. Prescribed gesture (GBM) Exercise A

- This means that except for the first and last two notes, the hand moves in the opposite direction than the phrase i.e. downward when the phrase moves up and upward when the phrase moves down;
- The singer's eyes follow his/her fingers or rather the imaginary cutting blade.

GBM-intervention, Exercise B

- The dominant foot is a step in front of the other. The back leg's foot points about 45 degrees outward, the front leg's foot points forward;
- The hand on the same side as the front leg is held 'open' - as if holding a (volleyball sized) ball, palm/fingertips facing towards the epigastrium;
- A split second before the first note of the phrase, the hand starts describing a slow, deliberate, pulling movement forward – sweeping, but in slow motion (Fig, 6.1);
- 1/do – 3/mi – 5/so: The body 'follows' the arm movement somewhat as if drawn forward from the epigastrium with an upright upper body and slightly bent knees (Fig.6.2 and 6.3);
- The fingers keep pointing towards the body as if there were elastics attached and open to the front only after the highest note of the phrase has been sung;
- The movement needs to be spaced so that 'lowest' and 'most 'forward' position of the body is reached just before the highest note: 5/so – 6/la (Fig. 6.4);
- The body moves smoothly back again while the arm continues in an outward curve for the remainder of the phrase;

GBM-intervention, Exercise C

- Stand comfortably with equal weight on both feet, feet parallel and roughly hip wide apart;
- Place your hands just above your hips, fingers pointing forwards, thumbs, backwards;
- Feel the 4/4 pulse of the phrase;
- Breathe out feeling the abdominal muscles contract slightly inwards;
- Breathe in feeling a release in abdominal tension and a slight expansion against your hands;
- As you begin your phrase, slowly bend your knees taking care to keep your feet parallel and your knees above an imagined prolongation of your third toe;
- Possibly even push knees slightly outwards (as opposed to letting the point inwards);
- Feel that your pelvis rolls slightly underneath you (as opposed to sticking you bottom out) (Fig.7.3);
- Feel the prolongation of your spine though your head and imagine your spine stretch as you move downwards;
- Coordinate your downward movement so that you reach the lowest point as you sing the highest note of the phrase (Fig, 7.2);
- Feel a slight continuous expansion against your hands as you move downwards.

Figure 6. Prescribed gesture (GBM) Exercise B

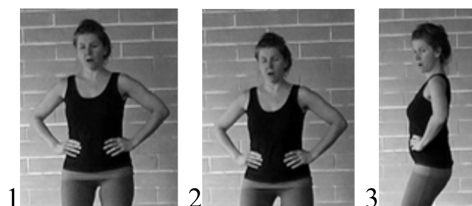

Figure 7. Prescribed body-movement (GBM) Exercise C

GBM-intervention, Exercise D

- Stand as if taking a small step;
- Feel a relatively quick 2/4 beat;
- In approaching the first note, make a throwing movement alternating both hands as if throwing little rubber balls against a wall opposite you – each note is a throw;
- Release/sing the staccato tone precisely when your hand opens to 'release' the ball or as it 'bounces off the wall';
- As you move upwards through the phrase, feel you throw increasingly further or that the ball you are throwing becomes slightly heavier so that you increase the energy with which you throw;
- Alternatively imagine you had wet fingers and were shaking off the water with one quick movement in which the fingers slide along the thumb and then open;
- Sing the staccato tone precisely when your fingers leave the thumb;
- Accompany each short note with one such quick shake.

In the GBM-approach each exercise-phrase was first demonstrated/sung by the teacher-researcher who simultaneously carried out the respective gesture or body-movement. The GBM was then repeated, detailing its core characteristics and the coordination between with the sung phrase. The participant was then asked to copy the GBM with the teacher-researcher correcting mistakes in posture, form and coordination. Having grasped the GBM, the participant was asked to perform it in coordination with the respective vocal exercise that is to sing and move at the same time. The participant was asked to focus his/her attention on the coordination of the GBM and the image it encapsulated rather than on the actual singing. This was practiced until the GBM and vocal exercise could be carried out in correct coordination and with some ease.

Then the exercises were recorded again. Over the next few weeks, the same teaching interventions for the same exercises in the same order took place in three consecutive session and the exercises were recorded after each teaching intervention; the recording of the last of these sessions was used for comparison in the evaluation process.

At the conclusion of the experiment participants completed a post-experimental questionnaire regarding their perception of any vocal tone change and the teaching interventions. The obtained video and audio footage was organised, coded and prepared for evaluation.

Evaluation process

The quality of the vocal tone constitutes arguably the single most important factor in all singing (Stark 1999; Himonides, 2009) so that any teaching intervention with claims to usefulness should have a measurable effect on the vocal tone quality. In the absence of a clear and generally accepted definition of what constitutes a positive or negative change in vocal tone quality in acoustic terms and given the demonstrably high value of the trained human ear in the evaluation of vocal tone qualities (Kenny & Mitchell, 2006; Mitchell & Kenny, 2008) the entire evaluation was carried out by expert listeners, namely professional voice teachers who were sourced from professional voice teacher organisations in four countries: the Australian National Association of Teachers of Singing (ANATS), the US American National Association of Teachers of Singing (NATS), the British Association of Teachers of Singing (AOTOS) and the German *Bundesverband Deutscher Gesangspädagogen* (Federal Association of German Singing Pedagogues, BDG). Teachers who had indicated a classical/opera/bel canto background and teaching-approach on the respective "find a teacher" pages were sent an email invitation which explained the project and invited the addressees to click on a link to access the evaluation on a Monash University research website.

Table 1. Summary intra-rater reliability data

Difference LU 1 vs LU 5	6 +	5	4	3	2	1	0
Violations	2	5	5	17	45	142	258
Total cases	474	474	474	474	474	474	474
Proportion	0.42%	1.10%	1.10%	3.60%	9.50%	29.96%	54.43%

The files were presented in Listening Evaluation Groups (LEG) comprising of five Listening Units (LU) each. Each such LU consisted of one participant's three takes – that is the middle two phrases of each recording: baseline (A), after first (B), below referred to as 'time 1'and after last teaching intervention (C), below referred to as 'time 2' of the same exercise. Listeners first heard then (A) twice, then (A) followed by (B) and then (A) followed by (C). Although always presented as (B) and (C), the order of recordings at time 1 and time 2 had been randomised to control for listeners' expectation. Listeners marked any perceived change in vocal tone quality on a rating scale from '-5' to '5' ('0' denoting no change, any negative value a degree of change for the worse and any positive value a degree of change for the better).

One hundred and eighty-three voice teachers responded to the email invitation and, with each doing a minimum of 10 evaluations delivered 2370 rating results. Various analyses were conducted, addressing all aspects of the hypothesis and sub-contentions stated above.

Analyses

Inter-listener reliability

A t-test on all (time 1 and time 2) results separated for teacher organisations showed that there was no significant difference in the rating values depending on whether a listener belonged to a specific voice teacher organisation/country so that the rating results of all listeners could confidently be combined. The tight clustering of standard deviations justified summarising the multiple ratings into a mean for subsequent analyses.

Intra-Listener reliability

The fact that all listeners who carried out the evaluations were professional voice teachers and members of highly respected voice teacher associations suggested a level of competency and trustworthiness regarding the task at hand but was no objective measure of listener consistency and reliability. Given the already rather demanding evaluation process it was impractical to get a repeated rating on each file. Instead, the first heard LU and the last heard LU were identical in each LEG – except for the order in which the recording at time 1 and time 2 in order to gauge the consistency of each individual listener's perception (intra-listener reliability). A similar rating of LU 1 and 5 was taken to indicate a high level of consistency in a listener's perception whereas a significantly different rating cast doubt on a listener's reliability. Table 1 shows the differences in rating values between LUs 1 and 5 (on either time 1 or time 2).

To further measure listener reliability, a Pearson correlation was conducted between each listener's rating value for question 1 and question 5. An r-value of 0.73 indicated a strong positive correlation between the two values. These two measures together demonstrated a high level of intra-listener reliability.

Addressing the Hypotheses

A number of two-way ANOVA were conducted for the ratings given to each exercise at time 1 and time 2 (Table 2). The analyses also distinguished if the participant belonged to the Singer or Non-Singer group.

Combining the data and differentiating only for teaching intervention appears to confirm the main hypothesis: The fact that the GBM-intervention elicited significantly higher overall ratings than the NGBM-intervention suggests a beneficial effect of the GBM-intervention (Table 3).

Looking at the data differentiated for exercises however painted a much more differentiated picture (Figure 8).

It becomes clear that the observed superior effect of the GBM-intervention was only evident in two out of the four tested exercises (namely A and D) with the other two exercises (B and C) showing similar levels of improvement with both teaching intervention.

This suggests that the type of vocal exercise – that is the kind of vocal function to be learned – plays a decisive role for the level of efficacy of the applied teaching method and means that sub-contention could only partly be confirmed: the

Table 2. Descriptive statistics for intervention type and singing status

Exercise		Intervention		Singing Status	
		Non-Gesture	Gesture	Non-Singer	Singer
Exercise A					
Time 1	Mean	0.55	1.89	0.96	1.45
	SD	0.73	0.74	1.03	0.93
Time 2	Mean	0.43	1.87	0.64	1.65
	SD	0.70	0.80	0.98	0.85
Exercise B					
Time 1	Mean	1.32	1.13	1.05	1.40
	SD	0.95	0.82	0.85	0.89
Time 2	Mean	1.11	1.37	1.06	1.41
	SD	0.59	1.16	0.98	0.84
Exercise C					
Time 1	Mean	1.23	1.11	1.21	1.13
	SD	0.68	0.74	0.72	0.70
Time 2	Mean	1.26	1.28	1.47	1.08
	SD	0.64	0.81	0.70	0.71
Exercise D					
Time 1	Mean	0.34	1.20	0.86	0.69
	SD	0.66	0.64	0.86	0.70
Time 2	Mean	1.08	2.04	1.42	1.71
	SD	0.78	0.72	0.71	1.038

beneficial effect of the GBM-intervention was evident in all exercises, but it was superior to the NGBM-intervention in only two out of the four tested vocal tasks.

Conversely ANOVAs conducted to correlate ratings with participants' previous singing experience (Singer versus Non-Singer) found no such correlation.

At the conclusion of the experiment, participants had been asked to indicate their own perceptions regarding the development of their vocal tone throughout the trial. These perceptions have been correlated with the rating results. in order to investigate the last contention: 22 out of the 25 participants (88 %) indicated that they felt their vocal tone quality had improved over the course of the trial. Asked which of the teaching intervention they preferred, 17 participants (68 %) indicated that they preferred the GBM intervention and 8 (32 %) that they preferred the NGBM-intervention or had no preference. In order to investigate whether preference for GBM-intervention correlated with performance on GBM versus NGBM-intervention the GBM and NGBM rating for each participant was calculated. This showed the difference in the performance of each individual for GBM versus NGBM intervention.

Participants were then separated into two groups based of preference for GBM. A t-test was conducted to test whether the mean GBM – NGBM values differed significantly across these two groups, based on gesture preference. It was found that there was no significant difference between the two groups ($t = -.091$, $p = .924$).

This means that, somewhat surprisingly, neither was an indifferent or negative position towards the GBM-intervention detrimental to its positive effect nor did a preference for the GBM-intervention make it any more beneficial: the GBM intervention was effective irrespective of and independent from participants' intervention preference.

Table 3. Mean ratings separated for teaching intervention

Teaching intervention	Overall ratings (times 1 and 2)
NGBM	0.93
GBM	1.5
Combined	1.21

DISCUSSION

This study set out to investigate the validity of a voice teaching method that incorporated gestures and body-movements (GBM-intervention) by testing its effect on vocal tone quality. Results show significantly higher ratings elicited by the GBM-intervention compared to the teaching intervention that did not incorporated any gestures or movements (NGBM-intervention). The difference in ratings was evident immediately after a first application and was retained, and in one case even increased, with repeated applications. The level of participants' previous singing training and their preference for a teaching intervention played very little role in this outcome.

However, viewing the rating results separated for exercises brought to light that the type of vocal exercise – that is the kind of vocal function to be learned – played a decisive role in the level of efficacy of the applied teaching method. One may argue that the two exercises that showed similar improvements with both teaching interventions (Exercises B and C) were somewhat easier and relatively similar to phrases found in songs. The fact that the GBM-intervention did equally as well in these cases shows however that replacing even a demonstrably useful verbal explanation with an appropriate gesture or body-movement can be just as effective. The decision on which teaching method maybe the more suitable one will in many cases depend largely on the teacher's assessment of any given situation. Conversely the two exercises that benefitted

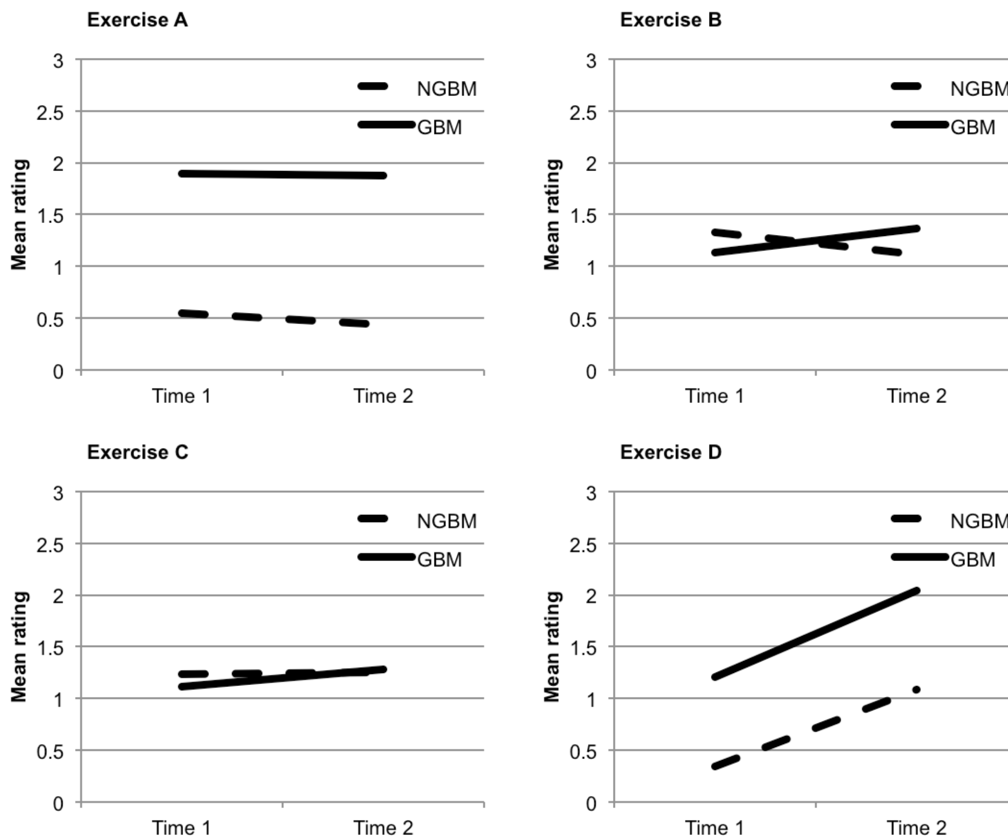

Figure 8. Mean ratings separated for exercises teaching interventions and times

Table 4. Correlation of GBM preference and mean ratings

Preference of Teaching Intervention	Number of participants	Mean Rating	SD	SE Mean
No preference or NGBM preference	8	.57	.46	.16
GBM preference	17	.59	.54	.13

significantly from the GBM-intervention but did not so well with the NGBM intervention (A and D) may be said to be more unusual and required physiological functions that were more complex and fault-prone. The improvement rates in these exercises suggest that being told and arguably also having understood the details of the vocal tasks at hand was not very helpful to actually accomplishing them. This ties in well with some findings coming out of research in motor-skill acquisition according to which “motor skills are readily acquired without awareness of mechanical principles” and “explicit verbal instructions about mechanics are useless or even harmful to learning” (Verdolini, 2002, p.48). The observed advantage of the GBM-intervention over the NGBM-intervention may therefore lie in its bypassing attention to bio-mechanics and concentrating instead on visualisation of the core features of a phrase. Although there is still relatively little scholarly enquiry into the parallels between singing and the acquisition of motor skills (Nisbet, 2010) there is ground for the suggestion that principles found for other physical skills apply to voice as well (Verdolini, 1997, 2002; Wulf, 2007; Helding, 2007, 2008; Poolton, 2006; Wulf et al., 2010).

Conclusion

Despite abundant anecdotal evidence about the widespread use of GBM as learning tools for students, their actual effect remains somewhat elusive and subjective. This experiment sought to produce a first step towards proving the efficacy of GBM in this context. Following the argument that the quality of the vocal tone constituted the single most important factor in Western classical singing technique (Stark, 1999; Himonides, 2009) it was propounded that a teaching intervention with claims to validity needed to be able to show its efficacy in an improved quality of vocal tone as a direct result of its application. This study has demonstrated that carrying out specific gestures and/or body-movements whilst singing has a measurable positive effect on the quality of the produced vocal tones. Within the limits of the experimental design, the results were unambiguous: The teaching interventions that incorporated gestures and/or body-movement were in two out of four tested vocal tasks equally as effective and in the other two vocal tasks clearly superior in their efficacy compared to a teaching intervention that emulated what could be called ‘traditional’ voice teaching without movement. Results confirm the GBM-intervention as a valid and even sometimes superior tool in the teaching of vocal tone production.

These findings tie in well with existing research in motor-learning and voice pedagogy and corroborate the use of thoughtfully designed gestures and/or body-movements as potentially superior tools in the teaching and learning of vocal tone production. More research will be needed to confirm the observed effect on a larger scale and to measure which gesture or movement influences which mechanism. In order to confirm the use of GBM as a teaching and learning tool, it will also be important to ascertain that a beneficial effect can be retained when the gestures/body-movements are, after a practice period, not carried out anymore but merely ‘thought’.

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BIOGRAPHY

Julia Nafisi began her voice training in her hometown Munich, Germany under Kammersänger Friedrich Lenz and continued her studies in Vienna/Austria with, amongst others, Prof. KS Hilde Rössel-Majdan and Prof. KS Walter Berry, finishing with the Bühnenreifeprüfung Oper (Final Stage Examination Opera). Julia has appeared in opera, oratorio and recital throughout Europe and has for many years worked with Prof. Müller-Preis (renowned Austrian ex-Olympic medallist in fencing), gaining in-depth knowledge of her very specialized 'breath-voice-movement' (Atem-Stimme-Bewegung) work. Upon moving to Australia, Julia has completed a Master of Vocal Pedagogy at the Sydney Conservatorium of Music and a PhD at Monash University. Her research focus includes German Lieder and the role of gesture and body-movement in voice teaching and performance. Julia performs regularly in recital, is an Honorary Research Fellow at the Department of Audiology and Speech-Pathology (The University of Melbourne) and teaches Voice at the Melbourne Conservatorium of Music.

The shirt, the song and vocalities: *The Boy*[s] *From Oz*

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ABSTRACT: This article discusses the vocal delivery of three Australian performers, Peter Allen, Todd McKenney and Hugh Jackman, in their respective recorded performances of "I Still Call Australia Home". The first relates to the original version written and performed by Allen in 1980, the second is performed by McKenney in 1998 for the original Australian production of *The Boy From Oz*, and the third is performed by Jackman in 2003 as part of the cast of the Broadway production of *The Boy From Oz*. Comprehensive analysis utilizing phonemic transcriptions and elements of vocality (individual, representational and assumed) identifies that each case study expresses characterisation (or aspects of it) in different ways. This has implications for musical theatre performers and pedagogy.

KEYWORDS: *vocality, phonemic transcription, singing, music theatre, national representation*

INTRODUCTION

This article discusses three case studies of Australian performers – Peter Allen, Todd McKenney and Hugh Jackman – and their respective recordings of "I Still Call Australia Home". The research builds on the work documented by Giuffre (2005). This study extends the investigation by focusing on the analysis of "vocality" (Meizel, 2011). Each case study is analysed using phonemic transcriptions and elements of vocality in ways that reflect the individual performer and/or a representational/assumed characterisation. Using these methods, the perceptual characteristics of each identify similarities and differences in the performances. We will show that slight differences in the vocal performances allowed each performer to emphasise different aspects of the song's narrative and their performance intent.

For the purposes of this discussion, vocality encompasses the "bodymind" (Thurman & Welch, 2000) connection heard through the "physiological, psychoacoustic, and socio-political" (Meizel, 2011, p.267) influences that underpin vocal sound. Each case study also shows the impact of personal, representational and/or assumed vocality that is typically evident in musical theatre characterisation. The article begins with the context of the song, before proceeding to biographies of each of the performers, analysis of recordings, implications of the analysis and concluding comments.

THE SONG AND PRODUCTIONS

The three case studies, of Australian entertainers and their respective renditions of "I Still Call Australia Home" (Allen, 1980), focus on the vocality evident in each recording. Originally recorded at Festival Studios in Sydney in 1980, "I Still Call Australia Home" was first released as a 7-inch vinyl single with a vocal version on the A side and an instrumental version on the B side (The National Film and Sound Archive of Australia, 2013). Released by A & M Records (USA) and distributed under license to Festival Records Pty. Limited Australia, the first edition of the single shows a graphic version of an Australian flag on one side of the sleeve and a photo of Allen with recording information on the other side.

Inspired by his one-man show that toured Australia in 1979, Allen wrote "I Still Call Australia Home" in 1980 (Live Performance Australia, 2007b). However, it was in 1983, when Allen performed at the opening concert of Sydney's Entertainment Centre, that the iconic nature of the song became clearly apparent:

> *Resplendent in a scintillating vest in an Australian flag design and backed by a 400-voice choir, Allen stopped the show with "I Still Call Australia Home" (Live Performance Australia, 2007b).*

The Boy from Oz

Allen's abilities as a performer, singer and songwriter have been celebrated in many ways (e.g., Moore, Gannon and MacLean, 1995; MacLean, 1996). Most notable, is the musical created about Allen's life and work, *The Boy from*

Oz. It was Australian playwright, Nick Enright, who wrote the original musical theatre book for *The Boy from Oz* (Fitzpatrick, 2008; australianplays.org, n.d.). Describing it as "the storytelling of a true Australian Legend … our Peter Allen" (Abbey, n.d.), *The Boy from Oz* musical was carefully crafted by Enright who sought to "add psychological complexity to the characterisation of Peter Allen, and artistic depth to the show" (Fitzpatrick, 2008, p. 27). Enright was keen for the musical to be more than a "jukebox musical" (Fitzpatrick, 2008, p. 27) or a story told through a compilation of original and co-written songs. Indeed, the musical score for *The Boy from Oz* includes a selection of Allen's original songs and others that he co-wrote with songwriters including Burt Bacharach, Jeff Barry, Christopher Cross, and Carol Bayer Sager (Herandez, 2003). The musical premiered in Sydney in 1998 starring Todd McKenney and on Broadway in 2003 with Hugh Jackman in the lead role. The Australian production is attributed as being "one of the longest running and most successful musical productions in Australian history" (McKenney, n.d.). For the Broadway production, playwright Martin Sherman was seconded to adapt the original script to suit American audiences:

> *[Sherman's] script excised remote Australianisms deemed impenetrable to American auds [audiences]. (Rooney, 2006).*

Jackman's portrayal of Allen received accolades including a Tony award (Lariviere, 2011; McCarthy, 2004). A further incarnation of the musical (a 2006 arena version), *Boy from Oz Arena Spectacular* (Gannon & Fox, 2006) was staged in Australia and again starred Hugh Jackman in the role of Peter Allen. Also of note, although not connected to *The Boy from Oz* per se, Todd McKenney has gone on to star in his own stage show, *Todd McKenney Sings Peter Allen,* featuring Allen's songs (McKenney, 2014).

AUSTRALIAN CONTEXT

Analysis was conducted on the three versions of Allen's iconic song, "I Still Call Australia Home". The first is the original version written and performed by Allen in 1980, the second performed by Todd McKenney in 1998 for the original Australian production of *The Boy From Oz* (Gannon & Fox, 1998), and the third by Hugh Jackman in 2003 as part of *The Boy From Oz* Broadway production (Gannon & Fox, 2003). Although only reaching No. 72 on the Australian charts when it was first released, "I Still Call Australia Home" has since "become firmly cemented in the national consciousness" (The National Film and Sound Archive of Australia, 2013).

The analysis identified differences between the three vocal performances. In particular, aspects of vocality (idiosyncrasies and performer/character identity) were identified. As Giuffre (2005) writes, the latter two recordings operate in the same way as cover versions in mainstream popular music function as McKenney and Jackman re-interpret the song for their respective musical theatre audiences (p.242). In addition to the individual vocality of each of performer, the analysis identifies that these 'cover versions' also contain key aspects of representational or assumed vocality.

"I Still Call Australia Home" is a song that signifies Australian identity. Evidence of this is seen in its 2013 listing in the Australian National Film and Sound Archive in "Sounds of Australia" (The National Film and Sound Archive of Australia, 2013), and its use in an advertising campaign (1997 – 2009) for Australia's national airline, Qantas, during which the song was performed by several children's choirs including the Australian Girls Choir, the National Boys Choir of Australia and the Gondwana National Indigenous Children's Choir (Qantas Airways Limited, n.d.).

The expression of Australian identity in popular song is typically evident in lyrical descriptions, analogies or metaphors of geographic locations (e.g. "Down Under", Men at Work, 1981) or flora and fauna (e.g. "Give Me A Home Among the Gumtrees", Captain Rock, 1975), or even expressions of significant contemporary Australian issues (e.g. "Blue Sky Mine", Midnight Oil, 1990). Although "I Still Call Australia Home" and "I Am Australian" (Woodley & Newton, 1987) specifically reference Australia, Giuffre (2005) points out that popular songs also use imagery to denote place such as "Great Southern Land" (Icehouse, 1989), "My Island Home" (Warumpi Band, 1987) and "Under the Milky Way" (The Church, 1987). Where specific locality is used (e.g. Eastern Valley Way "Now I Can Dance", Tina Arena, 1997; "From St. Kilda to Kings Cross", Paul Kelly, 1985), it usually alludes to a personal reflection or lived experience. These examples also identify that it is typically artists located in Australia that include Australian references in their song lyrics. In contrast, Allen explicitly referred to Australia in

"I Still Call Australia Home" after relocating to and residing in the United States. Even Allen's reference to ships is reminiscent of Australia's historical reliance on the sea for transport and trade and its geographical isolation as an island surrounded by sea. There is, however, an understandably distanced connection in lyrical phrases that he uses to locate place before his literal reference to "Australia" as being his home. Allen's use of familial references alludes to the Australian idiom of 'mate' and 'mateship'.

THE BIOGRAPHIES

Peter Allen (1944 – 1992)

Born Peter Richard Woolnough in Tenterfield, New South Wales, Allen began performing for 'tips' at the local pub when in his early teens (Robinson, 1979). While still a teenager, Allen joined Chris Bell and, together, they began singing professionally as The Allen Brothers (Boggs, 2012). Citing Australia as then having too small a population to support entertainers (Allen cited in Boggs, 2012), The Allen Brothers began touring internationally in the early 1960s. It was during a tour of Asia in 1964 that The Allen Brothers met Judy Garland and it was this encounter that was instrumental in their touring internationally as her support act (Live Performance Australia, 2007a). Allen married Garland's daughter, Liza Minnelli, in 1967, however, their marriage ended a few years later. It was after "three tumultuous years" (Live Performance Australia, 2007a), that included the death of Garland, that Allen turned to songwriting. Describing his ability to write songs as something he did not intentionally set out to do (Allen cited in Boggs, 2012), Allen went on to release numerous recordings (singles and albums), and to perform regularly both on Broadway and in Australia. He also won an Academy Award along with Burt Bacharach, Carole Bayer Sager and Christopher Cross for Best Music (Original Song) for his co-write "Arthur's Theme" from *Arthur* (Greenhut & Gordon, 1981) in 1981 (O'Neill and Wells, 2009). Allen's on-stage performances were characterised by his personality and flamboyance, his ability to dance and his musicality. He often wore his signature "Hawaiian" shirt as seen in his 1979 interview with Bill Boggs where he is wearing a shiny golden jacket over one of the trademark shirts (Boggs, 2012). This type of 'colorfulness' is also reflected in other aspects of on-stage performances such Allen arriving on stage riding a live camel and dancing with New York's Radio City Music Hall's dancers, The Rockettes, which was reported in 1982 as "an uninhibited extravaganza" (Holden cited in Patti, 2015). Described also as "high spirited, high stepping" and "larger than life" (Sunday Morning, 2003), it is Allen's "over the top" (Sunday Morning, 2003) or exaggerated manner that aligns with queer theory connotations of "camp" (Norton, 2002). His energetic performances and musicality were augmented by somewhat risqué inferences in his patter between songs. Allen's personality was a great source of his performance appeal.

In 1992, Allen died from complications of the Acquired Immune Deficiency Syndrome (AIDS) (Live Performance Australia, 2007c; Patti, 2015). He was posthumously inducted into the Australia Recording Industry Association's Hall of Fame in 1993, an accolade that addresses several criteria (that have been in place since 1987) including that the "nominees' careers must have commenced, and ideally achieved significant prominence, at least 20 years prior to the year of proposed induction" and that the nominees' work is "to have had a cultural impact within Australia and/or recognition within the world marketplace" (Australia Recording Industry Association, n.d.). Allen was inducted into the Hall of Fame the year after his death which added to the accolades he had received during his life including being honoured with Membership of the Order of Australia in 1990 (Live Performance Australia, 2007c).

Todd McKenney (born 1965)

Born in Perth, Western Australia, McKenney started dancing at his mother's dance school at the age of three (McKenney, n.d.). He went on to establish a career as a professional dancer/entertainer for which he has received multiple awards for both his dancing and his contributions in musical theatre. Attributing the role as Peter Allen in *The Boy From Oz* as confirming "his star status on stage" (McKenney, n.d.), McKenney performed over 900 shows throughout Australia as Allen in *The Boy From Oz* (McKenney, n.d.).

McKenney's performance background includes a strong history in ballroom dance, representing Australia in competitions as well as appearing the character, Nathan Starkey, in Baz Lurhmann's iconic 1992 film *Strictly Ballroom* (Miall & Luhrmann, 1992). (artsreview.com.au, 2014). McKenney has been nominated for, and

won, a variety of Australian performance awards including multiple Helpmann, Mo and Variety awards, as well as Australian Dance and Green Room awards (artsreview.com.au, 2014). This reinforces his prominence in the Australian dance scene. In recent years, McKenney has been contracted as a television judge on *Dancing with the Stars* (licensed to FremantleMedia Australia) and on radio as a co-host with Sonia Kruger (McKenney, n.d.). In 2012, McKenney reprised his stage tribute/performance to Peter Allen with the one man show *Not The Boy Next Door: Songs and Stories of Peter Allen* (news.com.au, 2012); McKenney is touring with his band, *Todd McKenney "Sings Peter Allen"* (2015-2016) (McKenney, 2015)

Hugh Jackman (born 1968)

Born in Sydney, Australia, Jackman is renowned for his versatility as an actor (stage and screen), dancer and singer. As a child, Jackman was interested in song and dance (Lariviere, 2011), but it was not until his final semester of an undergraduate journalism degree, when Jackman undertook an acting course, that he found his calling:

> *Ever have that feeling where you've found your people, your tribe? In that week I felt more at home with those people than I did in the entire three years [at university] (Jackman citied in Lariviere, 2011).*

Described as "the perfect, excellent student" (Quin, Hunt and Sparrow, 2005, p.1), Jackman trained at the Western Australian Academy of Performing Arts (Quin, et al., 2005). He won Mo and Variety Club awards for his performance as Joe Gillis in an Australian production *Sunset Boulevard* in 1997 (All About Jackman.com, n.d.). Then followed international musical theatre acclaim with his appearance as Curley in London's West End production of *Oklahoma* in 1998 (IMDb, 2014). He has since gone on to star in multiple productions (broadwayworld.com, 2014). Jackman's performance in the film version of *Les Misérables* (Bevan, Fellner, Hayward, Mackintosh & Hooper, 2012) earned him an Academy Award nomination for Best Actor in 2013, and a Golden Globe win for Best Actor in a Motion Picture – Comedy or Musical – in the same year (IMDb, 2014).

Probably best known for his film characterisation of Wolverine in the *X-Men* series, Jackman's film credits include action films such as *Van Helsing* (Sommers & Ducsay, 2004), *X-Men* (Donner, Winter & Singer, 2000), *X2* (Donner, Winter & Singer, 2003), *X-Men: The Last Stand* (Donner, Winter, Arad & Ratner, 2006), *X-Men Origins: Wolverine* (Donner, Winter, Jackman, Palermo & Hood, 2009), *The Wolverine* (Donner, Parker & Mangold, 2013) and *X-Men: Days of Future-Past* (Donner, Singer, Kinberg, Parker & Singer, 2014). These roles are somewhat at odds with the singing and dancing Hugh Jackman on stages around the globe and with his screen role in *Les Misérables* (Bevan, Fellner, Hayward, Mackintosh & Hooper, 2012). They are, however, testimony to versatility of Jackman, the actor.

RESEARCH DESIGN AND ANALYSIS

The research design draws on different types of analysis including phonemic transcriptions (Cox, 2012, p.173), individual vocology (e.g. bibliographic components, vocal production, artistic intent) and musical components (e.g. arrangement, accompaniment). Production techniques are beyond the scope of this discussion as they are complex and represent different eras and technologies. Instead, phonemic transcriptions as "broad transcriptions" (Cox, 2012, p.173) have been utilised to transcribe the different interpretations of "I still Call Australia Home" (see Table 1).

Table 1. Examples of selected phonemic transcriptions of "I Still Call Australia Home" (verse one).

Allen (1980)	McKenney (1998)	Jackman (2003)
/ɑː/	/ɑːv/	/ɑː/
/tə/	/tɑː/	/tuː/
/nevɜː/	/nevɜːr/	/nevɑː/
/frʌm/	/frɑːm/	/frʌm/
/æn/	/ænd/	/æn/
/kɔːl/	/kɑːl/	/kɔːl/

Typically used in the context of linguistics and speech, phonemic transcriptions depict "contrastive sounds (phonemes) that are used to make words" (Cox, 2012, p.3). Phonemic transcriptions focus on pronunciation rather than spelling. The International Phonetic Alphabet (IPA) is the symbol set used in the analysis as it is

based on the "principle of selecting symbols to represent phonemes that are closest to the corresponding cardinal vowels" (Cox & Palethorpe, 2007, p.345). It is the global standard for representing "all languages" (Cox, 2012, p.170) and is a standard representation in transcribing classical vocal repertoire (IPASource.com, 2013). For the purposes of the analysis, IPA was also viewed as being the most appropriate transcription system as each of the singers uses some American dialect. Phonetic accent analysis and reference to Australian Standard English (Cox, 2012, p.175) were used where appropriate.

Case Study 1: Peter Allen

A strong sense of Australia is evoked in "I Still Call Australia Home" (Allen, 1980). Allen's connection to Australia and its position as his home is constant and emphasised through the lyrics. This emphasis on "home" forms a significant part of Allen's vocality as the concept encompasses more than the voice in that it "encapsulates the entire experience of the speaker or singer… all of the physiological, psychoacoustic, and socio-political dynamics" (Meizel, 2011, p.267). Allen's vocality also includes an acculturated brightness of tone reminiscent of many New Yorkers (International Dialects of English Archive, 2015). Allen's vocal delivery is aided by his musicality and piano accompaniment; the piano underscores Allen's phrasing and the specific lyrics that he chooses to emphasise. The legato phrasing of the mid-section is underscored by the bowing of the string arrangement.

Allen delivers the simple lyrics at a moderately slow tempo, with some vibrato on sustained notes and at the ends of phrases. When singing, it is the vowel sounds that are sustained and emphasised in ways that draw out words so that they are "more powerfully pronounced and the accent becomes more neutral" (Honeycutt, 2013). While it is not uncommon for singers to display "mixed accents" (Honeycutt, 2013), Allen's pronunciation crosses between using some American vowel sounds and Australian abbreviated word endings (Cox, 2012, p.107). Maintaining an Australian accent in popular music performance is rare, with many Australian performers favouring what Turner (1992) described as "a particularly globalised form" (Turner, 1992, p.12) of vocal performance. In contrast, some Australian performers choose to display a broad Australian accent to feature national identity (Smith, 2005, p.121). Such performers tend to produce music which can be associated with folk and country (Smith, 2005) rather than with pop or rock genres. The combination of Australian and American influences in Allen's vocal delivery, however, highlights Allen's particular (or individual) vocality that represents the sum of his "entire experience" (Meizel, 2011, p.267).

Case Study 2: Todd McKenney

McKenney recorded "I Still Call Australia Home" (Gannon & Fox, 1998) as part of the original Australian production of *The Boy From Oz*. The recording features an extended orchestral instrumental introduction, which somewhat alludes to the Australian National Anthem, "Advance Australia Fair" (Peter Dodds McCormick, 1878), in the chordal motif before the fanfare transitions to McKenney's dialogue. Underscored by the instrumental, McKenney's introductory banter reflects the often irreverent or larrikin Australian humour:

> *You were expecting Joan Sutherland [Opera Singer, 1926 – 2010], weren't you? Well she could never get away with this shirt, and this shirt goes with this song…*" (McKenney playing the role of Allen), (Gannon & Fox, 1998).

Immediately, this sets imagery of Allen and his trademark shirt. As Giuffre (2005) asserts, the local Australian staging of this first version of the musical *The Boy From Oz* could also reasonably assume that audiences were already familiar with Allen. As such, McKenney was able to explore and exaggerate Allen's flamboyance.

Although McKenney's vocality is noticeably different from Allen's, being delivered with more energy, increased brightness, straighter tone, and at a faster pace, Allen is clearly an important point of reference. This is evident in the heightened end to "Australia" which is even more pronounced by McKenney than is evident in Allen's original recording. Overall, McKenney uses more pronounced consonants and exaggerates the American accent compared to Allen's version. Perhaps these aspects of representational vocality are due to different recording/performance intents. Allen's original version was in the popular music tradition while McKenney's performance reflected the musical theatre tradition with its more defined vocal production and theatrical projection. The cumulative influences in McKenney's representational vocal delivery also highlight a

particular musical theatre vocality implemented in and for this particular role.

Case Study 3: Hugh Jackman

Jackman's portrayal of Allen was a performance role through which Jackman felt strongly connected:

> *I just instantly thought 'this is going to be a great role for someone to play' because you don't feel like you're, you know, say Mama Mia singing a pop song. You know, you feel like you are projecting thought in song (Jackman cited in Sunday Morning, 2003).*

Jackman clearly respected Allen, saying that he believed it was Allen's "resilience and his courage [that] was ultimately probably his defining quality" (Jackman cited in Sunday Morning, 2003). So strong was Jackman's portrayal of Allen that Allen's songwriting collaborator, Carol Bayer Sager, claimed Jackman to have "so brilliantly captured Peter" (Carol Bayer Sager cited in Sunday Morning, 2003).

Jackman's performed vocality is much aligned to that of Allen's in his pronunciation and vocal tone evident in the Broadway recording (Gannon & Fox, 2003). The shorter phrasing in the beginning of the first verse is at a slower pace. As the dynamic increases, so does the song's tempo and the lyric. Despite the changes in tempo, there are instances where Jackman is conversational in style (e.g., 1:11) and in phrasing, particularly at the beginning of the song. At times Jackman sounds similar to Allen in vocal delivery. In many ways, Jackman seems to be 'acting' as Allen rather than performing a tribute about Allen. In this assumed vocality (including Australian and American infuences), Jackman uses vibrato and dynamic variation. Jackman's vocality in this role is therefore a mix of his own individuality and aspects of Allen's vocality. The cumulative influences evident in Jackman's vocal delivery highlight a particular assumed vocality for musical theatre that was oriented to a predominantly American market. This is significant and suggests that Jackman's delivery acknowledges the importance of home rather than the song just having relevance to Australians.

PERSONALITIES, VOCALITIES AND IMPLICATIONS

The Boy From Oz as a production is heralded as "the most successful Australian musical ever and the first to make it to Broadway" (Spicer Productions, 2013). Allen's success overseas as well as at home, is supported by McKenney in Australia and by Jackman's profile as a contemporary Australian artist who is also successful in the international market.

Through the three case studies of "I Still Call Australia Home" the representation of Australia as 'home' is evident in different ways: Allen's recording appealed directly to Australians in Australia; McKenney's recording demonstrates an Australian character and a sense of playfulness; Jackman's version was delivered in a way that acknowledges the importance of home. In each version, Allen is the symbol of international success. However, the analysis of each version reveals similarities and differences in vocal delivery that has broader implications for the training of musical theatre performers.

Every voice is unique. Our findings imply that in teaching musical theatre it is relevant not only attend to the characterisation and context of musical theatre repertoire, but to also recognise the individuality of each singer together with the potential representational or assumed vocalities associated with specific characterisation. Consideration must therefore be given to the performer's vocality, the character's vocality (that sometimes involves vocal mimicry) and the vocal demands of the score. While McKenney and Jackman both portray Allen in unique ways, their own vocality is also evident. Allen's individual vocality as a singer-songwriter (autobiographical), McKenney's representational vocality as a dancer/musical theatre performer (Australian-biographical), and Jackman's assumed vocality as an actor/musical theatre (international-biographical) are heightened in their respective recordings. For both McKenney and Jackman, their own vocality is fused with aspects of Allen's vocal sound and individuality.

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Singing in Australian schools: pitfalls and promise

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ABSTRACT: Historically, singing has been central to musical learning and, although attitudes may have changed over time, it is likely that all Australian students will sing at some point during their education. However, not all students enjoy the same level of access to quality singing programs. In fact, the present condition of singing in Australian schools could best be described as patchy and variable. Has this always been the case and was there ever a golden age of singing in Australian schools? Examining historic educational documents offers insight into the foundational role of singing in the early Australian education system. It also demonstrates how school singing has changed over time, both for the better and for the worse. This paper reviews literature that offers a snapshot of singing in Australian schools from early Colonial times until the present day. It also explores implications for teacher professional development, partnerships and a national plan of action for school singing.

KEYWORDS: *School singing, school choirs, music education, teacher education and professional development.*

INTRODUCTION

Singing can be an immensely positive experience for school students, impacting their lives on many levels: musically, intellectually, physically, socially, emotionally and spiritually. Historically, singing has been central to musical learning and, although attitudes have changed over time, it is likely that all Australian students will sing at some point during their education. However, not all students will enjoy the same level of access to quality singing programs. In fact, Australian schools vary enormously in the way they support singing. This may be dependent upon individual school culture and values; support for singing from school administration; and the attitudes and skills of particular staff within schools. In 2005, a government report generated from the *National Review of School Music Education* (NRSME) noted the patchiness in school singing programs and suggested that (i) both the support for and quality of vocal music in Australian schools is inconsistent, (ii) that school music teachers often have a fear of singing, and (iii) that vocal music in schools needs to be supported by programs which can sustain and extend it (Pascoe, Leong, MacCallum, Mackinlay, Marsh, Smith & Winterton, 2005, p. 128).

The writers of the *NRSME* document are not the first to suggest there is a problem with the standard of school singing. Much contemporary music education literature also suggests that something is amiss with both the teaching and outcomes of vocal programs in schools throughout the developed Western World (Adler, 2002; Harrison, 2004, 2005; Hughes, 2007, 2008; Hughes & Callaghan, 2010). Was there ever a 'golden age' of school singing in which children were universally deemed to sing at a high standard and where those responsible for the teaching of singing were seen as highly competent? Current issues around school singing have their origins in the past. Examining historic educational documents offers insight into the foundational role of singing in the early Australian education system. It also demonstrates how school singing has changed over time, both for the better and for the worse. This paper reviews literature that offers a snapshot of singing in Australian schools from early Colonial times until the present day.

BEGINNINGS

Early documents demonstrate that singing has been part of the educational experience of Australian children since Colonial times and the beginning of formal schooling when the idea of music education and the teaching of singing were synonymous (Hughes, 2007; Stevens, 1978). Massed singing was introduced in Australian schools not for its intrinsic value, but for "instilling (through the words of school songs) moral, patriotic and religious values in children. It was also viewed as healthy recreation for children and a means of making schools attractive to both children and parents" (Stevens, 2010).

With their larger populations and wealth generated through gold mining, educational systems developed in New South Wales and Victoria faster than in other colonies. A number of government documents record the presence of

school singing from the early 1850s, where it was included predominantly for utilitarian purposes. For example, the Denominational School Board of Victoria agreed in 1853 to the teaching of singing for the purposes of "harmonising and refining the mind" (Blake, 1973, p. 48). It was believed that singing would have "a most favourable influence, not only on the musical, but also on the moral associations of the goldfields" (Blake, 1973, p. 48). In the same year, the Board appointed George Leavis Allan (1827-1897) as the first singing master. His efforts to establish school singing programs might be judged successful, since by September 1859, a total of nine singing masters were teaching 9,803 children (Austin, 1963, p. 83).

Participation in school singing was encouraged through annual drawing and singing festivals held from the late 1850s onwards. One such festival was held on December 21, 1859 at the Melbourne Exhibition Building and the program included such songs as 'The Plough Boy' (Hullah), 'See our Oars with Feather'd Spray' (Stevenson), 'Canadian Boat Song' (Thomas Moore), and 'The Briton's Fatherland'. Responsibility for the choral training of children for this event was shared by four singing masters (Blake, 1973, p. 48).

The place of singing in the school curriculum assumed greater importance from the late 1800s, where it was included in the 'required standards of proficiency' in NSW in 1867 and became a mandated subject in the Victorian 'course of free instruction' in 1874 (Stevens, 1978). At this time, specialist itinerant staff handled the teaching of school singing in Victoria and New South Wales. By 1868, the Board of Education had 27 singing masters visiting 132 Victorian schools (Austin, 1963). The work of these singing masters was scrutinised by government inspectors and to ensure that only competent teachers of singing were employed, the Board also appointed examiners of Music and Art. Instituted in 1887, the School Teachers Music Certificate was developed in "order that teachers, and especially those in schools under Government inspection, and students in training colleges, might have their qualifications to teach singing by note satisfactorily tested and certified" (Evans & McNaught, 1903, p. ix). Despite these initiatives, school singing sometimes suffered from a lack of expertise, especially in the rural areas. Poor teacher competency was an issue reported by school inspectors as typified by this 1871 report from a NSW school inspector:

> *Singing is taught in a considerable number of the public and denominational schools in this district, but in many the method of teaching is far from satisfactory; in some the children learn to sing by ear, and, with the exception of a few schools, the progress in singing does not merit much commendation. It is to be hoped the Council may be enabled to extend the period for the training of teachers, in order that some arrangements may be made for giving the candidates a complete course of instruction in this very important branch of elementary education (W. McIntyre, 1871, p. 99).*

During this early period, methods used for teaching school singing and the training of school singing teachers emerged from the English choral singing movement of the mid-nineteenth century (Southcott, 2007; Stevens, 1978). Early sources show that these methods included instruction in the following elements: (i) posture, (ii) breathing exercises, (iii) voice production, (iv) ear training, (v) rhythmic perception, (vi) the use of tonic sol-fa, (vii) singing with reference to a tonic sol-fa modulator chart, (viii) sight-reading, (ix) the singing of school songs and (x) music appreciation (Evans & McNaught, 1903; Hardy, 1906; Jousse, 1837; Treharne, 1930).

In particular, singing with tonic sol-fa featured prominently in these early approaches and its use as a pedagogical tool dates back to the early eleventh century and the work of Guido D'Arezzo (995-1050), a Benedictine Monk, teacher and choir master. Throughout the 1800s and 1900s, a number of prominent English music educators, including Sarah Glover (1786–1867) and John Curwen (1816–1880), furthered the use of tonic sol-fa (Southcott, 2007; Stevens, 2008). In Britain, the growth of Curwen's Tonic Sol-fa method surpassed that of any other choral singing method during the nineteenth century and became the basis for school singing instruction throughout Australia (Stevens, 2003). The history and significance of the tonic sol-fa method in Australian school singing programmes has been researched extensively by Stevens (1978, 1986, 2003, 2008, 2010) who shows that throughout the late 1800s and 1900s, various music educators were known as advocates for the method, including James Churchill Fisher (1826-1891) who published the first Australian Tonic Sol-fa guide, *The Singing Class Manual* in 1855 and was later appointed as Singing Master to the New South Wales Council of Education in 1867. Another prominent figure was Dr Samuel McBurney (1847-1909), a graduate of the Tonic Sol-fa College of London who became Inspector of Music in the Victorian Education Department. McBurney's contributions to singing in Australian schools included: textbooks, songbooks, choral compositions, journal articles, and a kindergarten music teaching

method. He also laid the foundations for music teaching by the tonic sol-fa method in Victorian schools for years to come (Stevens, 1986).

THE TWENTIETH CENTURY

The twentieth century heralded changes to the face of school singing in Australia. Methods used for bringing singing to the masses in the later part of the previous century might be judged as highly successful and public schools in both Sydney and Melbourne are described as musical places with thriving singing communities (Chaseling, 2004; Stevens, 1978). School children at the time had the ability to "sing moderately difficult vocal material with an expanded range, which could involve changes of tempo, dynamics and metre. They were experienced in three and four-part singing and could respond musically to the cues of a conductor. Additionally, they could "sing at sight" (Chaseling, 2004, p. 25).

Massed choirs of school children were apparently regular occurrences in Sydney around the time of Australia's Federation and Chaseling (2004) suggests records of these choirs are important and demonstrate "what musical heights can be achieved when children are exposed to a systematic music education program in schools" (p. 25). When the Constitution of Australia was enacted in January 1901, the colonies collectively became states of the Commonwealth of Australia. To celebrate the occasion, a chorus of 10,000 school children from New South Wales sang at the inauguration ceremony in Sydney (Chaseling, 2004; Stevens, 1978).

Secondary education developed in all states during the 1910s and 1920s. As a consequence, specialist music teachers were appointed to high schools by the 1930s and Directors of Music were also appointed to the larger independent schools. Technological advances during this period were responsible for an expansion of musical experiences and reformulating school music curriculum (Stevens, 2002). In particular, these advances resulted in the availability of progressively more sophisticated mechanical and electronic sound reproduction methods and a gradual shift in focus away from school singing towards instrumental music. Inexpensive classroom instruments, such as the recorder, tuned and non-tuned percussion became available and their implementation helped change the focus of school music ensuring that vocal work was understated in favour of these new instruments (Carroll, 1988). The availability of recorded music also led to an increasing emphasis, both on listening and music appreciation, and was responsible for further reducing the emphasis on school singing (Hughes, 2007; Stevens, 1978, 2002, 2010).

From the 1920s onwards, a decline in the popularity of the tonic sol-fa method for school singing was evident, both in England and Australia. By the 1950s the method and its associated school curriculum was no longer practiced widely. However, references can be found in some educational literature into the 1960s. For example, the use of tonic sol-fa was recommended by the Victorian Universities and Schools Examination Board for the training of children in their first four years of secondary school (Courses of Study Forms I to IV, 1968, p. 169) and for students preparing for their school leaving certificate and completing the aural studies and sight-singing component of the subject 'Music History and Literature' (Handbook of Directions and Prescriptions for 1969, 1968, p. 364).

In Victoria, Alfred Lane was appointed as the first Supervisor of Music in 1923 and he appointed itinerant music teachers to teach in secondary schools and in some primary schools. By 1940 this group of specialists became known as the Music Branch. In New South Wales, H. F. Treharne was appointed as Supervisor of Music in 1922. Then a School Music Centre was later founded in 1948 under Terrance Hunt. By 1970 there were four Inspectors of Music in New South Wales (Stevens, 2010).

The first radio programs of the Australian Broadcasting Commission (ABC) went to air in July, 1932 and had an inevitable impact on school music education ('History of the ABC 1930s', 2007). Beginning in the 1950s, an integral part of the Commission's contribution to school singing was the ABC Sing program. The program consisted of radio broadcasts into school classrooms across the nation. The shows, 'Let's Hear the Music' (later known as 'Let's Have Music') and 'Singing and Listening' were focused at lower and upper primary school students respectively ('A Brief History of Sing', 2012). Songs from the broadcasts were published in the annual ABC Sing book. These books were an important teaching resource both to generalist primary teachers and specialist music teachers. Annual print runs of the ABC Sing book have been enormous over the years, peaking one year in the 1970s with 800,000 copies printed. At this time the ABC distributed the Sing book, and virtually every primary school student purchased a copy each year ('A Brief History of Sing', 2012).

For generalist teachers with little musical training, the Sing program provided the basis for their music curriculum. Not without its critics, Hoermann (1988) asserts that ABC Sing failed to fulfil its potential and that "the overall direction of these programs was often not clear, there are gaps in the learning sequence and many opportunities which could be incidentally used for teacher development are overlooked" (p. 90). Nevertheless, the ABC continued its weekly Sing broadcasts until the late 1980s and although the weekly programs have ceased, an annual Sing Book and an accompanying recording are still published to the present day ('A Brief History of Sing', 2012).

In reflecting on Australian secondary music education during the 1960s, Bartle (1967) alludes to the centrality of the teacher by noting that music programs flourish in schools "when a personable teacher presents it in an informed and imaginative way, with encouragement and practical support from the headmaster" (p. 16). However, many of the problems evident in the 1960s are also problematic in current school music education as identified by the NRSME (Pascoe et al., 2005). In particular, Bartle (1967) referred to: poor course content and instruction methods; the absence of vocal work; and the fact that children do not arrive in secondary schools with a common core of musical knowledge. Ironically, Bartle proposed a solution that was evident from the inception of Australian music education and that appears to have been lost along the way. He observed "a desperate need in each State Education Department for a supervisor of music who has the power effectively to exercise an oversight over both primary and secondary courses" (p. 18).

Carroll (1988) described the 1960s and 1970s as a time of experimentation for Australian secondary school music education. During this period, various European pedagogies, including Dalcroze Eurythmics, Orff Schulwerk and the Kodály approach came to the country via educators who found fascination with these methods overseas. Although none of the approaches is a method for teaching voice technique, all include an emphasis on singing activities as part of the pedagogy (Choksy, Abramson, Gillespie, Woods, & York, 2001). Their introduction had an inevitable effect on school singing, gradually surpassing the former "sight singing" emphasis as the preferred methods for bringing singing to the masses. Implementing these European pedagogies necessitated the development of new teacher professional development courses and an inevitable rise of various music teacher associations during the 1970s for promoting each methodology (Hoermann, 2013; Royal & Shearer, 2004; Stevens, 1978).

In particular, the introduction of the Kodály approach was highly significant for re-establishing singing in classroom music programs owing to its philosophical bent towards learning music through singing. Moreover, with various teaching tools, such as tonic sol-fa and Curwen's hand signs, the Kodály approach re-established a link with the sight singing movement prevalent at the inception of Australian education.

While attending a study tour in Hungary, Hoermann witnessed the Kodály concept in action and decided this approach "gave real evidence that the ear could be trained to a high level within the classroom" (Hoermann & Herbert, 1979, p. 2). With the support of the NSW Department of Education, she established the 'Kodály Pilot Project' in 1971 with two major goals being: (i) to bring a structured program of music training to children on entry to school, and (ii) to bring music literacy within the reach of all (Hoermann & Herbert, 1979, p. 3). Over the 8-year period of this project, Hoermann worked with consultants to establish a singing-based music curriculum incorporating primary and secondary children in 147 participating schools.

Although positive outcomes in relation to student musical development are reported for this project, the authors also acknowledge the lack of standardised music tests that could validate a programme of this nature. However, this project was successful in generating interest in singing based school music curriculum and lead to the establishment of *The Kodály Music Education Institute of Australia* in 1976. This association now has branches in most States promoting a singing-based method to school music education.

Choral singing in Australian schools assumed greater prominence during the 70s and 80s which Carroll (1988) attributes to two factors: a series of visits by noted American choral educators, and the formation of professional associations for choral educators. The most influential of these American choral educators is Professor Rodney Eichenberger (Florida State University), who visited Australia for conference engagements at least ten times between 1973 and 2011 and inspired several generations of educators to establish choral programmes in Australian schools (F. Dumont, personal communication, December 7, 2015). Among the professional associations established, was the Australian Choral Association (ACA) and the Australian Choral

Conductors Association (ACCA), later merging to become the Australian National Choral Association (ANCA), and the Australian Choral Conductors Education and Training (ACCET). Since their inception, these organisations have provided professional learning, publications and networking events for educators interested in choral singing.

During the 1980s, educational policy changes led to the decentralisation of education and the gradual adoption of power at individual school level (Comte, 1988). Although the implementation of curriculum passed to schools, State education departments continued to produce curriculum frameworks and syllabi to assist teachers with curriculum development and implementation (The Arts Framework: P-10 for Total Growth, 1988; Curriculum and Standards Framework: The Arts, 1995; Music Years 7-10 Syllabus, 2003). However, these documents tend to refer to school singing in general terms as one component of an overall arts education. They also leave to the discretion of individual teachers how much and what sort of singing should be incorporated in school curriculum.

Despite the time and resources invested by various Government departments in developing and disseminating curriculum reforms, improvements to school singing and music programs have not always matched expectations. In fact, Hoermann (1988) suggested that the reason for this was because the gap between musical curriculum requirements and teacher abilities had not been narrowed. She suggested further:

> *Important variables likely to affect successful outcomes often seem to have been overlooked. For example, the common assumption made in all State documents is that every teacher is able to sing, has access to and is able to use musical instruments as resource tools, and is able to move with music and understand musical symbols and terminology (p. 86).*

Hoermann is not the first to suggest there is a problem with the standard of school singing and to locate that problem around music teacher competencies and teacher education. Writing in the late 1980s and reflecting on 50 years of Australian education, Comte (1988) notes that "teacher training in arts education at both the pre-service and in-service levels has generally been inadequate" (p. 118). Wicks (2013) demonstrated that teachers currently responsible for leading school singing activities often have little background and experience in singing themselves. The result, as Finney (2000) suggests, is that "aspiration outstrips reality" (p. 204) and a teacher's good intentions to include singing as a regular classroom activity are rarely realised.

PRESENT DAY

In past decades, changes in cultural values, the overcrowding of school curriculum and the desire to allocate greater time to subjects considered essential (language, science and math) have threatened the status of music education ousting from the common practice activities that were once considered important (Chapman, 2006; Stevens 2002). Singing in Australian classrooms is one example of these deletions and in many schools, opportunities to sing simply do not exist. In others, singing has become an extra-curricular activity that students may elect to experience on a user-pays basis or through participating in choirs and school productions which rehearse outside normal school hours.

The present condition of singing in Australian schools has been described by *The National Review of School Music Education* as patchy and highly variable (Pascoe et al., 2005). In other words, there are schools where singing features prominently in school culture; others where it is non-existent; and then every possibility in between. In some schools, studio singing is offered on a user-pays basis and taught by specialist singing teachers. In others, massed singing is promoted as an enriching experience or expression of school patriotism (Barclay, 2008). In a select few schools, classroom singing forms the basis for the sequential teaching of music curriculum.

In general, more singing occurs in primary schools than in secondary schools, and more singing occurs in independent schools than in government schools. For the average Australian student, positive experiences of singing are likely to occur during the earlier years of education and students are likely to lose interest in singing as they get older. Only a minority of students continues to sing into the senior secondary years. The reality for many Australian school students is that there is little or no access to school singing programs ('What is Music: Play for Life?' 2009).

School music educators are a contributing factor to this patchiness. Whereas school singing in Colonial times was taught by specialist singing masters, it is frequently handled today by generalist teachers who may or may not have a background and interest in singing. In researching this topic, Wicks (2013) discovered that a gap

exists between teachers who are qualified to teach music in Australian schools and those who are knowledgeable, skilled and confident to work with voices. The result is a lack of cohesive approach to singing across Australian schools.

The State Schools Spectaculars running in both New South Wales and Victoria since the mid 1980's are examples of government initiatives to provide opportunities for students to engage in the performing arts by participating in high profile concerts outside their school culture. Similarly, the Australian Rock Eisteddfod Challenge is part of a global foundation geared at offering performing events to school students. A proliferation of community choirs for children and adolescents across the country is further evidence of a continuing trend to outsource singing. Many of these choirs (such as The Gondwana Choirs, Voices of Birralee, The Young Voices of Melbourne and the Young Adelaide Voices) have achieved outstanding results. However, the consequence of outsourcing singing is that only students whose parents value singing are likely to experience a quality vocal education. Where singing is included as part of a school culture, its status frequently falls below that of instrumental music. As Harrison (2006) observed:

> *In general, vocal ensembles and vocal training are considered second or third string to instrumental ensembles and training. In certain schools, singing is not even considered to be an instrument to study and is not treated with the same respect as other instruments. The students are expected to learn a 'serious' instrument (non-vocal) and keep singing just for the choirs (p. 6).*

Over the past decade, Australia has seen a rise in advocacy strategies in music education. These strategies have focused on music education in general and have failed to articulate the value and importance of school singing to the same extent. The most famous of these initiatives launched by The Music Council of Australia in 2009 entitled 'Music: Play for Life' involves campaigns to raise the profile of school music and "get music into the public consciousness as a must-have part of every Australian's life" ('What is Music: Play for Life?' n.d.). One of the sub-campaigns of this program, Music: Count Us In, has made inroads into raising the profile of school singing through a national song-writing competition, with the winning song being performed in a national event by all participating schools on the same day at the same time ('About Music Count Us In' n.d.).

IMPLICATIONS AND CONCLUSION

As Comte (1988) has suggested, "an understanding of the past can benefit future planning and implementation of arts programs" (p. 102). Historical writings demonstrate that singing has been part of the experience of Australian children since the beginning of formal schooling. Additionally, the teaching of singing in the early Australian education system was characterised by: a philosophy of why singing is important; a method for bringing singing to the masses; a pedagogical bent towards aural comprehension and music literacy; specialist staff responsible for teaching singing; leadership; and assessment or accountability processes for teachers of singing. By contemporary standards, many of these features might be considered ideal. Despite this, early literature also demonstrates that current problems associated with school singing are not new. There is still a need to find methods of training Australian school teachers to lead singing activities effectively. Is it possible to develop vocal training strategies suited for the twenty-first century education, which, like the methods of the past, are effective, widely supported, and able to bring the joy of singing to the masses?

Despite the fact that a variety of curriculum documents around the world uphold the value of singing, a standard curriculum for the vocal education of Australian children does not exist presently and the same can be said for vocal programs in the United Kingdom and America. The resulting variability in vocal programs has been observed in American (Hamann, 2007), British (Cooksey & Welch, 1998) and Australian (Pascoe et al., 2005) schools. In examining the British National Curriculum for Music (1995), Cooksey and Welch (1998) suggested "insufficient attention has been paid to voice development or to the attainment of those basic psychomotor skills that we believe to be so necessary for successful singing experiences, particularly in relation to adolescence."

Although Australian teachers generally have positive opinions about the value and importance of singing in schools, they are also likely to be products of a musical education that had little emphasis on singing. Their lack of a background in singing is often compounded by the fact that teachers feel they received little guidance and training during their pre-service teacher education in how to work with voices and lead singing activities (Wicks, 2013). Consequently, a disconnect occurs when music teachers try to apply what they know and what they believe about

singing to their day-to-day, lesson-by-lesson teaching. Professional development has been shown to be effective in addressing this gap. For example, in reflecting on her developmental music project, Hoermann (2013) noted that action research, peer coaching, mentoring and demonstration teaching were powerful strategies in the success of the programme. Similarly, professional development in singing has been shown to have a positive impact on music teacher identity and self-efficacy (Wicks, 2013).

The role of professional associations, such as ANATS, in teacher education is paramount and understated. In the past, Australian government departments provided: specialist music support units and senior advisors responsible for supporting music educators; professional development; syllabus documents; teaching resources and inspected the quality of teaching. Over time, these services supporting music in schools have been contracted, removed, or outsourced (Pascoe et al., 2005). Their role has largely been replaced by professional associations.

Outside universities, these associations are the largest provider of ongoing teacher education and professional development. Whereas teachers may have contact with universities for a few years at the beginning of their careers, potentially they may be in contact with music associations throughout their entire career. Moreover, the skills and knowledge they encounter at professional development activities can apply to aspects of their current work in schools. Little research has been directed at understanding the role and importance of these associations and their value is not always acknowledged by the universities and the Government. Since most of these associations are not-for-profit and run by volunteers, there is tremendous potential for government and university partnerships that currently lies untapped. Such partnerships could well hold the key for a higher standard of teacher education and a better experience of singing for Australian students.

The efforts of individual teachers in professional development are important. However, historical documents offer a glimpse of further potential. Whenever school singing programs have received widespread support from governments and educational institutions, the results have been far reaching. Overseas experiences have been similar. For example, in 2007, the UK Government announced it would invest £40 million over four years in a national singing programme for primary schools and appointed English composer and television presenter, Howard Goodall as national ambassador for school singing. The "Sing Up" programme sought to raise the profile of singing and increase the participation of British children in singing through a threefold initiative: a high-profile public campaign to demonstrate the value of singing; publication of accessible teacher resources on the internet; and a comprehensive professional development programme for teachers who wish to lead singing (Goodall, 2007).

The "Sing Up" programme represents one of the largest and best-resourced programmes of professional development in school singing yet attempted. In an independent national review Henley (2011) noted:

> *The Sing Up programme has been successful in engaging primary schools with singing and has begun to give primary school teachers the confidence to teach the subject, with a tool-kit of resources to help make that possible. Every school should have an on-going singing programme, either developed in their local area, or using the resources created by Sing Up (p. 11).*

At this present time, Australian policy makers work to develop a national curriculum. The opportunity exists to consider the role of school singing in that curriculum and to launch a national programme that can support reform. A national plan of action may well hold the key to the break the current cycle of poverty around school singing. The goal of a national plan for Australian schools should be to ensure that patchiness is replaced by consistency and that Australian children are able to enjoy the same quality of vocal education, no matter which school they choose to attend, no matter where their teachers are trained, and no matter where they happen to live.

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BIOGRAPHY

Dr Darren Wicks is a vocalist, jazz pianist and choral conductor with a passion for working with singers and for music education. His career spans over 20 years, including work as a high school music teacher; with community music groups; studio teaching; school and community choirs; musical theatre and teacher education. Darren holds qualifications in jazz piano, choral conducting, aural training, a Master of Music Education degree and a PhD in voice pedagogy. He is certified in numerous approaches to voice training and music education. Over many visits to the USA, Darren has studied with RnB and Gospel artists throughout the country developing his understanding of how to translate African-American singing styles to Australian culture. He currently directs the 120-voice Melbourne Singers of Gospel, runs a busy private singing studio and teaches contemporary singing at Melbourne Polytechnic.

The Overlooked Demographic: Teaching the mature amateur singer

Lynne Murray

Independent Singing Teacher

ABSTRACT: Much of the pedagogical literature aimed at teaching classical singing is focused 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 practice 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.

KEYWORDS: *pedagogy, ageing, older, singer*

INTRODUCTION

To date, singing pedagogy has largely focused on the young singer with professional aspirations, but increasingly singing lessons are being sought by a different category of singer who is neither young nor with aspirations to sing as a soloist, let alone professionally. These are people middle aged or older. Their careers and families are established, or they may be retired and looking for occupation and a way of meeting people. They decide to join a choir, because although they may never have sung at all, "it's something I've always wanted to do" and now they have both the money and the time to do it. They may have been a keen concert goer so their choral aspirations are set rather high – they want to sing *Messiah*, or the Beethoven Ninth Symphony – but the choir which performs this repertoire requires them to audition, so they find themselves a singing teacher and start lessons. Their musical knowledge is likely to be quite limited, although they may have learnt an instrument at school, some years ago.

These are the sort of people who populate choirs in Australia, and with the current boom of interest in choral singing - the choir website *A capella central* for example lists over one hundred and fifty choirs in NSW alone - there will be many more of them. Indeed, a study by Music in Australia in 2012-13 found a gradual increase in choir participation in each age bracket, but that 45 to 54 year olds were most likely to sing in a choir (Masso, 2013).

AGEING AND THE VOICE

Considerable research has been and continues to be done on the physical, cognitive and psychological effects of ageing, and the effects on the voice are well documented, for example by Ingo Titze (1994). Robert Sataloff is the author of a number of publications on the ageing singing voice. Sataloff's book *Choral Pedagogy and the Older Singer* (2012) contains information on physical changes associated with ageing which can affect the voice, and provides suggestions for choir directors on how to manage singers as they age. As the title suggests, however, this is not aimed at singing teachers, although it contains some relevant material.

What many singing teachers would consider mainstream texts on vocal pedagogy barely mention age or issues of vocal longevity. A check of some of the most commonly cited and easily accessed books by leading voice pedagogues on vocal technique again yields very little. Scott McCoy in *Your Voice: An Inside View* (2004) does not focus on ageing, nor does James C. McKinney in *The Diagnosis and Correction of Vocal Faults* (1994), although one might think that these may be obvious places to begin.

Richard Miller in *Solutions for Singers* (2004) makes no mention of age-related vocal problems, but in *The Structure of Singing* (1986),

in which he devotes one page to the subject, he notes that "constant exercising of the voice machine may retard the process of ageing … even in cases where singers have allowed the daily regimen to lapse, the body will respond by recovering forgotten skills, if once again recalled to them" (p. 229). Sataloff (2012) writes similarly that "[m]any older adults [who] return to singing after years of absence … [are able to] rejuvenate basic skills" (p. xii-xiv).

And therein lies the nub of the problem, that is, the assumption that the student has been singing if not their whole life, at least for a good part of it. But what if you have no muscle memory of singing because you've never done it? And how do you approach the task of teaching someone to sing who is starting at the age of 50, or 60, or even 70, having never sung before?

Reasons for a lack of resources

I contend that one of the main reasons for the dearth of resources in this area can be found in the different cultural attitudes around singing, and these national differences are reflected in the focus of vocal pedagogy literature. Witness US President Barack Obama singing – and singing well – as part of his address at the funeral of a murdered pastor recently to understand how accepted singing is as part of American culture. It is impossible to imagine an Australian politician doing the same thing, and even harder to imagine that it would be well received by the Australian public if they did.

Research undertaken by Chorus America in 2003 found that 23.5 million American adults (a number equal to the population of Australia) sing weekly in around 250,000 choirs of various kinds (quoted in Bell, 2004). If you google "church choirs America" you get 16 million results, compared to only 500,000 if you google "choirs Australia". A significantly bigger population, significantly more religious, supports a large number of church choirs and church soloists, who are often paid. 69% of singers surveyed by Chorus America sang in high school and the same survey showed that 80% took singing lessons (Bell, 2004). Teaching singing is big business in America, so it is not surprising that a lot of the research in this field is American. It follows likewise that the literature they produce focusses on the type of student who American singing teachers teach, and broadly speaking they fall into one of two categories: the highly motivated young professional or serious aspiring professional singer on one hand, and the senior high school/ college student on the other.

Compare this with Australia where most adults have never or barely sung in their entire lives, except maybe hymns at church, or the school song or the national anthem in school assembly.

Some resources have recently appeared which focus on the teaching of the mature singer, however these are all by American authors and are aimed primarily at how to manage or rehabilitate the voices of older people. Perhaps the most useful is *Singing into your Sixties – and beyond!* by Sangeetha Rayapati (2012). She details age-related changes with which the teacher should be familiar (her list is more detailed in some respects than that of Sataloff), and she also provides vocal exercises. She notes that the singing teacher can play an important part in facilitating the social and interpersonal aspects of singing. The bulk of the book is taken up with repertoire which she considers appropriate for the older singer, but again national differences may make these less useful in an Australian context as many of the songs are American sentimental songs aimed naturally enough at the American market.

Two relevant articles can be found in the Journal of Singing, published by the US National Association of Teachers of Singing. One is by Robert Edwin (2012), which takes the form of a case study of his approach to teaching one particular tenor in his nineties and which contains some interesting strategies, but one cannot necessarily extrapolate from this to teaching older singers in general. The other is a longer article by Marilee David (2015), also based on case studies of six students.

ISSUES ASSOCIATED WITH TEACHING THE OLDER AMATEUR SINGER

These are issues which frequently arise in my teaching practice, among students who range in age from late 50s to late 70s.

- They are likely to have strongly ingrained physical habits from years of poor use of the body or overuse of parts of the body from a particular physical activity e.g. swimming can negatively affect breathing for singing (Davidson & Murray, in press), dance (breathing and posture), yoga (devotees often have significant neck tension), pilates (tight stomach muscles).
- Shallow/clavicular breathing along with lifted shoulders is almost universal.
- Women often have a lack of strength in their musculature generally but particularly in

shoulders, upper chest, and neck. Rounded shoulders and a drooping sternum almost always accompanies frequent computer use.
- Many will have a lifetime's accumulation of tension in the neck and upper back.
- Many will have tension in the root of tongue and a fixed tight jaw unable to release, and therefore difficulty accessing the upper part of the voice.
- A lifetime of speaking with an Australian accent is likely to have led to a closed mouth position for vowels and lack of energy in consonants. They will need a lot of practice to energise the articulators (tongue, lips, jaw, soft palate) sufficiently to sing clear vowels and a legato line.
- Some may have hearing issues, which can become apparent even in their 50s, and can affect their perception of their vocal timbre (Davidson, & Murray, in press).
- A lack of kinaesthetic awareness or proprioception is almost universal and is a big impediment to working on vocal technique.
- They may have misconceived ideas about how singing works, which can lead to a mechanistic approach to vocal production. Some believe they can approach it as they would any other problem in life, through logical analysis; for example, an engineer used to developing practical solutions tries to sing musical phrases based on an assessment of his breath capacity.
- The ability to audiate, or mentally hear the pitch, can be quite an alien concept and very challenging for many who come to singing later in life. Intonation defies analysis so it is equally puzzling: singers will ask, "how do I know if I'm singing the right note?", a question which never occurs to a person who has sung from childhood.
- Music skills are likely to be very limited. Many have never learnt an instrument and have almost no knowledge of music theory or the language of music, and so singing lessons need to involve basic musicianship plus assistance in the interpretation of a choral score.
- Some of this group may be very musically knowledgeable but as audience members, not performers. They do not have a concept of how much skill and practice it takes to become a competent singer, and so they may have completely unrealistic expectations about what they will be able to sing when.
- They are likely to feel very anxious about singing in front of anyone, even a singing teacher.

SOME STRATEGIES FOR TEACHING THE OLDER STUDENT

The over-riding difference between teaching an older student or a Conservatorium student lies, in my view, in the relationship between teacher and student. The balance of power is different and the process should be approached as equals working together. The teacher should facilitate and encourage, not be didactic or autocratic. It is important to recognise that the student is a high functioning adult who is or has been successful in their own field, and they should be treated with respect. They should not be asked to do anything which undermines their sense of dignity.

The teacher needs to be endlessly patient and be prepared to say the same things many times, in as many different ways as possible, as habits strongly engrained over many years may take some time to shift. The teacher should be at least broadly aware of the ways in which ageing can affect the voice, and recognise that some physical issues may not be capable of reversal. However decline due to ageing varies greatly from person to person, and studies on ageing and the ageing voice in particular note the importance of distinguishing between chronological age and physiologic age, that is, the general state of health (Titze, 1994). The healthy and fit 77 year old may be more capable of developing a functional vocal technique than a person twenty years younger with chronic health issues.

Learning should be broken down into discrete do-able tasks, for example a song would be taught by working first on rhythm, then pitch, syllables, vowels, and finally words, although often students will resist such a systematised approach.

Because their proprioception is nearly always poor, having them watch themselves in the mirror as they sing is vital, even though many will be reluctant to do so. The student can find it easier to watch not their whole selves, but to check for particular actions such as not raising the shoulders, or a hand mirror can be used to look only at the action of the lips or tongue on a particular vowel. (For further particular strategies and case studies in an Australian setting see Davidson, & Murray, in press).

SOME THOUGHTS ON REPERTOIRE

Choosing repertoire can be particularly challenging for this group not least because they have to like it: it cannot be imposed on them. As adults they want repertoire they can engage with emotionally, and they are likely to reject sentimental songs with gushy lyrics. Unfortunately this means that many songs found in anthologies for beginner singers are not so useful in teaching this group of students.

Songs selected should be do-able with their current technique otherwise it can be de-motivating, but on the other hand they should contain some challenges to aid in progressing technique. Repertoire selected should be by good composers. Too often beginning singers are expected to sing compositions by lesser or barely known composers, but it is much easier for singers at all levels to sing well and musically when the music is well-composed by a composer with an understanding of vocal technique. Older singers can receive an enormous boost to their esteem when they sing repertoire which they have heard professional singers perform, and it is worth working from time to time on those works, even if they are a stretch technically.

Singing in Italian is good for vowels and legato, while singing in German is good for articulation, and both languages are required for singing in choirs which perform classical repertoire.

CONCLUSION

Lastly, the teacher must understand that singing for this group is about so much more than just the singing. Singing boosts self-esteem and singing in a group in particular provides social connectivity and reduces social isolation, particularly important as one becomes older. As one of my students said leading up to his choir re-audition, “I haven’t been having a good week – you know a lot of my life revolves around the choir.” Yes, I said, I do know.

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BIOGRAPHY

Lynne Murray holds a degree of Master of Music (Performance) from the Sydney Conservatorium of Music. She has performed as a soloist in opera, oratorio and concert throughout Australia and in New Zealand, Germany and the UK. As a principal artist with leading opera companies her roles have included Lucia in *Lucia di Lammermoor*, the Queen of the Night in *The Magic Flute*, Sophie in *Der Rosenkavalier*, and Olympia in *The Tales of Hoffmann*. She has extensive experience as a singing teacher with a particular interest in teaching older singers, and runs courses on vocal technique for choirs, including Sydney Philharmonia Choirs for whom she acts as a vocal coach. Lynne also writes concert program notes for the Australian Brandenburg Orchestra and other arts organisations.

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Classical voice and the microphone: A work in progress

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ABSTRACT: Classical singers are expert at manipulating the interaction of their voice, the instrumentation, the repertoire and the acoustic space their performance takes place in. Classical singing as a technique has historically responded to changes in these performance elements. The microphone is increasingly becoming an integral part of some classical vocal performances. This engagement with technology has implications for vocal technique, vocal aesthetic and performing contexts, and the development of a new collaborations and new skill sets for classical singers. The use of the microphone by classical singers also raises questions about what it is to be a classical singer. Divisions between vocal and musical genres are becoming more permeable as new vocal and operatic works use the microphone as an integral part of the composition and singers are using the microphone to interpret classical vocal repertoire written without the thought of the microphone.

KEYWORDS: *classical voice, microphone, contemporary music, music performance.*

INTRODUCTION

> *It (operatic singing) is not a style, but the outcome of acoustic requirements for unamplified singing in large halls…none of (these) acoustic requirements are requirements for unamplified singing…training the amplified singer focuses on a large inventory of predictable and controllable sounds at relatively low acoustic power, while training the unamplified singer focuses on the few combinations that maximize acoustic output (Titze, 2015, p. 601).*

Titze (2015) identifies the ability to be heard in a large acoustic space as the key objective of classical vocal technique. He also posits that the amplified singer has a much wider range of sounds available to her, and that these invariably are at a lower acoustic output. The unamplified singer uses breath and resonance differently to the unamplified singer, and this opens up a wide range of expressive choices to the amplified classical singer in relation to how they sing, what they sing and where they sing. This is the key area of interest in my work.

I draw on the emerging field of voice studies, an interdisciplinary approach to the study of voice incorporating cultural studies, musicology, performance studies, acoustics, sound studies and training and pedagogy, to understand the many faceted impact of the microphone on the classical voice. Some of the most influential writers whose work I have used to develop my approach are Konstantinos Thomaidis, Nori Neumark, Don Ihde, Ben Macpherson, Miriama Young, Nina Eidsheim and Brandon LaBelle.

I am also using a reflective approach to my own practice with the microphone and a consideration of the work of a wide range of singers, composers and directors working with the classical voice and the microphone.

I have found the concepts of orality (the voice as a bearer of language) and vocality (the non verbal aspects of voice production) developed by Cavarero (2005) very useful in thinking about those aspects of voice considered 'noise' in classical singing. The work of LaBelle (2014) and Connors (2014) on extra vocality (the sounds heard with the microphone that are generally inaudible acoustically) has also been illuminating.

The incorporation of the microphone into a classical singing practice has the potential to challenge broadly held conceptions 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 microphone's use. The use of breath, resonance, articulation, vibrato, tone-colour, timbre, texture and the place of all human utterances can all be re-examined as the microphone comes in to play. The microphone challenges us to identify the unique properties and aesthetics classical singers can lay claim to. Is classical singing defined solely by the ability to be heard acoustically in a performing space? Is it the repertoire or a way of singing or both? Or are such distinctions becoming more permeable once the microphone is used?

Organic Versus Mechanical Voice

The folktale "*The Emperor and his Nightingale*" by Hans Christian Anderson tells the story of an emperor who becomes enamored with the voice of

a nightingale. One of the emperor's servants tells him of this wonder, and he goes into the forest to hear for himself. The nightingale is indeed everything the emperor has heard and he wants to possess the nightingale and have it sing exclusively for him. The nightingale refuses, but visits often and sings his many songs to the emperor's great delight.

In tribute to the nightingale, a be-jeweled mechanical nightingale is made, and the people plan for the mechanical nightingale to sing a duet with the 'real' nightingale. The duet is a terrible disappointment, for the mechanical nightingale has only one song and it sings it the same way every time, while the real nightingale never sings anything the same way twice.

The real nightingale returns to the forest and people everywhere sing the solitary song of the mechanical nightingale, deriding the real nightingale for its unpredictability. The general consensus of the people is that you never know what you will get with the real nightingale, and the predictable sameness of the mechanical nightingale is preferable.

The emperor becomes gravely ill and is lying on his death-bed. His mechanical bird breaks down, and is unable to comfort him. The real nightingale returns to the emperor, and death is so entranced by its song that he spares the emperor's life in exchange for a song.

This centuries-old tale reveals deep held fears of what is perceived to be the artificial and the superficial as opposed to the real and organic. And a belief in the power of the true, heart felt and real voice. This fear is still evident when it comes to the interaction of the classical voice with technology and particularly the microphone.

This antipathy towards the interaction of the classical voice with sound technology is still evident; the British opera singer, Alice Coote, articulates in an open letter the fear that amplification challenges the fundamental nature of classical singing:

> *It is all about the human voice. This is the Olympics of the human larynx attached to the heart and mind that wants to communicate to other hearts and minds. It is something that is done without amplification and without barriers. It is one human singing to another. Live. (Alice Coote, 2014).*

The classical voice has always been about a fluid dialogue between the performing space and the singers' breath, body and resonance. The space listens and interprets the sound the singer produces: the colours of the voice, its pitch, the shape of the phrases and the changes in dynamic and tempo and the space in turn shapes and colours what it hears. The singer listens to the way the space hears the nuance of the voice and instrumentation and responds with adjustments to breath, resonance and embodiment. Classical singers perform in spaces that act as an interpreter/ resonator outside of their own body, and they adjust the way they use their body, breath and resonance to optimally dialogue with that space and the people in it.

The microphone creates the opportunity for the classical singer to influence and perhaps construct the relationship between their singing and the space in which that singing is heard. The microphone and associated sound technology (speakers, mixers) allow the singer and sound engineer (where there is one) to make decisions about sound design similar to those that take place in the recording session. This will include: the nature of the acoustic space the voice is heard in, the relationship of the voice to other instruments and voices, where the sound originates, how it interacts with the acoustic space and what this means for the relationship between singer and listener.

Smith (2008) reminds us that classical music performances before the advent of the microphone were already subject to advanced sound technological design through the use of architecture designed to shape the sound of musical performance. Wagner built an opera house specifically for the performance of his operas.

Smith (2008) argues that the introduction of electronic amplification introduced competing definitions of 'beautiful singing" The microphone directly challenged the bel canto tradition by allowing the radio crooners to create an alternative to the concert hall; a performance framed for intimate spaces. It also encouraged new vocal aesthetics that prior to the microphone could not be widely heard. Smith gives the example of the singing of Louis Armstrong, who made prominent use of the vocal rasp. This vocal quality is considered unacceptable in classical singing (unless specified) and would be generally inaudible without amplification. Blues singers Blind Willie Johnson and Ma Rainey used vocal rasp in their singing, and it has become and important element in many contemporary singing styles. They, like the great blues singer Bessie Smith, sang mostly without amplification. This was also true of the early music theatre singers. The development of the music theatre 'belt' allowed music theatre singers like Ethel Merman, who were performing without amplification, to be heard in a predominantly speech-quality.

The ability to sing without amplification has never been the sole province of classical singers. However, the microphone has transformed popular vocal techniques and styles, including blues, jazz, music theatre, rhythm and blues, rock, folk and folk rock, allowing a much wider range of expressive choices.

The microphone has brought about a challenge to established aesthetics and values in singing. A similar challenge to musical orthodoxies was experienced when Bob Dylan introduced the electric guitar into folk music. "Viewed by folkies as the instrument of cheaters, the electric guitar was considered a sexually charged shortcut that could be cranked up to mask a lack of ability and artistic integrity" (Myers, 2015). For some classical singers and commentators, the ability to sing solely with the breath and body of the singer is a defining characteristic of classical singing.

To varying degrees the microphone can step in for breath intensity and use of resonance to allow the singer to bring greater focus to timbre and texture. Regardless of whether the classical singer is singing with a hand held microphone, a headset or microphones used for 'sound reinforcement', she will adjust the breath intensity, resonance and other expressive devises to greater or lesser extents in response to what is heard. The only exception would be when the singer hears nothing and is solely relying on kinesthetic awareness (the bodily sensation of singing the repertoire learnt from previous experience).

Whether it be in the intimacy of one's home, in a dedicated performing space, in the church, in a late night music venue or an outdoor 'spectacular,' the singer explores a rich palate of colour, dynamic, rhythm, text and emotion. A central part of this art has been to produce this range of vocal expression using the breath and the resonance of the body in a space that responds and shapes this.

Operatic and art song performers strive for direct and intimate communication of character, emotional state, ideas, imagery. Jazz singers, contemporary singers, music theatre singers, folk singers, rock, rhythm and blues and gospel singers all use this kind of communication as a feature of their artistic practice.

One of the differences between these singing styles is the use of air, resonance and the nature of that embodiment, and consequently the

Table 1. Differences in the features of amplified and unamplified singing

Vocal Feature	Amplified Singing	Unamplified Singing
Breath	Singers' proximity to the microphone can assist vocal dynamics and intensity. Less breath pressure and volume is used.	The balance between breath pressure, vocal intensity and resonance allow the voice to carry to the audience. Greater air - pressure and volume is used.
Tonal Balance	Can vary greatly, more speech tone is possible. Spectrum of harmonics used for expressive purposes, rather than acoustic purposes.	Balanced vocal colour (chiaroscuro) with concentration of harmonics that allow the voice to compete with orchestra and/or be heard in a large performing space.
Legato	Microphone assists legato so much less emphasis is needed than with unamplified voice.	Sound energy is carried by vowel, legato is constant unless otherwise specified.
Vowel and Consonants	Consonants need less emphasis and vowels can be more speech-like.	Vowel is modified to be optimally resonant and consonants are exaggerated.
Tessitura	Can sing anywhere in their voice according to desired aesthetic, including extremes of the voice that would not be audible unamplified.	Singer sings in those parts of the voice that are most resonant.
Vocal Expression	Strong core tone with the ability to use breathiness, rasp, vocal fry, glottal attack, varying larynx position.	Balanced (simultaneous) onsets preferred and background 'noise' considered a vocal flaw.
Register Transition	Differing characteristics of vocal registers explored and rapid register transition (breaks) an expressive device.	Imperceptible register transitions used so the voice can be optimally projected.

sound that is produced. And the use of those human sounds that in classical singing are avoided as defects or as inaudible to the listener due to the lack of amplification; the catch of the breath, the throat tightening, the air escaping in a whisper. Classical singers use a more restricted palate of timbre and vocality than other genres. These differences are bought into existence by the presence of the microphone. The microphone, rather than being an instrument of uniformity or standardization, (like the mechanical nightingale), has instead created an explosion of creativity in contemporary singing. Hip hop, jazz, rap, rock, rhythm and blues, folk rock, and the many other indefinable vocal styles and techniques all came about because of the microphone. Classical composers and singers are beginning to venture into the same territory.

Classical voice and the Microphone: emerging developments

The classical voice is experiencing a decline in its historic dominance. Potter (1998) argues that the decline of the dominance of classical singing has coincided with a greater pluralism of singing styles. The microphone has facilitated this pluralism. Prior to its use, Received Pronunciation and classical vocal technique were widespread in popular music, and classical singers were regularly also the interpreters of popular song. Nowadays this cross over by classical singers into popular music is rarely well received, unless the singer has a good understanding of the different aesthetic and technical demands of the style.

Potter (1998) argues that while classical singing remained virtually unchanged since the mid 19th century, the microphone freed the singer from a generic singing technique to personalize their delivery and to explore intimacy as a performance technique, alongside heightened speech as in rap, to shout and scream, to croon, to explore the widest expressive potential of the voice (Potter & Sorrelle, 2012).

As a consequence, the 21st century is bringing with it a plurality of singing styles. Classical singers and composers are using the microphone to achieve new forms, new ways of singing, new performing space and new ways of re-inventing old repertoire.

Potter (1998) argues for the 21st century to bring about an exploration of voice and its ability to communicate text and ideas, with a corresponding lesser emphasis on vocal beauty (or power). In his own recording of Dowland songs, Night Sessions (2013), Potter works for a renewed emphasis on text and on improvisation. Amplification would be essential in order to achieve a live performance with a similar aesthetic to the recorded performance.

Roomful of Teeth are a nine member classically trained vocal ensemble that work exclusively with the amplified voice. They are dedicated to exploring the expressive potential of the voice through the study of a range of Western and non-Western vocal techniques including Tuvan throat singing, yodeling, belting, Inuit throat singing, Korean P'ansori, Georgian singing, Sardinian cantu a tenore, Hindustani music and Persian classical singing. Their albums are a unique blend of textures, colours and techniques that are at once virtuosic and exciting. The group has a world- wide audience and regularly performs live.

The contemporary Opera, *Invisible Cities*, has been created to be performed in situ in the working Los Angeles' Union Station. Performers and dancers moved through the station wearing Sennheiser headsets while the audience wear headphones. The sound technology allowed the singers to perform in a space impossible without amplification, facilitating the exploration of a range of expressive vocal nuances made possible by the microphone and the listening by the audience through headphones. Sennheiser sponsored this piece and Nina Eidschein is writing a more detailed examination of this theatrical piece.

American composer Ted Hearne has composed an oratorio featuring the use of the microphone. He writes for his own voice as well as other vocalists and the piece, like his previous work, Katrina Ballads, uses a range of vocal styles including what would be considered classical singing. Katrina Ballads was written about the devastation and aftermath of hurricane Katrina on New Orleans, and *The Source* is based on the story of Chelsea Manning, who released hundreds of thousands of documents to WikiLeaks. Hearne (2015) says of Katrina Ballads:

> *The music, like the text, draws from diverse sources…Auto-tuned recitatives, neo-soul ballads, icy string trios and moments of cracked-out musical theater are peppered with (and sometimes structured around) samples that bridge sonic worlds.*

Theo Bleckmann, performed the Schumann song cycle, *Dichterliebe*, with microphone in a New York night club in 2015. Bleckman is a composer, vocalist and collaborator with Meredith Monk, David Lang and other composer/performers engaged in exploring new ways of communicating

with the voice. A review by Schweitzer (2015) in the New York Times found it:

> *A mesmerizing adaptation of Schumann's work … that proved poignant, weird and amusing…The quirky vocalizations and pianistic improvisations were always in character:…He sang delicately into the microphone in the wistful "Hör' Ich das Liedchen Klingen." In "Ein Jüngling Liebt ein Mädchen," … Mr. Bleckmann sang in a Southern twang, a touch of yodeling added for good measure.*

Singers, composers and performers are collaborating with sound designers and sound artists, arts companies, small record producers, sound engineers at the cutting edge of new technologies to explore new ways of singing, creating new works, performing outside the concert and recital hall and creating new relationships with their audience. What to call these new forms and works, which engage with sound technology and introduce elements not historically part of a classical singers' practice may be the least important question to ask.

> *Once there is a microphone, no more canons. Anyone can break into this room with a breath, whisper into its waiting ear. Although not everyone can survive an encounter with the forbidding, metallic thereness of this strange passive thief, the microphone (Penman, 2002, p. 11).*

New possibilities

A classical singer developing a practice that incorporates the microphone has a range of choices available to her that effect how she sings, where she sings and what she sings.

- The singer can collaborate with a sound engineer/ artist to create a sound aesthetic for the performance in a particular space. This is a new and emerging discipline for the classical singer, and requires new skills and knowledge. (An area I am investigating further.)
- The singer can perform in physical spaces otherwise impossible without amplification.
- The singer can perform with other voices and instruments that would not be possible without amplification and sound mixing. For example; the microphone facilitates a singer performing with electronic instruments or instruments.
- Contemporary performances and compositions are increasingly using contemporary popular singers, folk singers and classical singers in the same work. This ensemble would not be possible without the use of the microphone. The Australian composer, Andree Greenwell often uses these elements in her compositions, as does the American composer Ted Hearne among others.
- The singer may choose to use the microphone for expressive and aesthetic reasons other than to be louder; Cathy Berbarian was routinely using a microphone in her recitals more than half a century ago.
- The singer can apply vocal techniques, colours, expressions that would not be audible unamplified-e.g. vocal rasp, breathy tones, vocal fry, speech, chest dominant singing.
- The singer can give a new primacy to expression and text over the need to be heard: rising pitch results in a corresponding lessening of intelligibility of text.
- The singer can create a virtual acoustic that does not emulate any acoustic space.

New Directions in classical singing

Sandow (2015), a teacher at Julliard and commentator, consultant and blogger on the changing face of classical music, commented:

> *We don't yet know what classical music's future will be. We're all creating it. And since its going to be different from what we've seen in the past, we're going to have to do new things…it can open new paths for art by giving musicians a new, empowering sense of artistic freedom.*

Ross (2012) writing on a song cycle by Osvaldo Golijov *Ayre*, observed:

> *Many people, on first encountering its rasping sonorities, will be unsure whether they are listening to pop music, or to classical music or to some kind of folk ritual of indeterminate original. However they answer, they will be right.*

Elliot (2006) cites a conversation between Golijov and Paul Griffiths:

> *Hopefully, in ten or twenty years singers will think it is as essential to sing like this (in a Latin American vocal style) as it is to sing in Italian or German style, because there is a world of emotion as big as those of European traditions (p. 288).*

These commentators discuss the changes classical music and singing are undergoing. Some are seeing these changes as an opportunity to create music that crosses cultural and genre boundaries, others as an opportunity for greater empowerment of performers and composers to explore new forms, vocal techniques, and relationships with their audiences and performing contexts. Others see it as an opportunity to take classical singing out of the church and the recital hall. Still, others

are using the microphone to explore the many singings of human beings.

A classical singer incorporating a microphone into her creative practice challenges what it is to be a classical singer. That is; vocal technique (how we sing), aesthetics (how we interpret), acoustic space (where we sing) and repertoire (what we sing) and all these performance elements speak to each other, creating new connections between genres, composers, performers, works and performance styles. The microphone does not alter the fundamental nature of the human voice, but it does provide new expressive and performative possibilities.

Young (2015), an Australian sound-artist, writer and composer, confirms the impact of sound technology on voice:

> *Sound technology has enabled the expressive possibilities of the human voice to be radically extended…at the same time, the voice has the unique ability to permeate and transcend technological mediation (p. 179).*

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BIOGRAPHY

Karen Cummings has a Post Graduate Diploma of Opera and a Masters of Performance (Sydney Conservatorium of Music). Her PhD studies at Newcastle Conservatorium of Music focus on the changing nature of classical voice in response to the microphone. She is the recipient of the inaugural Bushman scholarship for voice and is supervised by Richard Vella, Christopher Allan and Nathan Scott.

Karen is commissioning works for her voice and microphone from Australian composers to be performed in 2016. Over the last four years Karen has been a vocal coach and cast member of Pecan Summer, composed by Deborah Cheetham.

She is currently teaching singing to actor/performers at Wollongong University and has taught singing at Sydney Conservatorium of Music, West Australian Academy of the Performing Arts, Australia Institute of Music and Wollongong Conservatorium of Music. Karen has a particular interest in teaching in a group setting.

Setting the pace: Perspectives on contemporary singing

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ABSTRACT: This article draws together the pedagogical perspectives of leading Australian contemporary singing teachers. Each author addresses the diverse range of challenges and prospects that face today's contemporary singers and teachers from a particular perspective. As such, the article poses significant considerations for those involved in contemporary singing teaching and/or industry practices. From adapting to the digital environment, the opportunities afforded by real-time performance, the relevance of voice science, addressing vocal and career sustainability through to developing a diverse skill set, the article comprehensively addresses 'setting the pace' for contemporary vocal pedagogy.

KEYWORDS: *contemporary, digital, vocal pedagogy, vocal technique, performance*

INTRODUCTION

This article draws together the pedagogical perspectives of leading Australian contemporary singing teachers. The discussion is based on the authors' respective contributions presented during a panel discussion that took place on 27 September, 2015, at the ANATS Conference, *Singing Futures: Pedagogies, Practices and the Digital Age,* in Hobart, Australia. The different pedagogical perspectives are documented below. Collectively, they present a diverse range of challenges and prospects that face today's contemporary singers and teachers. As such, the article poses significant considerations for those involved in contemporary singing teaching and/or industry practices.

From the current environment of contemporary singing practices to communicating musically, this article documents a series of vignettes on teaching contemporary singing. The article begins with a vignette on the digital environment and a call for embracing changes through developing and implementing pedagogical strategies that address those changes. The second vignette emphasises the relevance of real-time performance opportunities with a view to experiencing and developing comprehensive musical communication. The article then moves to the third vignette and a discussion of the relevance of voice science that underpins informed pedagogy and vocal freedom. Enabling vocal and career sustainability is the emphasis of the fourth vignette. The final vignette outlines the diverse skill set required in the contemporary environment. While there are common themes emerging through each vignette, such as the relevance of a foundational healthy technique through to the varying aspirations of students, the article seeks to present a collective perspective on current issues and trends in contemporary singing and teaching in Australia.

THE CONTEMPORARY ENVIRONMENT

Diane Hughes

There are diverse opportunities for contemporary singers to pursue and share their music in the digital environment (e.g., online platforms, do-it-yourself [DIY] technologies). In this environment, singers can record themselves singing and upload these recordings to the Internet, therefore making their singing available to online audiences. Singers can also make their songs available online for sale and/or for streaming. By using online platforms, there is the potential for singers to 'perform' and to build a fan base without ever performing in real time. While many online opportunities are readily accessible, they do present particular challenges. One of the main challenges is to be 'noticed' amongst the numerous online singers and performances. If this is indeed an aspiration of our singing students, then we need to develop entrepreneurial strategies to guide and support our students through the digital environment (Hughes, Keith, Morrow, Evans, & Crowdy, 2013).

Alongside student aspirations, we as teachers have a responsibility to address the contemporary notion of success (Keith, Hughes, Crowdy, Morrow & Evans, 2014). What does it mean to be a successful singer in the 21st Century?

The notion of success should be individual and could be as simple as the enjoyment derived from and through singing. It could also be the desire to be personally expressive in song. Certainly, the latter is particularly relevant for many contemporary singer-songwriters.

Teaching contemporary singing in this environment is complex. There are technical, stylistic, artistic and technological considerations. A foundation in vocal technique is vital for vocal expression, exploration and sustainability. There are also real and potential vocal health issues to address. Educating our students as to the potential impact of vocal demands on vocal health (at all stages of singing development) is important so that perceived pressures in a variety of contexts may be minimised.

I also believe that we, as teachers in the contemporary environment, need to allow our students to find their own voice by exploring their individual sound and by encouraging students not to mimic a particular sound. In relation to this, it may sometimes be necessary to suggest that a particular student reduce the inflections or nuances that he or she may be implicitly or explicitly copying. Much of what we now listen to has been digitally perfected, enhanced and even quantised. The latter is where "a continuous value [is made to] fit against a scale of pre-determined values" (Wherry, 2006). It occurs when rhythm is adjusted to make it 'accurate'. Such technologies and treatments affect how we hear music. They potentially impact the listening cultures of our students. Contemporary pedagogy therefore involves educating our students as to what is humanly possible in singing and what is not; it is also about critical and active listening (Hughes, 2010).

Singing is interpretive, emotional and embodied. Sometimes it is the imperfections in singing that are so innately connected to the emotion of singing that when such imperfections are technologically corrected, the emotional integrity of singing has the potential to be lost. Similarly, technological perfection of the singing voice also has the potential to mediate both artistry and emotion (Hughes, 2015a). So while technology (e.g., amplification) has had a profound impact on the way contemporary singers can be heard (e.g., softer, more intimate sounds) and on contemporary vocal production (e.g., the development of the crooning style), further technological developments such as real-time looping are changing the level of autonomy with which contemporary singers may perform (Hughes, 2015b).

The responsibility we have as contemporary teachers in this constantly evolving environment is to embrace changes and to develop pedagogical strategies that are suited to student aspirations and goals. The teaching strategies I have developed have been in response to real-world experiences and contemporary research findings (see Hughes, 2010; 2014; forthcoming 2016). We should, as teachers, never stop learning, never stop wanting to learn and strive to remain relevant in the contemporary environment so that we can best serve our students.

OPPORTUNITIES FOR COMMUNICATING MUSICALLY

Stephen Baker

We as singers, musicians and performers communicate musically, *with* each other and *for* each other. Therefore, we need constant opportunities for this to occur. I believe one of the biggest challenges facing contemporary singers is a demise of live performance venues. The closure of venues is problematic and requires investigation (e.g., Government of Western Australia, 2015). Restricting live venues in relation to noise regulations and/or to hours of operation are typically cited as reasons for venue closure. In New South Wales (NSW), for example, recent lockout laws (NSW Government, 2015) aimed at curbing alcohol-fuelled disturbances also restrict venue operating hours in the entertainment precinct of Sydney's CBD.

As contemporary teachers, we educate our students and prepare them to venture out and apply the skills they have learned, yet this is impacted when there is a drastic shortage of venues. Thirty years ago, there were collectively, hundreds if not thousands of performance nights a week in clubs, pubs and taverns across the state. Now, there are so few places for people to workshop those skills and perform live. Live performance is vital. We need to stop the politically correct people who want to stop live performance venues and get live performance venues back. We have to lobby for that. It's part of the Australian landscape and is what has given us so many of our iconic performers.

Singers do not really get the skills they require from sitting in front of a microphone with a camera on their computer; singers benefit from instant and real audience feedback. There is also documented evidence on the benefits of collaborative singing (e.g., Clift, Hancox,

Staricoff, & Whitmore, 2008). Equally, it can be argued that there are significant benefits to be gained from other forms of musical collaboration in real time such as the interaction of singers with musicians in rehearsals and during performance. Singers need to hone their craft that way.

As contemporary teachers, we all know that pedagogy is evolving almost daily. I think that there are vast resources that we can utilise for teaching. Sometimes, we take a student that is very, very much on one path, and then we offer a resource or a song from a different era and the student starts to open up to different experiences. I introduce my students to different genres and get them to sing in different styles. They start to think, to change and to hear different things. They can actually still follow the original path if they choose or they can move away from it, but both will be with an improved skill set. As teachers, we have to expose students to different things, as much as possible, so that they can ultimately make their own choices.

In every culture, modern or not, music is the one thing which binds us. In contemporary music it is essential to have an ensemble. Without it, we also miss how to 'play' vocally; how to be creative yet complementary. We learn to listen to what is going on, musically. I try to bring that experience to the students in my studio so that they can experiment with the way they phrase. The way a singer phrases may dovetail in to how the music is played rather than singing 'over' it. I also encourage all my students to write songs. The experience they gain becomes about 'the self to self-comparison' rather than about the 'self to someone else'. It is wonderfully gratifying to witness the student discover their uniqueness through this process.

VOCAL FREEDOM

Irene Bartlett

Voice is the first instrument, completely unique and ideal. It can 'stand alone', independent of any accompaniment. When I was growing up, everyone sang the popular songs of the era; adults and children alike. Singing was completely natural. No one judged anyone's vocal tone and, in hindsight, I now know that everyone actually sang in tune.

In some ways I believe that we have gone a 'full circle' in terms of singing as emotional expression. Today, many people seem to be again making music for music's sake – that is, in popular music amateur performance venues (e.g., karaoke) or in their homes with impromptu online performances (e.g., YouTube). Regardless of their style choices or personal aesthetic preference, teachers have the opportunity to encourage singers to freely express themselves, and to sing healthily regardless of music style.

Voice Science has revolutionised singing voice pedagogy. As teachers of singing, we should become conversant with and make use of this growing body of information. In the past, voice research has focused primarily on classical singers. However, although studies of contemporary commercial music (CCM) singers are limited and a specific, developed pedagogy is still in its infancy, researchers are now interested in and, most importantly, *valuing* what we do (e.g., Bartlett, 2014a, 2014b; Bartlett, 2011; LoVetri, 2008; Lobdell, 2006 etc.). Given that the research into CCM styles exists, it is particularly important for young teachers to not 'blindly teach what your teacher taught you'. Research has proven that 'style' as a method of voice production has actual defining acoustic, physiological and perceptual features (Burns, 1986; Schutte & Miller, 1993; Titze, 1994) and that the laryngeal muscle coordination for CCM styles is very different to that needed for classical style singing.

For centuries, the voice was an invisible instrument. Thanks to advances in technology, singers are able to see the vocal instrument in 'real-time' enabling them to better develop their artistry. How? Because a better understanding of the instrument enhances vocal freedom and spontaneous sound making. It allows singers to understand what they are doing within the parameters of their own voice. For teachers, this knowledge is vitally important; consider this - if you don't understand your own voice then you may be imposing your own vocal idiosyncrasies on your student's voice. Science allows us to deal with fact rather than inference. There is still going to be a level of interpretation but we can, as teachers, help to focus that interpretation for our students' benefit.

The singing voice is a brain driven instrument (McCoy, 2012; Thurman & Welch, 2000). Singers' musical brains may be trained but they may find that their voice is unable to replicate/express their complex musical intentions. This is particularly problematic for improvising singers. We have just two little muscles/ligaments with surrounding soft tissue (the vocal folds) that have to be manipulated by a variety of means to produce complex sound waves. It is not just a matter of stretching or shortening the vocal folds;

voice requires consistent airflow, pressure and support to function efficiently. As teachers of CCM styles, we need to focus training on vocal freedom in ways that allow our students to be style-authentic while making personal statements. This often involves the production and management of sounds that could be damaging to the voice. However, the voice is a very resilient instrument, much more resilient than we might think. If singers can be trained to produce a consistently open, free vocal production (whatever the style), they are able then to employ 'vocal effects' at will. As long as the 'effect' is not their default sound and they constantly return to their open, free production they will maintain their vocal health.

Historically, singers of CCM styles have rejected any voice training that might make them sound "trained" (i.e., to sing with developed vibrato, legato line and consistent tone) (Bartlett, 2010). In my experience CCM singers want to maintain their individual tone and timbre; this is especially true of professional singers who have established successful careers based on their individual sound production. However, when they contact me explaining "I could have sung that note last year, now I can't. Can you help me?", I will deconstruct what they are doing physiologically and offer alternate, healthier ways of achieving their artistic goals while presenting them with the necessary tools to build stamina, range and strength. A working knowledge of voice science (voice anatomy and physiology) equips the teacher to correctly diagnose and address technical faults and voice production problems. At this point in my career, I no longer call myself a singing teacher; I call myself a voice builder. I work to put the singer's voice into a place of efficient and reliable sound making so that they are able to connect freely with their emotions. Their inner 'artist' is then able take sound wherever he or she wants. I believe that by applying all the tools/knowledge available to us we are better able to encourage, support and nurture creative, healthy CCM singers.

ENABLING SUSTAINABILITY

Daniel Robinson

I think the conversation we need to have is around digital disruption and the potential impact that that is going to have on our industry as singing teachers and the industry as performers. I watch the impact of Uber on taxis, and like it or not, taxis are going to have to figure out how to co-exist. I believe taxis are going to have to reconcile that Uber is here to stay. And it is the same for the digital space for artists. We need to very quickly adjust to the fact that platforms like YouTube and Periscope are going to disrupt the traditional modes of delivery for performance education. I direct my clients to take advantage of this digital disruption. I describe these spaces as an opportunity for boutique marketing (that is, focusing their promotional attention towards a niche market); and so it is this concept of moving away from the idea that to be successful you need to be a celebrity. It's a matter of stepping away from the pursuit of fame and zoning in on the development of cult-followings. In order to achieve this I believe the number one creative skill in the digital space students need to apply is entrepreneurship and being creative in the ways in which you create a diverse income stream. Where once upon a time you could be performing regularly, doing some session work and that was your income stream. You were earning good dollars. You cannot do that now. Now you have to diversify so as to generate a sustainable income. The new digital era provides that opportunity to those who wish to be disrupters, and not simply be disrupted.

I work very hard to not hide the pedagogy of my practice because I like my students to know why they are doing what they are doing. I am very keen for all of my students to know that my number one goal is to build a sustainable voice. I am, however, continually looking for ways to leave the artistic nature of respective individuality in place. I found that if I apply the pedagogy too heavily, I run the risk of softening out that individuality and that might be the very thing that actually determines whether that person continues to get hired or not. I think this is an important part of my own teaching practice that has evolved over time. I am less eager to *sanitise* the voice now. I used to work very hard on perfecting someone's technique but I found that I was also sanitising the voice and potentially reducing the artistic capacity or aesthetic colouring of that voice. You do not have to look far now to find wonderfully imperfect voices that we listen to all the time that are making a squillion dollars because it is the imperfection and the humanity that empowers that voice to connect. My job is not to change the sound because it is the individual's vocal sound but rather to enable sustainability around that sound. In some cases, I work with an Ear Nose and Throat specialist and a speech pathologist to re-establish

and re-habilitate the health of a voice but I try to leave the individual aspect of that sound in place.

I would say seventy per cent of my lesson-time is focused on technique, first and foremost. This emphasis is important because I believe that a free, agile voice is capable of making artistic choices. I often talk to my students about being fine artists (painting) and no artist can have a career with one or two colours. Contemporary singers need the complete rainbow; we need vocal fry, we need aspiration, we need pressed voice, we need distorted voice. We need these colours but I am always orientating my students to a sustainable, habitual sound that is healthy, and allows them to make artistic choices.

DEVELOPING THE SKILLSET

Veronica Monro

As contemporary singing teachers, we teach singing to students involved in tertiary, industry and community contexts. Not every student wants to become a professional singer. In fact, many of our students simply sing or learn to sing for the love of singing. There are students who do not have an interest in making a career out of their singing, nor sing for any financial gain. However, the proliferation and clever marketing of many tertiary contemporary music courses, and the popularity of singing contests and reality TV competitions such as *The Voice* (international franchise; Endemol Shine Australia, 2015), *X Factor* (Fremantle Media, 2013a) and *Australia's Got Talent* (Fremantle Media, 2013b), have no doubt influenced the concept of singing as a pastime and/or as a potential profession.

It is in my experience that this popularisation of contemporary singing has led to many singing students aspiring to become professional singers or recording artists. Such popularisation does not necessarily provide an honest representation of the discipline, time and energy required to begin and maintain a relevant career in today's ever-changing music industries. As teachers, we play an influential part in maintaining a high standard of professional singing for the benefit of our wider industry. We are also partly responsible in positively affecting and educating the "listening cultures" (Hughes and Keith, 2012) and the expectations of students and their contemporary audiences.

As a professional career in singing can potentially be seen by students through a 'hopeful' and unrealistic lens (possibly also due, in part, to the instant celebrity factor), we have a direct obligation to provide our students with realistic goal setting. There is an ethical and moral side to ensuring that our students avoid unrealistic aspirations. We also need to ensure that our students understand and grasp the important foundational traits required to sustain a singing career. Such traits include resilience, an ability to work within a team, communication skills, entrepreneurial ingenuity and an ability to be assertive when required (Monro, 2014). Most importantly, students must understand and apply a dedication to vocal development, vocal technique, vocal health and care (Hughes, 2013), musicianship and creative artistry (Hughes, forthcoming 2016). These skills can be developed not only through lessons but through the facilitation of real-world performance events, sound check workshops (Hughes, 2010), digital performance and recording, and an ability to create or source business requirements (e.g., the development of an individual website for musical self-promotion). Offering students a broad range of repertoire choices, genre and listening tasks, and allowing students the chance to discover, experiment with and implement their own unique vocal abilities through songwriting tasks support the development of their own personal artistry and vocal style (see Hughes, 2010).

The industries that support singing (whether it be live, recorded, physical or digital) are changing rapidly. The ways in which contemporary singers can gain work are no longer limited to live performance, but now involve performance mediums that span the online, digital space. Whilst this may not be seen by many as optimum for the development of musicianship skills and face-to-face audience interaction, it is important for us to accept the current trend and climate surrounding and supporting our craft. Having a broad portfolio of skills will assist our students in supporting a sustainable career in music.

CONCLUSION

This article has presented a variety of pedagogical perspectives, considerations and strategies for the evolving contemporary singing environment. The call for embracing changes through developing and implementing pedagogical strategies that address those changes is highly relevant to the evolving digital musical environment. Equally, and alongside that environment, are the opportunities for skill development afforded by

collaborating with musicians in real-time performance. The relevance of voice science and building a foundational vocal technique to facilitate vocal freedom is a common thread in each vignette, as is the need for developing a diverse skill set to address the contemporary environment.

Each perspective encourages students to sing and to share their singing in a variety of ways. The authors call for contemporary teachers to respect the individuality of students and to empower students. Their collective perspectives reveal the complex challenges and opportunities facing contemporary singers. Acknowledging that this complexity will continue to shift as voice science, technologies, creativities and performance choices develop, it is up to each of us, as pedagogues, to keep pace with changes. In doing so, we will continue to have pedagogical currency and be able to encourage the expression of 'humanity' through contemporary singing in a range of contexts.

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Dr Irene Bartlett is Coordinator of Contemporary Voice, Vocal Pedagogy and Head of Jazz Voice at the Queensland Conservatorium, Griffith University where her teaching and research centres on the development of technique, vocal health, and performance longevity for singers of all vocal styles. She is Vice President and a past Master Teacher for the Australian National Association of Teachers of Singing (ANATS). Her students (past and present) are recipients of prestigious national/international performance, recording industry, and academic awards. In addition to her pedagogical work, Irene has an enduring career as a professional contemporary vocalist.

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Veronica Monro is a contemporary singing and performance coach based in Sydney, Australia and works as a vocal studies tutor and guest lecturer for Macquarie University. She runs the Sydney Voice Studio, a performance space that aims to support singers through all facets of their creative work. Currently in her PhD candidature, Veronica's interests include vocal creativity, songwriting and singer wellbeing and enjoys passing on relevant and practical information to others.