Southern Cross welcomes Katie Noonan

Leigh Carriage

Southern Cross University

Publication details

A warm hello from WA to all! We are in wind-up mode for your forthcoming conference and are delighted registrations are on the move.

The Conference Brochure AND Registration Form is on the National ANATS Conference website for easy access. Your individual Membership number is obtainable from Milan at the Australian Professional Centre which will make processing your form so much faster. We urge you to access this where possible!

The Call for Papers aroused a good response. The closing date was requested to be extended which was agreed but now is closed.

Disappointingly, this did not produce any further submissions.

Continued Page 6: WA Chapter.

Behind every great singer there’s a great teacher!

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By Leigh Carriage.
In April this year Katie Noonan gave a two-hour vocal workshop to students in the Contemporary Music Program at Southern Cross University. The workshop included an interview, student performances and the highlight a performance by Katie. The workshop began with a forty-minute interview and discussion, on vocal approaches, techniques and practice. We then explored industry questions related to professionalism, management, touring, recording and the voice.  

(Continued Page 4)

Pictured above: Katie Noonan and Leigh Carriage at Southern Cross University.

Southern Cross University welcomes Katie Noonan.

The ANATS 20th Anniversary Conference in Perth awaits you!

Celebrating the 20th Anniversary of ANATS
Australian National Association of Teachers of Singing
Editorial

As I sit in my hotel room in sunny Mount Isa in early June, I reflect upon the many events that have taken place for me this year. How quickly the year has flown! Six months of living in my adopted city, Brisbane, coping rather well, I think, with the heat and humidity as I work for Opera Queensland. Travelling throughout Queensland, discovering just a small section of this enormous state, such as Emerald, Clermont, Mount Isa, Mackay and Ipswich; getting to know the Opera Folk in my new town. Learning to love the trains that rattle past my house at all hours of the day and night. Finally spending more than weekends with my husband and discovering that, yes, I like it, I like it a lot! Setting up my new business and discovering to my joy that I really like working for myself, even though I can’t afford to pay myself a salary yet.

And, of course, the down side. Missing moody, energetic Melbourne with its frenetic pace and appalling traffic. Missing my beautiful boys as they complete their schooling in Victoria. Missing my family and friends and all the wonderful people in the music industry I’ve come to know and love.

But for others in our organization, much greater change has occurred: some wonderful, some very sad. We have begun a new column on page 14 which brings news of members, including births, deaths and marriages. In particular, we say goodbye to the much loved Lois Bogg, a most admired and respected member of this association.

For other news on the happenings of our State Chapters, please refer to pages 6 and 7 for information. And check out the new “Letters to the Editor” Column!

I have spent much of the year ‘team teaching’ with Opera Queensland’s Moving Opera program. It occurred to me that singing teachers do not often have the opportunity to engage with other singing teachers in a classroom context. Even classroom teachers do not always have this opportunity to interact with other teachers during the act of teaching. So I’ve been incredibly lucky to have this opportunity to observe the teaching styles of other singers; to engage with a stage director on a weekly basis, and to learn so much from my colleagues. It has not always been easy.

Often, singers and teachers have healthy egos that can preclude a joyful interchange of ideas and techniques. We can be noisy, arrogant and disrespectful to our workmates. Interruptions and ‘talking over’ are common. But the wealth of knowledge I have gained from my experience has been enormous. And, I am grateful to say; I have come out of it stronger and wiser in my dealings with others. In Cathy Aggett’s Vivid Voices article on page 11 the observation was made that students really benefit from team teaching. So, where you can, take the opportunity to engage with your fellow teachers in a team teaching environment. Come to ANATS based work shops and conferences, and enjoy learning from others. I look forward to seeing you in Perth, in September!

Jessica

Letters to the Editor.

Australian Songs. Why are they not being heard?

As the youngest son of an Australian composer and now a publisher of Australian compositions by many contemporary Australian composers, and a nice balance of deceased composers, I am asked and, in fact, I ask myself on a daily basis, the very question in this title. Evidence points to the national pride held by Europeans and Americans in their composers, both past and contemporary, so what is wrong in Australia?

It is not as though I’m about to magically reveal the answer. I remain as puzzled as the rest. I’m looking for ideas so that the matter may be constructively addressed. Below are two only ideas as to why this phenomenon exists.

There is a strange reluctance on the part of the larger publishing houses to accept the vast number of highly talented Australian composers offering works for publication today.

This reluctance flows onto the re-publishing of works that they have inherited as a result of their “take-overs” of the older Australian publishers such as Palings and Chappells and many others. These past works run the strong potential of being lost by the publishers hoarding them. When approached, they will release a work but not before the payment of a substantial fee.

Continued page 5.
President’s Report.

Dr Scott Harrison, National President, ANATS

Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart. (Shinichi Suzuki)

What a responsibility we have! It is up to us, as teachers of singing, to guide our students along this path – doing all we can to help develop their sensitivity, discipline and endurance. It’s sometimes easy for us to forget that we are assisting people of all ages to become better citizens through our work with them. As I speak with pedagogues across the country, I am thrilled to see how well ANATS members manage to work with students in this way – opening up new possibilities for students who come to us for a myriad of reasons. It’s a great responsibility, but also a great privilege. I have to ask myself what it is that ANATS does as an association that contributes to this growth. A few thoughts:

1. There is the opportunity to meet together to share ideas. From informal gatherings to chapter committee meetings, State-based events and National conferences, we seek to provide interactions between singing teachers. Our 20th Anniversary Conference is now just a few short months away and you should already have conference brochures and registration form. Additional copies are available through the ANATS webpage.

Let’s not forget the International Conference of Voice Teachers in Paris next year, either – a wonderful opportunity for international networking. At these events, we won’t always agree with each other (imagine how much dynamism we would lose from our association if we did!) but we will actively and openly share our experiences and learn from the experiences of others. The four-year cycle of National conferences (every second year), international conferences (every fourth year) and internships (every other fourth year) are provided so that members have consistent access to new ideas from leaders in the field.

2. We offer a standard of pedagogy. The ANATS code of ethics will soon be supplemented by the Australian Society for Music Education (ASME) Studio Music Teaching Ethics and Guidelines. There will be an opportunity for consultation on this document in August at which time I will ask for submissions from the National membership to develop these guidelines further. This is an important initiative for studio teachers and one that will potentially bring greater credibility to our association and its work.

3. There is an opportunity to engage in and respond to research in our field. Australian Voice is one of the few academic journals in the world dedicated to the singing voice. What a wonderful asset to our association! Soon, up to 40000 libraries across the world will have access the articles in our journal, as a result of National Council’s recent decision to digitize Australian Voice. Our journal editor, Adele Nisbet; has penned an article that appears elsewhere in the Voice of ANATS in which she explains the changes and the impact this will have on members.

I hope this has provided some stimulus for you as you work each day in your studios. There are many more reasons to teach singing and to belong to this great association. Why not share them with us? How? Through Voice of ANATS, through our on-line forums, through the post-graduate student network and through our chapter events and National conference. Speaking of which….See you in Perth!

Scott
Leigh: Do you practice these days? If not now then what and how much did you practice early on in your career?

Katie: Practice is integral, it’s easy to get lazy and forget your technique. You constantly need to check in that you are doing the right thing. Touch base with your coach/teacher regularly. It’s equally important to constantly challenge your technique – like projects with The Australian Chamber Orchestra and Paul Grabowsky. To practice new things, to take new challenges – update piano or guitar skills. Using some classical pieces such as Bach is a great place to regroup and get in touch again with technique, for me – diaphragm support and breathing, line, vowel shapes, phrasing, diction – everything is tested by Bach!

Leigh: When are you on tour what do you do to take care of your voice?

Katie: I drink lots of water and try not too much alcohol or caffeine. Rest as much as possible, not too much unnecessary talking, so no loud bars, clubs, gigs (shouting), lubrication – lozenges etc. Eating well is very important as is exercise and vitamins are important as touring is taxing.

Leigh: Has your voice changed over this time and how?

Katie: I have more line and more air flow control – a bigger sound… actually pregnancy has helped create a bigger sound. I have focused on intonation. My voice is constantly changing, as does life.

Leigh: What are some of the key ingredients of a great vocalist/performer? Good pitch, originality, passion etc?

Katie: The most important thing is to sound like your self – all my idols do…so do not imitate, stay true to your vision and passion. Pitch is extremely important – work at it - learn an instrument to help. I think it’s vital to think of yourself as a musician, band member, one timbre of many…not the singer out front detatched from the musical communication within. Don’t push beyond natural capacity. It’s important to be able to communicate to all musicians and instrumentalists. You need to be able to be a good reader so sight-reading is very important as well as knowing the terms, chart and language etc. Lastly record or film yourself; it’s a great learning tool.

Leigh: Do you write better by yourself, or do you prefer to write in collaboration with others? Why?

Katie: I ultimately prefer writing alone – I feel I guess I can be most myself alone, no self-conscious thoughts, less doubts. With songwriting this has been harder in my new (wonderful) life as a mother – I have a lot less time alone, which is less time to get away and have solitude. So I need to re-evaluate my writing environment. However co-writing is fantastic – you surprise yourself and that is inspiring. It’s great to work with different people with different strengths to yours – you can write things you would never do alone and that can only be a good thing! It’s just important to remain yourself and not get railroaded by big personalities or pushy types.

Leigh: Do you write the music or the lyrics first? Is one more important to you?

Katie: Well both are equally important, lyrics are harder for me, every song is different – some gestate over years, some come immediately. I am constantly scribbling lyrics, notating little melodic ideas…one day they may meet up and work!

Leigh: Was music theory a part of your training? To what extent does musical theory influence/inform your writing, or do you just ‘go’ with what sounds good?

Katie: Ultimately theory and practice are vital, they are the best tools to help you be a better musician, so the more tools you have the better. But - most importantly – in the moment of performance, you do not think about these things and succumb to the magic.

Leigh: Do you have a preferred 'voice' /persona, perspective from which you write, lyrically? Are your songs primarily from your own life experiences, or are you a storyteller—other characters, fictional or otherwise? Which is easier for you?

Katie: Ultimately I write from my point of view…. and I like to be as honest as possible. Occasionally I write as the third person, it kind of has an anonymity that is liberating again that is something that totally changes and needs to change as you evolve….like your music or vocal technique, your writing style needs to be challenged and re-evaluated along the way.

Leigh: How did your new album Skin come about?

Katie: I felt myself writing music that I knew didn’t suit George/Elixir and I was ready for the challenge of doing it alone – which was scary and liberating all at once. Pregnancy and new life with my family – new beginnings with my love-soul mate…. have been the main themes. Focusing on motherhood came at a time when George needed a break, so it was perfect timing.
Interview with Katie Noonan.

Leigh: Skin is a very organic sounding album — not digital? More of an analogue sound why?

Katie: I found myself inspired by soul/groove music more – 60’s vibe. Marvin, Donny, and Aretha…. I wanted to record it as organically as possible, totally live to tape, no digital in tracking. I think it makes you play and sound better, it feels better. I think live is the only way to record — you capture the magic/the air in the room/the communication to tape. There is too much music nowadays that is digital, edited, tuned etc…too perfect, its just not human. I have never used auto tune, no tape editing…I need my vocals to be one take mainly. Imperfections make it real and honest.

Leigh: What is the best career advice you’ve been given?

Katie: To know about all the facets of your career…musician first and foremost… but you need to be a businesswoman and you need to know how you are being marketed, promoted, need to maintain your level of professionalism on and off the stage, need to understanding budgets, marketing, royalty statements, touring issues, recording skills etc. I feel too many musicians release this power and end up unhappy. It is a lot more work but ultimately more rewarding. There is a lot of unprofessional behaviour behind the scenes…the real pros don’t party hard, they work hard and have a strong business ethic on and off stage. So don’t dream small…dream big – life is yours to claim and make the soundtrack too.

Katie ended the workshop by performing two of her original songs Butterfly and Send Out A little Love. The workshop was a great success and motivator to our students.

Leigh Carriage has been Head of Vocal Studies since 1998 in the Contemporary Music Program at Southern Cross University, Lismore. Her festival performances include the prestigious Monterey Jazz Festival as well as Byron Bay Blues and Roots, Woodford Folk, Melbourne International Women’s Jazz Festival and Sydney’s Newport and Manly Festivals and more recently the North Coast Bangalow Jazz Festival. Leigh’s first critically acclaimed CD, ‘Until’, was released in 2004. In 2006 she released a dynamic live recording, ‘On Impulse’.

Letters to the Editor

(from page 2) This amounts to a two-pronged attack on Australian composition by the very people who have the resources to promote it. One prong directed at shutting away the past and the other at ignoring many contemporary composers.

The inclusion of Australian composition on musical examination syllabi also needs reviewing. We have in Australia a rich legacy of Australian works many written before the 1970’s. I feel that there should be no date restrictions placed on composition inclusions in any syllabus. If a work has musical and artistic integrity its inclusion on any syllabus should be mandatory. It is noteworthy that of the twenty-seven songs included in the Trinity London Singing syllabus quite a few were written in the 1930’s and 1940’s. Why are not more Australian songs appearing in the other Australian Examining bodies’ syllabi?

Maybe if we can seriously address these two issues we can go a long way to placing Australian music on the map and take a justifiable pride in our Australian composers.

Brennan Keats, Wirripang Publications.

Letters to the Editor are freely expressed opinions which are not necessarily representative of views held by the Editor or ANATS members. Please send opinions and letters via email to: jessica.obryan@gmail.com

Anonymous letters will not be published.

Frequently Asked Questions

I recently received emails from members worried that they had been asked to submit articles for Voice of ANATS without knowing anything about it! As a result, here’s a little list of FAQs which should answer some of those pesky questions you’ve been dying to ask but didn’t know who could answer them.

Question: Submission? What submission?

Two weeks before the closing date of submissions for articles to Voice of ANATS, I ask Milan from our fabulous Secretariat to send out a MASS EMAIL to all members reminding them that it’s nearly closing time. You don’t have to submit something if you don’t want to, or if you are no longer the publicity officer for your chapter (or secretary, or even President). I don’t personally write out 400 emails to individual members, we have better ways to do things now! DO NOT REPLY TO MILAN!! Don’t press automatic reply to the email, write to me by clicking on the highlighted email link with my address on it!!

Question: Where can I find info on prices for Voice of ANATS advertising?

On the website, under the heading Publications. Scroll the pull down menu until you reach Voice of ANATS, and you will be magically escorted to the page with all the helpful stuff on it, like prices, submission dates, and submission requirements.

Question: Can anyone submit articles?

Why, yes they can. Providing spelling is good and the article is not selling a product which ought to attract an advertising fee!
Discussions also covered areas such as:

- Downloading of music from the internet to computer, use of 'iTunes' and 'YouTube' etc for contemporary studios.
- Internet sites for purchase of printed music and CDs (which allow you to view and print through your own computer in any key) such as Schubertline.com, Sheet Music Plus.com, Musicnotes.com, Sheet Music Direct. Committee members Rosemary Lohmann and Michael Politi have come up with the excellent idea of collating a list of useful websites-I can't wait to see it!
- Second hand music sites and businesses (for those out of print requirements) such as Kay's Music, Da Capo Music and AbeBooks.

A Teachers' Forum on Sunday May 18 focused on Repertoire for the Young Singer. Eight teachers met at the home of Helen Swan.

It was a very successful exchange of ideas and music. Many brought some music along.

There was considerable interest and discussion around the Zoom H4 recorder, which a number of us use in our studios. Helen was able to demonstrate how she uses it in conjunction with her laptop, sound card and usb stick for the student to take from the lesson. Others have their students bring their own sound card, and then take it home to use in their own computer, and/or were able to load into the teacher's computer and then email to the student. All agreed that the recorder is a great addition to their studios.

The discussion continued around an excellent afternoon tea and all agreed it had been time well spent. Our thanks to Helen and her husband Lyn for opening their home, and their warm hospitality.

A Pre-Exam Workshop will take place on June 1 at St Philip's Church, O'Connor. Also in planning is a Pre-Eisteddfod Workshop on 17th August, also at St Philip's.

We're also planning a Professional Development Day in mid-October, focusing on Dalcroze for Singers. Watch this space!

Angela Giblin, President, ACT Chapter.

Fellow members - Perth is a boom city and we cannot emphasise too strongly the need to BOOK ACCOMMODATION now!

National press has expounded Perth hotels being 'maxed out' most of the year - this is fact!! We don't want to lose delegates due to oversights in booking accommodation. Be Early Birds in every sense!

Suggested websites to visit may include: www.pcb.com.au, www.experienceperth.com; and www.perthcc.com

These and other suggestions are accessible from the National ANATS conference website. We look forward to 'Sing into Spring' being a fantastic success and meeting with old and new colleagues during September 18th - 21st 2008 in Perth, Western Australia.

Megan Sutton, Secretary, WA Chapter.

Continued from page one.

Our chapter has been involved in three teacher training events so far this year. In March we supported the AMEB seminar on the new Singing for Leisure syllabus which was very well attended and ANATS was introduced to many singing teachers who had not as yet heard of our association. The following seminar that was offered to teachers in April - Singing Tips for Singers and Teachers - was extremely well attended. Beverley Peart, our past president and a highly respected teacher in Adelaide, expertly took this session that stimulated and energized those present. Of particular interest was her teaching demonstration with students who had specific technical issues that they were working on. There were quite a few requests for more of the same.

As I write this, our members are also enjoying the masterclasses, lectures and performances being given by visiting international pianist and vocal coach – Malcolm Martineau. We had a masterclass for our members on May 27 in which three students and their accompanists participated. Malcolm's comments were brilliant and demonstrated his incredibly vast and deep experience in the Art Song genre. He accompanies many of the world's leading singers and has performed a vast repertoire of Song including the complete songs of Debussy, Poulenc, the Britten folk songs, and the Beethoven folksongs. He reminded us beautifully that the art of storytelling is an essential part of the art of song performance.

Stella Panozzo, President, SA Chapter.
**Victorian Chapter**

On 20 April the Victorian Chapter held a highly successful Victorian Certificate of Education & International Baccalaureate Masterclass with Master Teachers Susan Breen-Clarke for the Classical syllabus and Katrina Wells for the Contemporary syllabus, accompanied by Lewis Plumridge and Susan Crawshaw.

Thank you to Carole McKenzie and Susan Crawshaw for organising this well supported event.

Unfortunately, the events with Connaitre Miller had to be cancelled due to Connaitre suffering ill health and unable to travel. We trust she is improving and hope to have her out here next year.

On 27 July we will be holding a day long workshop entitled *Tools For Singing Teachers* at the Statewide Resource Centre, at 150 Palmerston St Carlton, which will include sessions on the use of technology in the studio. We look forward to meeting many of you at this event.

*Wendy Todd, President, Victorian Chapter*

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**NSW Chapter**

**Australian Song.**

The committee is in the stages of preparing for our third and last workshop of the year on 16th November. The A.G.M. will be part of the day. Studio teachers and HSC teachers and students can hear an overview of the development of song in the styles represented, and shown some features which make it distinctly Australian.

We have at least 4 specialists in different styles, who will work with singers, offering teaching points and ways of approaching the songs, as well as pointing out special features. There will be time for questions and a trade show.

**Vivid Voices.**

One of ANATS’ aims is to reach out to the community and give ideas to singers and teachers, for example music high school teachers who are training students in school music programmes and choirs.

Recently at Kings School, Parramatta, the audience received teaching and performance tips across the styles, repertoire ideas, some points on inspiring young singers in solo and choral situations, watched a master class and heard some of the myths in vocal pedagogy being replaced by fact, as well as being entertained by two wonderful young choirs.

Our committee is continuing to plan for future activities, and at our last meeting we were heartened by the number of feedback forms we received. The constructive criticism and suggestions of topic ideas gave us plenty to mull over.

For next year’s state chapter symposium we’re leaning towards the idea of revisiting the issue of young voices with a focus on Primary School age. We’ll do our best to make this a useful day for people out there at the coalface.

We’ve formed a sub-committee to start planning for the National Conference here in 2010. (yes I know we haven’t even had this year’s yet), and hope to have a date in place by the Perth National Conference. We’re also somewhat nervously congratulating ourselves over being given the green light to be the bid city for the 2013 ICVT. (What were we thinking, and yes we know we haven’t even had 2009 in Paris yet).

We plan on combining our AGM with a workshop of some description again this year since it was so well received last year, but more about that later in the year. With every best wish for the ensuing months,

*Geoffrey Ashenden, Vice President, Queensland Chapter.*

**Queensland Chapter**

I write this on yet another beautifully mild and sunny Brisbane morning as I reflect on the activities of the Qld chapter so far this year. (Sorry, one can’t help but boast about the weather. It does make one so annoyingly cheerful.)

Our annual state chapter symposium this year, “Passaggio 2 Perfection”, was held in mid April at the Brisbane Convention & Exhibition Centre and was, as you will have read, a resounding success. With nearly 70 registrants, including visitors from interstate and regional Qld, we feel gratified that we’re meeting the needs of members in such a positive way.

Recently at Kings School, Parramatta, the audience received teaching and performance tips across the styles, repertoire ideas, some points on inspiring young singers in solo and choral situations, watched a master class and heard some of the myths in vocal pedagogy being replaced by fact, as well as being entertained by two wonderful young choirs.

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*Jessica O’Bryan.*
By Norma Knight

WORLD FAMOUS ACCOMPANIST VISITS ADELAIDE.

Malcolm Martineau is one of the leading accompanists of his generation and currently tours and records with artists such as Barbara Bonney, Bryn Terfel, Dame Felicity Lott, Frederica von Stade, Thomas Hampson, and Angela Gheorghiu.

Adelaide ANATS members and their students were fortunate to have an evening recently with Malcolm who is currently the special guest of The Accompanists’ Guild of SA Inc’s 25th Anniversary celebrations. The inaugural Festival of Accompanists and Associate Artists will take place from Friday 30th May till Sunday 1st June. During the week leading to this much-anticipated event Malcolm has been Artist in residence at the Elder Conservatorium working with singers and instrumentalists.

Linda Larter (student of Norma Knight) sang Die Stille by Schumann. This is the 4th song in the Liederkreis Cycle coming after the dramatic Waldesgespräch. As such it is meant to be almost a piece of fairy floss! She was encouraged to find more lightness and almost breathless excitement in the opening phrases, and then to soar with the bird in her desire to be with her beloved before realizing that it was supposed to be a secret. The piano part played by Malcolm Day was likewise directed to be more leggiero and only to lean on the few phrases that were marked legato.

The second singer was Lisa Cannizzaro (Guila Tiver) who, accompanied by Julie Sargeant, performed O wüsst ich doch den Weg zurück by Brahms. This was an extremely polished performance but such was the genius of Malcolm Martineau that he was able to suggest ways of bringing out even more of the mood of the song, e.g. in 6/4 time the first half of the bar is going forward but the second half pulls back or feels confused. The diminished chords aid greatly in this effect. Repeated phrases are always different, e.g. in imagining a path through the woods, have more trees on the second excursion! For the singer, find which word is most important and gently stress that one. Just before the last phrase we need to see the disappointment in her eyes before the words ‘vergebens such’ ich nach dem Glück’ confirm it.

The final performer was Nola Branson (Dianne Spence) who sang William Walton’s Wapping Old Stairs with Malcolm Day. This is a more modern piece with difficult intervals and Nola was congratulated on her accuracy of pitch. Malcolm Martineau pointed out that Walton was experimenting with writing in cabaret style and that Nola could experiment with speech style singing and allow more tonal colour and different emotions to bring the song to life. Molly is by turns sweet, innocent, wheedling, annoyed and ultimately furious that “Susan from DETFORD!!!!” should be more prized than herself.

The evening closed with lively discussion. Malcolm Martineau has a vast knowledge of repertoire and an insatiable passion for song that was most encouraging for the next generation of singers. We were indeed fortunate to be able to have him work exclusively with ANATS members.

ANATS gratefully acknowledges the collaboration of both the The Accompanists Guild of SA Inc and the Elder Conservatorium in providing ANATS members the opportunity to work with inspiring accompanist Malcolm Martineau.

Thank you Lesley Purvis

Lesley Purvis (QLD Chapter member) was awarded a Certificate of Recognition for her services to singing teaching and particularly ANATS on April 13.

PHOTO HERE.

The National President, Dr Scott Harrison, acknowledged Lesley’s many years of contribution to ANATS in a number of official capacities and as a colleague and mentor to students and teachers of singing.

Lesley has been involved in ANATS since its inception 20 years ago and has taught in a variety of circumstances, including private studio teaching, secondary school teaching of singing at St Peter’s Lutheran College and tertiary teaching at the University of Queensland. Her students now sing all over the world in a variety of capacities.

Lesley has suffered ill health of late and our thoughts are with her at this time. Despite her illness, she displayed her trademark vibrancy as she assisted at the last symposium, both as a member of the planning committee and as general help on the day, a sure indication of Lesley’s unwavering commitment to the association.

We express our gratitude, Lesley for your unstinting generosity, tireless enthusiasm and devotion to the singing teaching profession.
The journal processing will be streamlined to make timelines more realistic for both the authors and the editorial team. Recent volumes have been difficult to produce because of submissions, reviews and publication not being able to meet published deadline dates. In fact 2007 did not happen at all largely because of these factors. While a ‘book’ style journal can only be produced once all the copy is processed and ready, an e-journal can publish one paper at a time and the volume for the year will be deemed to be complete at the end of each calendar year.

I believe that creating an e-journal will give ANATS unprecedented international exposure through the papers and articles in Australian Voice accessible on the World Wide Web. The advent of this internet system has dramatically increased the opportunities and efficiencies to be found in accessing journal-based knowledge for professional development and academic research.

Australian Voice will be included in more than 40,000 libraries worldwide, including over 700 Australian and New Zealand libraries. We are also likely to receive many more subscriptions and royalties for papers downloaded, which will contribute to the cost of its production.

More and more, we are all using the internet as our primary knowledge base. If I need to find information in a hurry, I just ‘google’ it. Researchers no longer sit for hours in libraries, but work at their computers and are able to find journal publications to support the topics of their interest. Up to this point in time, only those people who have hard copies of our journal have had access to the information each volume of Australian Voice contains. We are about to change that in an exciting and pragmatic manner. Australian Academic Press has the highest level of expertise and it has been through their urging and advice that I have proposed the change of format; and I have absolute confidence in their ability to support this change.

How will this change affect you? Australian Voice is still looking for your submissions. They will still be received by myself as Editor and proceed through the review and revision process, but we will be able to publish the titles of papers pending publication and hopefully the delays experienced in recent years will no longer exist. 2008 will test the system. Very soon, the first papers for this year will be mounted. However as the system for accessing them through our website is clarified, I will be notifying everyone both through Voice of ANATS and as a special Memo on the ANATS website.

I am looking forward to seeing many of you in Perth to celebrate ANATS 20th Anniversary and on this occasion, I hope I will be able to describe and, if necessary, clarify the new system for you all. In the meantime, I will be more than happy to receive research papers or articles for The Forum that you would like to email to me. My contact is a.nisbet@griffith.edu.au

I see the decision to make Australian Voice an e-journal as one upholding the professional excellence of our association. I do hope the National Council and I have your support in this.
By Peter Luff.

Peter Luff, Head of Brass and Senior Lecturer at Griffith University’s Conservatorium of Music, delivered a fascinating talk at the Queensland Symposium ‘Passaggio to Perfection’, on how his students are taught to practise, from beginner through to professional standard. Singers and teachers alike will find this edited extract from his lecture most enlightening and useful in the application of singing practice.

Practice …

Repeated performance or systematic exercise for the purpose of acquiring skill or proficiency:
To perform or do repeatedly in order to acquire skill or proficiency:
To exercise oneself by repeated performance in order to acquire skill: (Dictionary.com)

Many of you will have varying ideas and concepts as to what practice is, but in the main we could agree that all of these definitions resonate with our own concepts of practice. Why is it then that so many young (and old) musicians either don’t practise effectively, or don’t practise at all?

As teachers we must look at practice from a pedagogical perspective. The only way our students can develop good practice habits is by learning them from us.

Ultimately, you can’t make a student practise, but as teachers, it is our responsibility to ensure that our students know how best to practise efficiently and effectively. Getting them to the point of wanting to practise has nothing to do with the act of practice but rather the love of music and enjoyment of the performance itself.

So, before we work out how to get our students practising, we should unpack more specifically what “Perfect Practice” actually is. Practice itself can be defined under three headings. Why do we practise? how do we practise? and when do we practise?

Let’s first discuss why we practise …

- to learn how to play/use the instrument or voice
- to learn technique
- to develop a concept of sound
- to acquire greater proficiency on the instrument
- to build the instrument e.g. embouchure, voice, finger dexterity etc
- to learn repertoire

This is a simple saying with a very important message. It is not only repetition that reinforces motor learning, but the rate at which it is repeated. An impetuous approach will lead to slow progress; with guidance from the teacher it is important to give the student short term goals to aspire to, so as to avoid motivational problems. Younger students in particular are hard to keep motivated, but the importance of slow deliberate practice, particularly when developing technique cannot be overstated.

There is no doubt that the duration of practice should be determined by the age and standard of the student. Length of practice time is developed over time and should start in small focused practice sessions. Good muscle development requires rest as well as exertion; muscles grow during rest not during exercise. Remember “Train don’t Strain” (Ron Morris, 2008)

The first part of every student’s practice should be the warm up. Most young students don’t bother to warm up at all! But a prescribed warm up is very important for the physical/playing health of the individual; it should be a light gradual exercise which helps to get the body ready for the physical activity of playing or singing. It should not be strenuous or too long.

A brass player will begin by warming up the embouchure by vibrating the lips at a comfortable rate either by themselves with a buzzing motion, or with the mouthpiece either attached to the instrument or not. We refer to the horn or trumpet as the instrument, but in fact (much like the singer) the instrument is part of the body itself. In our case, it is the embouchure. It is important that every student learns to take care of their “instrument” in much the same way an athlete would take care of their body.
A practice diary is useful in maintaining structure and direction for the student by providing a visual reference for short term goals and long term targets. This is an example of a very simple practice diary that would be appropriate for a beginner student. There is room for the student to identify their practice duration and for the parent to confirm the practice with a signature. It is not so much about policing the practice; rather, it is a guide for the student to help them develop sound practice methodologies.

How do we help our students to improve their practice and enjoy practising?

A child who enjoys playing soccer has no trouble at finding time to practise kicking the ball around, or watching it played on television. Students of any age, who enjoy playing or singing, will practise, so long as they feel that they have a reason to do so, or have a goal to achieve.

Not every student is going to play Carnegie hall; in fact, many students have no performance ambitions what so ever!

As teachers we will find ourselves teaching students who are learning for a variety of different reasons. If I look at my own teaching practice, I have students ranging from 13 – 43 years of age; some who want to play in an orchestra, others who want teach general brass for a living, and some who do it for “Fun”. Their practice methodologies must therefore reflect their differing needs and expectations.

A good practice methodology will remain flexible enough to cater for the changing performance needs of the individual

It is not only the standard of the student that needs to be taken into consideration, but also their motivation for study.

Learning to play an instrument or to sing does not require a professionally focused outcome. The simple act of engaging in the learning of music is valuable in its own right. The difficulty for us as teachers is to keep our students motivated enough in the learning process to keep them practising at an appropriate level so they may achieve their goals.

The best way to identify a student’s practice methodology is to work backwards from the goal.

Let’s look at four different students and their different motivations for study.

Student 1 – Motivation – Professional Orchestral Player

Student 2 – Motivation – Brass Teacher

Student 3 – Motivation – Plays in the local amateur band

Student 4 – Motivation – Just started, not sure about goals.

Identifying the Motivation/Goal.

Student 1 - Professional player: Maintaining a professional level of performance with a view of auditioning for other positions.

Student 2 - Professional Brass teacher: Gaining enough proficiency on the instrument to teach it at primary and secondary school level.

Student 3 - Amateur player: Maintaining the skills to perform in the local band

Student 4 - Beginner To get better and find out if they want to continue.

Identifying the Skills required.

Student 1—High level technical and musical skills enabling the individual to perform and audition at a professional level.

Student 2—Pedagogically sound production elements. The ability to understand tonal concepts and technical requirements to instruct basic to intermediate students.

Student 3—A good basic sound quality with reasonable technical control and reading ability.

Student 4—Basic production and sound development.
much as they would like. So long as practice, irrespective of its duration, is well structured and relevant to the performance requirements of the individual, it will remain a vital aspect of their musical development.

When addressing the topic of perfect practice, one soon realises there is no such thing. I think there is only effective practice.

Effective practice for me could be refining my articulation or developing my dynamic range, where for another it might be having fun with their friends practising a barber shop quartet. No matter how we define it, we know that through practice comes discovery and enlightenment about our discipline, and as such should be encouraged and promoted as an integral part of our musical lives.

Peter Luff is Head of Brass and Senior Lecturer at Griffith University. He has recently begun a DMA examining brass pedagogy. As well as his work with the university, he is also Associate Principal French Horn with the Queensland Orchestra and a member of Southern Cross Soloists.

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I gratefully acknowledge the assistance given by so many willing ANATS members to provide material for the July edition of Voice of Anats.

Jessica O’Bryan, Editor: Voice of Anats.
By Cathy Aggett

Held at The Kings School, Parramatta, the recent Vivid Voices weekend featuring presenters Sonny Chua (VIC), Dr Jean Callaghan (NSW) and Dr Diane Hughes (NSW) turned out to be a fantastic event for the singers and teachers who attended. Many inspiring young singers performed, including boys and girls from the Knox Kappella Choir, directed by Erzsi Marosszeky; boys from The Kings School Choir, directed by Barry Walmsley; six young ladies in the master class sessions; and two young singers in the singing across styles session, taken respectively by Kathleen Connell and Dr Diane Hughes.

The two choir sessions were very exciting. Knox Kappella choir performed several pieces on Saturday, answering questions afterwards about why they sing and why they became members of the choir. The girls were interested in the boys and boys in the girls - nothing has changed in the world! - but some are now singing styles of music they've never heard of before and have bought CDs of choral music for the first time.

Sunday morning saw an exciting session with The Kings School Choir doing Sonny's arrangement of “I feel the earth move”. It was wonderful to watch the boys come alive as Sonny worked with them to add movements to their singing.

Myths and ‘facts’ about voice science were busted in a session by none other than our own resident voice expert Dr Jean Callaghan. A panel consisting of Jean, Diane, Kathleen Connell, Cathy Aggett and John Ioakim from “Music on the Move” made repertoire suggestions based on what they use in their studios/shop.

The three main presenters worked as a team to help the singers on a variety of skills, such as breathing (Jean), pitch (Diane) and presentation (Sonny) in the master classes. Feedback from participants about the weekend focused on how helpful it was for both singers and teachers to experience a team approach.

Singing across styles was discussed in a session by Kathleen Connell, who worked with Cuong Bui on “Raindrops keep falling on my head” and Dr Diane Hughes’ working with Rebecca Quinn, who performed “Angel” (Sarah McLachlan) and “Lullaby of Birdland”.

Penny Pettigrew presented a helpful performance tips session for HSC students, giving points on song choice and accompaniment, putting it all together in a performance as only Penny can!
Vale Lois Isabel Bogg

Lois Isabel Bogg, d 2 March, 2008.

Lois, a resident of Canberra since 1958, initially trained and worked as a social worker. She quickly became involved in the musical life of Canberra, having begun singing lessons in Sydney in her earlier years. She had beautifully-led contralto voice of quality and warmth. As a soloist she sang in oratorio, opera, and, consistent with her strong interest in new music, a number of premieres of contemporary Australian music.

By the mid 1970s Lois had begun teaching, and after an operation for a brain tumour in 1978 which curtailed her singing career, teaching gradually took over.

In early 1988, Lois became one of the foundation members of the newly formed ANATS. Lois was a great advocate for ANATS as a resource for teachers and a vehicle for the promotion of learning and research within the singing teaching profession. She enthusiastically recruited various Canberra singers and singing teachers to the cause! In 1993 she, along with a number of local teachers, organised and presented the then annual national conference.

The ACT Chapter of ANATS was set up in 1994. Lois was the initiator of all the activity which resulted in the formation of the ACT chapter, and at the same time became Deputy President of the National Council, a position she held for two years, also serving as the first ACT representative on the Council.

Lois’s health became increasingly poor in the latter years of her life, but she never allowed it stop her from doing the things she enjoyed and believed in. Her determination was apparent in her completion of a Master of Applied Science degree in 2003, for her research into the counter tenor voice. She was delighted to present to her colleagues some of the fruits of that research at the 2004 Conference in Sydney. Indeed she always felt strongly that ANATS should be an organisation through which knowledge is shared.

When the ACT Chapter hosted the 2006 national conference for ANATS, ill health was already taking its toll, but Lois was still able to take part in much of the organisation of the conference. Given her interest in research she took great pleasure in overseeing the papers and posters presentations! The conference was a happy time for Lois, especially when she received an ANATS Certificate of Recognition, which she proudly displayed in her teaching room.

Lois was very generous with her time. She offered many opportunities to students, in addition to regular lessons: sight-reading lessons, workshops for technique and performance, delving through her books for information on examination pieces, and access to her huge repertoire of music. The keener the student, the more Lois rose to the challenge of creating a well-rounded musician.

Lois was a dedicated teacher, a generous colleague and a good friend. She leaves her husband Keith, son Christopher, daughter Alison, and two grandchildren.

Submitted by Angela Giblin, President, ACT.

Welcome Taryn!

In recent news, Dan Robinson, our National Council Secretary and Queensland Chapter President, welcomed with wife Jodie their third child Taryn. Born six weeks premature on the 24th April, she weighed a tiny 2 kilograms (4.5 pounds). Both mother and daughter are doing well. Congratulations Dan and Jodie!
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<tr>
<th>AUTHOR</th>
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<td>$42.00 + $6.50 p&amp;p</td>
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<td>Janice Chapman</td>
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<td>Kenneth R. Phillips</td>
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<td>Pat Wilson</td>
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<tr>
<td>Dorothy Hill-Mewes</td>
<td>Original songs for young voices:</td>
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<td></td>
<td><strong>Dreaming</strong>: Three vocalizes and six songs in different styles for young voices (suitable for ages approx. 8-14 years)</td>
<td>$20.00 + $4.00 p&amp;p</td>
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<td></td>
<td><strong>The Mermaid Song &amp; Moon Spirit</strong>: Two songs for young singers (suitable age approx. 16 years)</td>
<td>$15.00 + $4.00 p&amp;p</td>
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Packaging and postage (p&p) costs reflect the size of the book. Reduced rates apply for purchases of more than one book. These can be worked out when you order your purchases. Due to unforeseen circumstances, Margaret Sim and Judith Bauer will look after ANATS book sales until further notice. Please send all correspondence regarding book sales to C/- ANATS ACT PO Box 5719 LYONS 2606. Margaret Sim: Phone 02 62901425. Email mjsim@bigpond.net.au. Judith Bauer Phone 02 62816908 Email bauerj@grapevine.net.au.

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

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

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

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

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

ANATS communicates with members through its regularly updated website, its tri annual newsletter The Voice of ANATS, its annual journal Australian Voice, and other chapter-based newsletters.

ANATS maintains national and international affiliations with equivalent and associated associations.

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

ANATS: Behind every great singer there’s a great teacher!

For enquiries about any ANATS event, teacher or for those who have a general enquiry, access our website at www.anats.org.au and follow the links. For those without internet access, contact:

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www.anats.org.au

CALENDAR OF EVENTS, 2008.

Please note these events are subject to change. Please contact the chapter in your state for more information.

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<td>The Essential Workshop for all voice users. 5 day Estill workshop.</td>
<td>Victoria</td>
<td>July 7—11</td>
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<td><a href="http://www.thevoicegym.com.au">www.thevoicegym.com.au</a></td>
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<td>Tools for Singing Teachers: All day workshop, 150 Palmerston St, Carlton.</td>
<td>Victoria</td>
<td>July 27</td>
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<tr>
<td>Contemporary Professional Development Day, 1.30—4.30pm , Venue TBC</td>
<td>South Australia</td>
<td>August 17</td>
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<tr>
<td>“Sing into Spring!” ANATS National Conference &amp; 20th Anniversary!</td>
<td>South Australia</td>
<td>September 18—21, Perth, Western Australia.</td>
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<td>SA Chapter Council Meeting</td>
<td>South Australia</td>
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<tr>
<td>Opera Masterclass and Victorian AGM</td>
<td>Victoria</td>
<td>October 26</td>
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<td>SA Classical/ Music Theatre Development Day 1– 4pm, followed by AGM</td>
<td>South Australia</td>
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<td>Workshop on Australian Music across the styles and NSW AGM</td>
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