The International Symposium on Singing and Song

2  Welcome Messages
3  Acknowledgements
6  Invited Keynote Presenters – Abstracts & Biographies
8  Symposium Presenter Abstracts
32 Symposium Presenter Biographies
45 Cameo Performers
47 Campus & City Information
52 Notes
56 Ode to Newfoundland
57 Symposium Schedule
Welcome to the inaugural International Symposium on Singing and Song! This event is hosted by our newly formed organization, The Singing Network. We envision The Singing Network as a catalyst for creating and building a Memorial University-provincial-national-international network of individuals and organizations interested in singing and song: scholars, performing artists, educators, students, health care professionals, as well as professional and community-based musicians organizations and associations.

With support from the Memorial University’s Bruneau Centre for Excellence in Choral Music, The Network has begun creating and producing a series of voice-singing-choral events ranging from workshops, seminars, performances, dialogues, the formation of new ensembles (e.g., intergenerational choir) and this biennial International Symposium on Singing and Song. Each of the organization’s projects involves collaboration and partnerships with local, national and international colleagues. Our goal is to mobilize knowledge, expertise and resources in support of singing in musical, cultural, social, health-based and educational contexts.

We are delighted with the response to our Call for Presentations for the Symposium which generated over 100 proposals from 16 countries. Today we welcome approximately 80 presenters representing 11 countries. We welcome also five amazing keynote presenters: Ēriks Ešenvalds (Latvia), Karmina Šilec (Slovenia), Karen Brunssen (USA), Julia Davids (USA/Canada), and Patrick Freer (USA). A diversity of presentation formats includes research papers, lecture-recitals, lecture demonstrations, panel presentations, roundtable discussions, poster session and cameo performances. We are delighted also to welcome graduate students who are participating in The Singing Institute, a collaboration between The Singing Network and Memorial University's School of Music and Faculty of Education. Something for everyone!

The International Symposium on Singing and Song Symposium has been brought to life by amazing people. We will take this opportunity to acknowledge and thank especially our faculty colleagues on the Steering Committee of The Singing Network, Drs. Caroline Schiller, Jane Leibel, Jane Gosine, Chris Tonelli, Kati Szego and Jakub Martinec; both our provincial and international circle of advisors; Dr. Kirk Anderson and Bernadette Power (Faculty of Education), Drs. Ellen Waterman and Maureen Volk (School of Music); our administrative assistant and MUN student, Sheila Aucoin and the student assistants and volunteers who have been working with us over the past year. We feel truly fortunate and honored to be working with such talented and committed individuals.

We hope you enjoy your stay in Newfoundland and Labrador. The Symposium promises to be exciting and rich in its diversity and interdisciplinarity. We look forward to seeing you and ‘networking’ through the various planned events where we will have lots of opportunities to share music, ideas, experiences, friendships, theatre, food and fun!

As we experience the multiplicity of perspectives and singing practices and traditions over the next few days together, the power of singing will surely reveal itself in ways that are relevant and meaningful to each of us.

Dr. Andrea Rose and Prof. Ki Adams, Co-Directors
The International Symposium on Singing and Song
The International Symposium on Singing and Song is one of the five inaugural projects created by The Singing Network, founded in October 2014 by Ki Adams and Andrea Rose. From its beginning, the development and growth of The Singing Network has been influenced by a number of individuals interested in and committed to understanding more about the power of singing and song and creating opportunities for sharing and networking locally and internationally. From early conversations with our professional colleagues around the world and at Memorial University, followed by a full-day brainstorming session with local participants, many people have invested time and energy into growing The Singing Network. We would like to thank our Administrative Assistant, Sheila Aucoin, who has worked with The Singing Network from the beginning grant-writing stages through to the delivery of the Symposium. We are fortunate to have the support of the following advisors and committees:

The Singing Network Steering Committee
Dr. Jane Gosine (School of Music), musicologist
Dr. Jane Leibel (School of Music), singer, voice pedagogue
Dr. Jakub Martinec (School of Music), choral conductor
Dr. Caroline Schiller (School of Music), singer, voice pedagogue, director
Dr. Kati Szego (School of Music), ethnomusicologist
Dr. Chris Tonelli (School of Music), ethnomusicologist, vocal improviser
Dr. Andrea Rose (Faculty of Education), music educator, conductor, violinist (Co-Founder and Director)
Prof. Ki Adams (Faculty of Education, cross-appointed to School of Music), music educator, choral conductor, organist (Co-Founder and Director)

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Dr. Glenn Colton, Musicologist, Lakehead University (Ontario, Canada)
Prof. Ki Adams, Choral Conductor/Organist, Memorial University (Newfoundland & Labrador, Canada)
Dr. Andrea Rose, Music Education Professor/Festival 500, Memorial University (Newfoundland & Labrador, Canada), ex-officio

We would like to thank Memorial University of Newfoundland (MUN) for supporting The Singing Network and Symposium. We acknowledge particularly the ongoing support of Dean Kirk Anderson (Faculty of Education) and administrative staff, including Bernadette Power, Cathy Madol, and Helen Manning. Likewise, we thank Dean Ellen Waterman (School of Music) and staff, including Lisa McDonald, Richard Blenkinsopp, and Mary Beth Waldram. We also gratefully acknowledge the financial support of the Office of Engagement at Memorial University of Newfoundland.

The Singing Network would not have been made possible without the support of the Bruneau Centre for Excellence in Choral Music. We thank the Board of Directors for its confidence in the vision and mandate of The Singing Network. We look forward to continuing the collaboration in reaching our common goals and aspirations.

www.singingnetwork.ca
Facebook.com/SingingNetwork

PROCEEDINGS

The proceedings of the International Symposium on Singing and Song will be published in an online journal format and made available through Memorial University of Newfoundland.
ÉRIKS EŠENVALDS: Nordic Light: A multimedia symphony about the Northern Lights with legends from Northern nations
Opening Plenary • Thursday, October 1 • 2:00pm
School of Music, D.F. Cook Recital Hall

Since ancient times, the Northern Lights have been the subject of many tales and legends. Some people say that they are gusts of snow stirred up by a fox’s tail. Others call them the gates to heaven for the deceased, or a tireless battle between warriors, or even a ball game in the sky in which the ball is the skull of a walrus. Several years ago, this unique legacy of the Nordic nations inspired Ėriks Ešenvalds to journey across Scandinavia, Iceland, Greenland, and Alaska together with director Renārs Vīmba and cameraman Dainis Juraga in order to document these ancient stories and the voices of nature. The expeditions have resulted in new symphony, Nordic Light. The musical message conveyed by the orchestra and the choir is supplemented with video projections featuring the legends as told or sung by various nations and shots of the Northern Lights by the Norwegian photographer Kjetil Skogli who calls himself an ‘Aurora chaser’. (Media release, April 24, 2015, describing the world premiere of Ėriks Ešenvalds’ multimedia symphony Nordic Light. Hosted by the Latvian National Opera in Riga, the work was premiered by Liepāja Symphony Orchestra and the State Choir Latvia under the direction of Māris Sirmais.)

ĖRIKS EŠENVALDS (Latvia) has emerged as one of the most sought-after composers of his generation. Recent commissions include works for the Boston and City of Birmingham Symphony Orchestras, the Utah Symphony, and a new opera at the Latvian National Opera. The multimedia symphony, Nordic Light, was co-commissioned by orchestras and choirs in Latvia, Canada, the USA, Germany and the UK, for premier in Latvia in April 2015. Particularly well-known for his choral works he has written for choirs from the UK to Japan, South Africa to the USA, and Australia to Canada. His music is regularly recorded, with the newest recording coming from the Choir of Trinity College Cambridge, following a fruitful time as Fellow Commoner at Trinity College, Cambridge University from 2011-2013. Ėriks is a popular public speaker, which he often combines with leading workshops on his music. Ėriks’s scores are published by Musica Baltica in partnership with Edition Peters.

PATRICK K. FREER: Reclaiming group vocal instruction
Plenary II • Friday, October 2 • 12:45pm
School of Music, Suncor Energy Hall

Vocal music’s influence in music education and society is well documented. General music education began as a singing-based endeavor intended to improve singing in society. It later shifted toward an enterprise predicated on choral performance, particularly at secondary levels. The turn toward choral performance is problematic because it has pushed a large majority of students away from musical activity in school. At the same time, however, high standards of choral performance quality must continue. The question is not “who sings in our choirs” but “who does not sing at all”. A goal of this presentation is to begin a discussion about an approach to group vocal instruction wherein singing reclaims its rightful place in music education.

PATRICK K. FREER (USA) is Professor of Music at Georgia State University. He is a former Interim Director of the School of Music. He holds Affiliate Faculty status with the Institute of Women’s, Gender, and Sexuality Studies. His degrees are from Westminster Choir College and Teachers College, Columbia University. He has guest conducted or presented in 36 states and 16 countries. Patrick is academic editor and chair of the editorial board for Music Educators Journal, the oldest and most widely circulated music education journal in the world. His recent books are Getting Started with Middle School Chorus (2nd Edition) and TIPS: The First Weeks of Middle School Chorus. He is the author of the critically acclaimed DVD series Success for Adolescent Singers and his articles are published in most of the field’s leading national and international journals.

KAREN BRUNSSEN: Advancing and broadening a 21st-century culture of informed vocal pedagogy
Plenary III • Saturday, October 3 • 8:30am
School of Music, D.F. Cook Recital Hall

The 21st century offers instant and easy access to information about vocal pedagogy practices and research. It is a reasonable requisite that those who work with singers use concepts and phraseology that are more fact-based. Courses, conferences, journals, websites, books, and curriculum in colleges and universities should trend to reach a broader audience that includes singers,
educators, collaborative pianists, composers, and conductors. Generally lacking in our study of the voice is a “lifetime” understanding of how the voice changes over the course of a lifetime. Discussion about differences in vocal function among the different genres of singing, such as classical, musical theater, jazz, gospel, pop, rock, early music, choral tone, and newer uses of the voice in compositions, has begun and needs to continue. “Vocal Pedagogy: Enhanced and Informed” can be a firm foundation for creative efforts as we advance and broaden a 21st century culture of informed vocal pedagogy.

KAREN BRUNSEN (USA), mezzo soprano, Co-Chair of Music Performance, Associate Professor, Bienen School of Music, Northwestern University, and recipient of the Northwestern Alumni Association “Excellence in Teaching Award.” Her singing career has spanned over 30 years with recent performances of Bach Cantatas 94 and 45 at the Thomaskirche in Leipzig, Mahler’s 3rd Symphony, and Lee Hoiby’s Bon Appetit. She has presented at the 2015 ACDA National Conference on “The Evolving Voice: The Senior Years”, in 2014 and 2012 NATS Conference on “A Lifetime of Singing” and “The Aging Voice”, was a featured presenter for NATS National Workshops on “The Evolving Voice: Profound at Every Age”, based on her article in the Choral Journal. She has done unique residencies at Cambridge University teaching lessons and choral master classes, and taught at the International Institute of Vocal Arts in Italy, the Zürcher Sing-Akademie in Switzerland, and the Castleton Festival. She is a member of the distinguished American Academy of Teachers of Singing, was presented the Weston Noble Award from Luther College, and is currently the Governor of NATS Central Region, and Program Chair for the 54th National NATS Conference.

KARMINA ŠILEC: Choregie: New music theatre
Plenary IV • Saturday, October 3 • 2:30pm
School of Music, D.F. Cook Recital Hall

For many years Karmina Šilec has had an intense focus on performing new music in the context of stage productions. She has developed both the artistic concept and the technique of preparing ensembles to perform in music theatre. The Choregie technique is a combination of choir didactics, teambuilding, body and mind laboratory, and, voice exploratorium. It involves creative communication with motion, extended vocal techniques, imaginations, sculpting, and rituals. As a whole, the Choregie technique leads to higher performance abilities for each individual in a group as well as the ensemble itself.

KARMINA ŠILEC (Slovenia) has brought freshness and originality to the world of vocal music and theatre, opening new spaces of expression, persuasiveness, intensity of experience, and communication. Her projects are provocative, daring; her ideas break taboos, both those of the society and music. With her Choregie concept and its innovative interventions, she has opened wider artistic spaces and set trends worldwide. She is an artistic director of Carmina Slovenica and Choregie – New Music Theatre, conductor, stage director, set designer and choreographer. She works with the most prominent festivals and artists worldwide and is considered as an interesting creative phenomenon. Karmina has received more than 20 highest international awards, among them prestigious ITI – Music Theatre Now award in category Music beyond Opera and Robert Edler award for her contribution to the world choir movement.

JULIA DAVIDS: Building bridges – Crossing borders
Plenary V • Sunday, October 4 • 11:45am
School of Music, Suncor Energy Hall

Singing can take us to unexpected places in unexpected ways, if we let it. Canadian singer, conductor, author, and educator Julia Davids has forged a career by trying to ‘have it all’ - but it hasn’t been a simple journey. Director of the Canadian Chamber Choir, yet predominantly living and working in Chicago, Illinois, Julia will share her thoughts on the challenges of post-secondary instruction, the joys of connecting singers and conductors, learning from each other, being responsible musical citizens, and making a difference in our communities. How do we see further into the horizon of what it means to sing? How can we nurture and support aspiring singers, conductors, and educators as they try to discern their paths? Successful artists and teachers of the next generations will need to build connections and cross over borders more than ever if the art of singing is to continue to be relevant.

JULIA DAVIDS (Canada/USA), DM, enjoys a thriving career as a singer, conductor, and music educator. She is Associate Professor and Stephen J. Hendrickson Director of Choral Activities at North Park University, Chicago where she directs the multiple choirs and teaches music education and conducting. She is co-author with Stephen LaTour of the acclaimed book, Vocal Technique – A Guide
for Conductors, Teachers, and Singers, published by Waveland Press, and winner of the 2014 Choral Canada award for Best Choral Publication. Julia is the Artistic Director of the Canadian Chamber Choir, Music Director for the North Shore Choral Society, and Director of Music Ministries at Trinity United Methodist Church. From London, Ontario, Julia has degrees in music education, voice performance, and conducting from the University of Western Ontario, the University of Michigan, and Northwestern University.
The ‘Senior Church Choir’: Community, old age, illness, and identity

SOPHIA WERDEN ABRAMS, Memorial University of Newfoundland, Canada

Congregational singing has been and continues to be a pillar of church communities large and small across Canada, and particularly throughout Newfoundland. Currently, however, the Senior Church Choir is continuing to age in years while simultaneously dwindling in numbers. Comparatively, across North America and the United Kingdom, there is an increase in the use of therapeutic choirs in the treatment of Alzheimer’s, dementia, Parkinson’s, and a variety of other mental and physical illnesses.

Through the use of questionnaires distributed to Senior Church Choirs in the St. John’s metropolitan area, participants were asked to discuss their age, religion, illness, identity, community, and choral singing and its impact on their lives. The findings are consistent with those observed throughout the western world in regards to the health benefits of group singing and therapeutic choirs. It is apparent that the therapeutic choir and the Senior Church Choir share many parallels and can be analyzed as two distinct paths towards shared goals. The demographic of the participants in each choir is becoming increasingly similar, and with this, the two groups often suffer from similar illnesses.

The Senior Choir can be a preferable choice for individuals who are in the beginning stages of illness, or who are not prepared to identify with their illness to a degree that would prompt them to join a therapeutic choir for fear of losing anonymity and control of identity. Taking part in a musical act is an essential element of our humanness, and through the use of resources available to participate in group singing, well-being and fulfillment can be achieve. The Senior Choir, which is already an established structure within the community, can act as a preventative form of treatment for those entering the third and fourth age to combat early signs of mental and physical illness. (Paper Presentation)

Questioning the benevolent monarch: The political economy of a university-community choir

ADAM ADLER & NATALYA BROWN, Nipissing University, Canada

This study is an examination of the Benevolent Consultative Monarchy (BCM) organizational structure of a Northern Ontario university-community choir. The concept of the Benevolent Monarchy emerges from the philosophy of Enlightened Absolutism in which a collective is lead by a designated individual under tacet social contract with the participants with a view to the collective’s well being. In this context, “monarch” differs from the more traditionally understood “dictatorship” in that the leadership position was not assumed by displacement of an existing leader or organizational structure, but emerged along with a volunteer advisory group as the choir evolved. Community ensemble leadership has been discussed primarily from the perspective of roles, responsibilities and interactions of/between the stakeholders. The most common leadership structure for non-profit community ensembles is a bi- or tri-partite structure consisting of a volunteer board, an artistic director, and in some organizations an executive director (Palmer, 2008). The complex role of the artistic director in a community ensemble (Wilson, 2005) can include artistic, administrative, and operational responsibilities (Fucci-Amato et al., 2011). Kramer (2011, p. 57) discusses the concept of the “Benevolent Dictator” in the context of ensembles with a volunteer board and an artistic director. However, very little has been written regarding the nature of responsibility, accountability, democracy, decision-making and artistic freedom in conductor-lead ensembles. Semi-structured interviews were conducted with the subject choir’s advisory committee members, and with the conductors and board members of two other community choirs with more common, board-lead organizational structures. The principal investigator (as artistic director of the subject choir) also engaged in narrative inquiry to explore his experience as the ‘Benevolent Monarch’ in this context. The implications of both organizational structures for the choirs’ participant stakeholders are discussed. (Paper Presentation)

Marketing to reach an international audience

LAURA ADLERS, International Arts Management Consultant, Canada

This session will examine one of the key challenges facing the cultural sector today - marketing a cultural product, with a special focus on individual artists, conductors and choirs. The internet and social media have changed the face of marketing and promotion in recent years. Professional artists and choirs must find innovative ways of marketing themselves, building their audience and community and presenting themselves professionally to the rest of the world. We will discuss the key elements for creating a professional website and using social media and networking platforms to your best advantage in order to reach a broader international community.
Development of an evaluation tool identifying subtle changes in tone production of trained singers

REBECCA ATKINS, University of Tennessee at Chattanooga, United States

Singers and vocal pedagogues have worked for many years to develop a consensus language to describe the classical singing voice (Van den Berg & Vennard, 1959). Several researchers have attempted to create rating scales that consolidate and define terminology (Cao et al., 2008; Ekholm et al., 1998; Oates et al., 2006; Wapnick & Ekholm, 1997), some of which have been associated with acoustic data (Cao et al., 2008; Ekholm et al., 1998). Few studies have been conducted to connect the instructional strategies of singing with systematic evaluations of vocal quality. For studies of this nature, an evaluation tool needs to be developed that identifies how and to what extent tone quality is affected by focus of attention while singing.

I asked 11 trained singers (5 male) to perform a solo piece and a 3-note vocalise in a baseline condition (no instructions) and as they focused their cognitive attention on (i.e., thought about) each of the following targets: 1) position of the soft palate, 2) maintaining consistent vibrato, 3) directing their sound to either a microphone 18 inches in front of the singer, 4) a music stand 9 feet from the singer, 5) a point on a wall 18 feet from the singer.

I then asked 3 expert listeners to freely describe the tone quality of each of these performances (132 WAV files). I compiled and analyzed the descriptions, and then modified Oates et al.’s (2006) rating scale in ways that more effectively matched experts’ language in describing tone quality. Expert listeners then re-evaluated the 132 WAV files using this rating scale. Singers’ tone was rated higher and described most positively by expert listeners when singers focused their attention on distal targets (Stand and Point). This rating scale could be an effective tool for future research of instructional strategies and other performance evaluations.

(Paper Presentation)

Pedagogy of presence: Finding the ‘space of appearance’ in song

CATHY BENEDICT, Western University, Canada

Singing and song are integral to any primary music program. There are multitudinous ways to introduce and even ‘teach’ songs in classrooms, and indeed, concentrated time in pre-service programs is spent on this skill alone. Secondary to how to teach a song is how to ‘use’ the song: moving from whole to part, predictably echoing each phrase, pulling and isolating the descending minor third, or rhythmic pattern, so that music ‘literacy’ is furthered. What was once quite possibly a simple, yet elegant and even sophisticated artistic, aesthetic and scared engagement is now put to use for predetermined ends. Certainly, children might very well leave primary programs matching pitches, and reading and writing music at varying levels. Yet, like cattle to slaughter, that which we hold most dear, children and song, are deprived of the new beginnings a pedagogy of presence could bring.

The goal of this presentation is not to dismiss the processes of teaching functional literacy. It is to address that which Hannah Arendt describes as appearance, or the space that is created as both teacher and students experience the potentiality of each other differently. A pedagogy of presence recognizes the sanctity involved with knowledge construction; it calls for an obligation to be present and to honor and respond to the being of others. In the case of singing, and introduction of song, the words we use or don’t use to begin a song, the silence we leave after a song, the stillness of presentation, listening and recognition, constitute, and thus initiate, the possibility of awe and wonder, qualities we wish to hold on to for as long as we can.

Join me for singing, joy, wondering and wandering as song and philosophy come together in our session. (Paper Presentation)

Investigating the relationship between musical abilities and language skills in four-year-old children

ARYN BENOIT, St. Francis Xavier University, Canada

Involvement in music has been linked to heightened vocabulary and phonological awareness in young children. Supra-segmental phonological awareness has an inherent connection to music, as music promotes the use of intonation, tone, stress, and rhythm. Examining phonological awareness can assist in understanding the relationship between music and overall language skills, as well as reading development in young children. In this study we are investigating the relationship between musical abilities and children’s phonological awareness, vocabulary skills, and language skills.

We recruited 18 four-year-old children for this study. Each child will complete standardized measures of vocabulary, segmental phonological awareness, as well as general cognitive skills which will act as a control variable. Established measures will also be used to assess reading ability, supra-segmental phonological awareness, prosodic sensitivity, and rhythmic sensitivity, which are aspects of musical skills.
Results: Data collection for this study is ongoing. We will be examining whether there is a positive relationship between musical abilities scores (e.g., rhythmic sensitivity) and phonological awareness and vocabulary scores. Data will also be discussed with respect to factors that might impact the relation of the measures, such as signing exposure or speech-related interventions. These research results could be used to inform family members and healthcare providers (e.g., speech-language pathologists) of the importance of music in child development, for both typically developing children and those with speech impairments. (Poster Presentation)

Singing my way back to you: A restorative intergenerational choral curriculum for singing elders with Alzheimer’s Disease and adolescents

CAROL BEYNON, Western University, & JENNIFER HUTCHISON, University of Saskatchewan, Canada

Medical and modern enhancements to quality of life have expanded life expectancy such that by 2025, the fastest growing population will be senior citizens. The World Health Organization notes that in 2010 there were 35.6 million people living with some form of dementia, and that with 8 million new cases diagnosed each year, by 2050, there will be in excess of 115 million cases diagnosed globally. There is a growing body of evidence that musical interventions have the temporary capacity to evoke emotions, influence mood, reduce emotional and behavioural disturbances, relieve pain, and improve quality of life. As a result there have been a number of studies showing the positive effects of using music as a non-pharmacological treatment in various forms of dementia. While there is a body of literature about the role of music listening, sing-alongs, and other activities as therapy for dementia patients, there is little in the literature about the role of singing as a learning resource. In this paper we report on a study of an existing intergenerational choir that brings together persons with Alzheimer’s Disease, their caregivers, and high school students; we articulate the role that this intergenerational choir plays in providing i) non-pharmacological intervention and learning opportunities for persons with AD; ii) music/health education for adolescent students, iii) relief, respite, and learning opportunities for care givers; and, iv) professional and personal development for music educators. Grounded in themes of learning: i) about self, about singing; ii) personhood & identity; iii) defining and rekindling relationships; iv) health & well-being; and v) affective and aesthetic engagement & agency in response to singing, we map the learning/health outcomes and discuss the potential of programs to reunite caregivers with their loved ones; provide community-based leadership education for students; and, new learning opportunities and non-pharmacological treatment for persons with Alzheimer’s Disease. (Paper Presentation)

Responses to Irishness: Contemporary choral composers and Irish musical identity

ROÍSÍN BLUNNIE, Dublin City University, & ORLA FLANAGAN, Trinity College, Ireland

The music of Ireland is innately intertwined with the country’s political and cultural history, and its development is bound up with questions of identity and Irishness (Blunnie, 2015). Contemporary choral repertoire offers a portal through which the interaction of living Irish composers with the complex nature of Ireland’s rich and multi-faceted musical heritage can be examined and experienced. From idiomatic folk-song settings to Anglican-inspired cathedral music to experimental tonal reactions, choral music in and of Ireland is a vibrant topic that, one way or another, is always embedded in and reflective of the country’s social milieu.

This session represents a collaboration by two of Ireland’s leading choral conductors and music educators, whose respective chamber choirs are active at the cutting edge of Irish choral performance. Using their combined choral and pedagogical experiences, the presenters will unpack the compositional layers of selected repertoire by some of Ireland’s most exciting and innovative choral composers. Demonstrating a range of pedagogical and preparatory approaches that help make this repertoire accessible to choirs of diverse abilities, this workshop puts forward a range of ideas for overcoming a variety of musical challenges while also facilitating the ongoing development of vocal technique and choral tone and prioritising the expressive essence of each piece. The session uses a combination of delegate participation and short audio/visual excerpts to allow participants to explore some of the finest compositional work emerging from Ireland at present and to experience the unique tonal language of Irish music through choral singing. (Workshop)

The impact of singing on language development in four-year-old children

CAITLIN BRINDSON-PATEMAN, St. Francis Xavier University, Canada

Singing with young children has been linked to increased vocabulary and phonological awareness. At the same time, children’s supra-segmental phonological awareness appears to be related to strong reading development. There is an intuitive connection between singing and supra-segmental phonological awareness, both of which involve pitch and prosodic related information. We
developed a study to connect these two literatures, by investigating the effects of a singing intervention on young children’s supra-segmental and segmental phonological awareness.

Our intervention involved two groups of four-year-old children, each receiving training three times a week for approximately 10 weeks (total of 30 training sessions). The first group received singing training in production and perception, such as joint singing and dancing, as well as rhythmic movements, such as clapping. The control group received physical training in fine and gross motor activities, such as balancing, strength, coordination, and relaxation. Both prior to and after the training, we evaluate the children’s vocabulary, non-verbal ability, memory, letter recognition, both segmental and supra-segmental phonological awareness, as well as audio-visual attention (through eye-tracking).

Pre-test data and training is now complete for 12 participants. We will present results on a total of 18 participants. It is hypothesized that singing training will increase children’s supra-segmental and segmental phonological awareness, as well as vocabulary and letter recognition skills. Conclusions: The results of this research are likely to inform the importance of singing in typical child development, as well as in therapy for children with speech impairments. (Poster Presentation)

**Vocal ecosystems: How do we really improvise in vocal jazz?**

**JERI BROWN, Concordia University, Canada**

Jazz vocal improvisation appears on the surface to involve few rules. Instead, I propose that jazz vocal improvising is actually a form of communication between artist and listener, where the artist adheres to a set of rules or principles. In this presentation I will treat the jazz improviser as part of an ecosystem that includes both the audience and the other musicians, when present. An ecosystem, a concept in the biological sciences, comprises a set of interacting organisms and environments in a particular place. Similarly, within the jazz vocal improvisational ecosystem there are various roles, approaches and activities. I will describe these and show how the analogy with biological ecosystems can be applied to a ‘vocal ecology’. I will provide examples from jazz vocal artists and musicians and discuss how this viewpoint may also aid the improvising jazz vocalist in his or her artistic expression. (Paper Presentation)

**The serious business of singing: Stakeholder valuation and subsidy of community choral performance**

**NATALYA BROWN & ADAM ADLER, Nipissing University, Canada**

The investment of time, effort, and resources by numerous stakeholders to produce a community choir concert can be compared to an iceberg: A mountain of ice, of which only a small part (the final concert) is visible. When audiences only see “the tip of the iceberg”, they cannot understand the economies of subsidization that are involved in their ticket price. There is scarce literature regarding audiences’ willingness to pay amidst tacet ceilings for ticket prices, and the total economic value of stakeholder participation has not been studied. Collective music making may be considered “serious music” (Junio et al., 1996, p. 54), a “leisure occupation” (Jacob et al., 2009, p. 187), or a “work practice” (Fucci-Amato et al., 2011) in which active participation, effort and commitment are key identifying factors (Meisenbach & Kramer, 2014), and which provides cultural products and services as public goods that enhance communities (McCoy, 2013). Meisenbach & Kramer (2014) describe participants’ psychological and logistical investment towards providing these public goods as being commensurate with that of paid work. Langston & Barrett (2008) suggest the need for further exploration of relational capital in community ensembles, as well as the role of community music in community development. The goal of this study was to quantify the complex investments of multiple stakeholders in order to determine the actual level of subsidy behind communities’ enjoyment of the community performance art presented by a university-community choir in Northern Ontario. In order to examine the value derived by the contributions of stakeholders past and present (choristers, guest musicians, volunteers, donors and community partners) were invited to participate in an online survey. Quantitative measures of the complex investments of stakeholders and the actual level of subsidy behind communities’ enjoyment of community performance art are discussed. (Paper Presentation)

**Singing with gesture: Perceptual and acoustic measures of solo singing with conductor-prescribed arm movements**

**MELISSA C. BRUNKAN, Louisiana State University, United States**

The purpose of this study was to assess effects of two singer gesture (a low, circular arm gesture and a pointing gesture) on performances of university-aged solo singers (N = 30). Participants sang two familiar melodies (“Over the Rainbow” and “Singin’ in the Rain”) from memory on a neutral syllable “m/i/” with and without doing the gestures. Songs were chosen for similarities of range, tessitura, and ascending intervallic leaps. Each song was sung five times: baseline (without singer gesture), three iterations of each song paired with a singer gesture, and a posttest (without singer gesture).
Acoustic (fundamental frequency and formant frequency) and perceptual (expert panel ratings and participant perceptual questionnaire) measured differences of solo singers. Singers came closer to target pitch while singing with the low circular gesture while formant frequencies changed for a majority of singers during gestural iterations with the pointing gesture. Singers, overall, perceived more beneficial change while doing the low circular gesture. Finally, expert listeners preferred the sound of iterations while singers sang doing the low, circular gesture.

This investigation was an extension of previous studies on the use of singer gesture in pedagogical settings (Brunkan 2013, 2015). Results are discussed in terms of singing pedagogy, limitations of the study, and suggestions for further research. (Paper Presentation)

Singing and song: A biophysical and evolutionary perspective
DIANNE CAMERON, Laurentian University, Canada
The periodicity of natural signals from our environment since the dawn of life on earth has provided the foundation for development of rhythmic responses innate to living organisms, ranging from ancient bacteria to modern humans. The evolution of organs tuned to auditory signals – especially since the colonization of terrestrial environments by early vertebrates – has been matched by the coevolution of vocalization from the production of simple warnings and alarms to complex patterns communicating sophisticated messages. The need to interpret and produce auditory information is essential for a diverse spectrum of animals. At what point does complex vocalization become “song”, and what is it that we regard as “singing”?

We recognize “songs” and “singing” in the spring chorus of amphibians, the humming and chirping of insects, the species-specific songs of birds, and the complex communication of humpback whales and other cetaceans. These terms vary in meaning when describing such vocalizations compared to humans. For human singers, the act of singing and the meaning of song have strong emotional and physical components that are profound and personal, with demonstrated effects on brain activity and development, health and well-being. Is this uniquely human?

This paper reviews the biophysics of hearing and the concept of singing from the perspective of evolution within the natural rhythmic soundscape of our world. (Paper Presentation)

Engaging with songs: Transforming singing in the Singapore music classroom
REBECCA CHEW & HUI-PING HO, Singapore Teachers’ Academy for the aRts, Singapore
This presentation describes how singing is re-ignited in Singapore primary schools through the professional development initiative by Singapore Teachers’ Academy for the aRts (STAR). Singing brings joy to the child and often, the lack of teacher confidence puts a lid on the capacity of how singing can be a transformative experience to the child. As a national academy with the mandate to improve the quality of art and music teaching-learning in Singapore schools, STAR connects teacher networks to bring singing into the music classrooms in a more transformative way. Never before has there been a national entity created to support, through organising, resourcing and funding teacher professional learning in arts education.

Engaging with Songs (EWS) is conceived to deepen Music teachers’ professional and pedagogical understanding in leading singing in the music classroom. EWS consolidates a growing repertoire of songs, including those from Singapore’s diverse multicultural heritage, to support singing pedagogies in the music classrooms. This PD programme is also designed to support the implementation of the General Music syllabus at the primary school years.

The presentation focuses on two key features of EWS: i) its PD design and curriculum; and ii) the initial professional learning journeys of the 20 music teachers and 2 school leaders from the 7 schools who embarked on the programme's first phase (July - October 2014). Comprising music specialists and generalists, these teachers come together as a community of learners within their schools and across-schools, to increase their confidence in singing, and strengthen their music classroom practices in singing. A study trip to 10th World Symposium on Choral Music in Seoul, Korea, in August 2014 was organised for 7 teacher-leaders within this learning community, to provide further contexts for deeper professional conversations and reflective practice, which are crucial in the professional learning journeys of these teachers. (Paper Presentation)

A roundtable dialogue: Framing values and possibilities related to singing and song
SARA CLETHERO, University of West London, United Kingdom
Cognitive linguist, George Lakoff, in the run-up to the 2004 USA election, wrote a heartfelt plea to progressives to own the “frame”. In an earlier publication, he discussed the metaphor of political discourse. He distinguished between the “strict father” ideology of the political right and the “nurturant parent” narrative of the left. Although we might feel that it is not appropriate to play the child
to any politician’s parent, nevertheless, the importance of this analysis has been enormously influential. It pointed to a recurring problem in any political or social discourse, namely, that of control of the narrative in which the issues are described. Lakoff provides many examples of the ways in which the USA right controls the narrative and defines the terms in which the left must compete in order to win the argument (at times, with devastating effect).

My suggestion here is that the terms used to describe and discuss singing are also potentially equally contentious and subject to distortion. Statements identifying music and singing as assets or frills can be unhelpful to singing cultures and professions. On the other hand, we hear from many musicians who reject these narratives and assert that their music-making is an inherent part of who they are.

Two frames about which we should have a discussion are those of wellness and the commodification of singing and music in general. Both frames contribute to the making of meaning and the impact of singing in our lives. I would suggest, however, that neither frame is sufficient in itself to describe the value and importance of singing and music.

The intent of this dialogue is to solicit ideas from symposium delegates as to the “frames” on which personal and professional work is based. What are the terminologies and concepts used to describe the importance of singing? What are the expectations from students, employers, funders, general public, etc.?

Each participant is invited to present a short paragraph presenting a “frame” or a context for the role of singing and song in cultures and societies. We will consider also economic and financial frames as part of this discussion. The outcome of this roundtable dialogue, through its sharing of “frames”, ideas and practices, will lead hopefully to a deepening awareness of the importance of discourses around singing and song. (Roundtable Dialogue)

The effects of three warm-up procedures on the acoustic and perceptual measures of choral sound
SHERI COOK-CUNNINGHAM, University of Central Arkansas, & MELISSA L. GRADY, Voldasta State University, United States
Numerous choral pedagogues recommend beginning a choir rehearsal with a warm-up that combines physical and vocal warm up procedures. In a previous study, researchers examined the effects of three different choral warm-up procedures (strictly physical, strictly vocal, or a combination of physical vocal) on acoustic and perceptual measures of choral sound of three university choirs. In this follow-up study, researchers replicated the study, using intact children and adolescent choirs (N = 4). Choristers followed one of three videotaped warm up sessions (A, B, or C) at the beginning of their regular choir rehearsal. Warm-Up A featured a choir conductor leading the choir in a physical only, no phonation warm up and Warm-Up B presented the same conductor leading the choir in a vocal only, no physical activity, warm up. Warm-Up C combined the physical and vocal warm-ups. All warm up sessions were five minutes in length. Immediately following the warm-up video, each choir recorded the same unison folk song. Data were acquired during six data collection sessions (two viewings of each video) across an eight-week period. Digital audio recordings of the choral performances were used for analyses of long-term average spectra (LTAS), intonation, and amplitude. Expert listeners evaluated differences between each set of recordings and singer surveys provided singer perceptions regarding singing ability under each warm up condition. Results will be discussed in terms of differences in choral sound between Warm Up Conditions A, B, and C as determined by LTAS, pitch analysis, expert listener results and singer perceptions, as well as, comparisons between the age groups. (Paper Presentation)

Coloring outside the lines: Collaboration and cohesive aesthetics between the choral ensemble and private voice studio
CAROLYN S. CRUSE & GREGORY BROOKES, Texas Tech University, United States
Singing in choral ensembles vs. singing in the private voice studio has been the topic of age-old discussion. Vibrato or non-vibrato? Bright vowel sounds that “blend” or lyric diction that carries in a performance hall? Lifted eyebrows as a means of expressive singing or facial expression that is appropriate for any given emotion? These dichotomies exist in part because singers sometimes hear disparate instruction between the choral conductor-teacher and the studio voice teacher/professor. However, healthy vocalism can be taught consistently within both the choral rehearsal and the private voice lesson. This session will serve to provide dialogue regarding the apparent conflicts between choral ensemble vocalism and private voice studio instruction (solo singing). Specifically, this session will address the areas of vibrato, dramatic expression, and voice classification in both the choral ensemble and the private voice studio. The presenters, a choral conductor-teacher and a private studio voice professor, will discuss and share video examples of specific strategies that work to build a cohesive singing aesthetic within their collegiate music school environment.
Collaboration between the choral ensemble conductor-teacher and the studio voice teacher/professor is essential in order to foster consistent healthy vocal technique in our singers across multiple contexts. (Paper Presentation)

**Pubertal changing voices: Making connections between research-based knowledge and pedagogical best practice in group singing contexts**

**JAMES DAUGHERTY, University of Kansas, United States**

How do I teach optimally efficient singing to 40 students in an upper elementary or junior high school choir or music class when my singers may exemplify each stage of pubertal voice change, and each singer will likely transition to another stage before the year is out? This session acquaints attendees with research-based lenses (laryngological, medical, speech, psycho-sociological) by which to address that question. We then illustrate how to put that research into practice.

The first part of this session situates pubertal voice change within the broader context of lifespan voice pedagogy, showing how human voices, as embodied instruments, grow, change, and decay across time. Next, through video excerpts of young males and females in various voicing contexts, including videos of stage-specific laryngoscopic examinations, we detail the course of anatomical, physiological, acoustical, psychological, and sociological changes instigated by puberty.

The second part of the session illustrates diagnostic protocols that can be used to gather baseline data for individualized plans of vocal instruction. These protocols provide a way to assemble a variety of objective data by which to make pedagogical decisions.

Finally, we address ways to implement time-efficient, ongoing, and individualized voice assessments in group contexts, i.e., during the course of daily rehearsals or class instruction; how to analyze music scores in terms of their physiological, as opposed to purely musical, demands; and ways by which to instill enthusiasm for singing among young people by enabling them to understand voice change and thus take some pride of ownership in their own vocal development. (Lecture Demonstration)

**Why am I crying? Analyses of reactions to the audition performance by Only Boys Aloud for Britain's Got Talent**

**JAMES DAUGHERTY, University of Kansas, United States**

Posted YouTube videos of Only Boys Aloud (OBA) singing "Calon Lan" during the choir's audition performance for *Britain's Got Talent* (BGT) on May 24, 2012 have registered to date over 14 million views from around the world. One viewer succinctly framed the genesis of the present study by writing, "I cry, why?" This initial study addresses that query by a quantitative content analysis of the hundreds of comments posted by YouTube viewers. It then inquires about the possible meanings of those viewer comments in relation to two current, yet contrasting, theoretical frameworks of music and music education endorsed by choral conductor-teachers: (a) aesthetic philosophies of music and music education as represented by the writings of Peter Kivy and Bennett Reimer, and (b) contextual philosophies of music and music education as represented by the writings of Jeff Warren and Christopher Small.

The overarching question addressed by these methods is, How do "bottom up" (viewer perspectives) and "top down" (official perspectives) converge and diverge relative to why the cultivation of boys' singing appeals to various constituencies? (Paper Presentation)

**Singing James Joyce's Chamber Music**

**SUSAN DAVENPORT, Southern Illinois University, United States**

James Joyce is considered one of the greatest writers of fiction of the modern era. Although Joyce found his voice in writing prose, his limited poetry output includes a collection entitled Chamber Music that is worthy of consideration, particularly by singers and composers. As an accomplished singer himself, Joyce desired that this collection of poems be set to music. In a letter to composer Geoffrey Molyneux Palmer in 1909 he described the poems as “a suite of songs, and if I were a musician, I suppose I should have set them to music myself.” (Letters I, 67 in The Poetry of J.J. Reconsidered. 114). As a result, composers such as Samuel Barber, Vincent Persichetti, Ross Lee Finney and many others, have set this irresistible collection of 36 poems for both solo singers and choirs.

This presentation will discuss solo and choral settings of Joyce’s Chamber Music. Through performances and explorations of compositions, the audience will be able to interact with Joyce’s poetry. First, using previously unavailable recorded performances by Robert Graham, graduate of Southern Illinois University, the session will explore the solo settings of Joyce’s Chamber Music as set by Irish composer Geoffrey Molyneux Palmer, the composer of Joyce’s favorite settings of these poems.

Then, by way of live performance recordings by the Concert Choir of Southern Illinois University, this session will consider a collection of choral settings of some of these poems as composed by Conrad Susa, and their similarities to the compositions by
Palmer. By exploring these settings of Joyce’s poetry, this session aims to broaden the audience’s awareness of Joyce as a poet and the particular collection of poems in Chamber Music and to introduce the audience to superb settings, both solo and choral, of selections from Chamber Music. (Lecture Recital)

Determination and enhancing the competencies of school-based choir conductors through a capability-building program

GILBERT ALLAN N. DISPO, Saint Louis University, Philippines

The power of choral singing has been proven to be significant in transforming every person into a better individual. This can only be achieved if the school choir director who delivers the training has the technical knowledge, managerial techniques and conducting skills that are essential to achieve a high level of standard in choral artistry.

This descriptive survey research conducted a Capability-Building Program for Choir Directors in Region 1 that determined and enhanced the competencies of the school choir directors as to musical competencies, managerial competencies and musicianship competencies. The pretest showed that the respondents had moderate competence on musical competencies and low competence on managerial competencies and musicianship competencies. A significant difference in the pre-test and post-test scores existed after the conduct of the seminar. The managerial competencies and musicianship competencies of the school choir directors signified high competence as observed in the respondents’ choir demonstration. (Paper Presentation)

Growing choral community: Singing our stories

MARIAN DOLAN, The Choir Project, United States

Stories connect us. We tell them, share them, listen to them, and yes, we sing them, too. Singing our stories is a powerful and creative way to ‘build community.’ Come, join us as we explore fresh ways to ‘build choral community’ via our sung stories. Be inspired as leading international conductors and composers share some amazing experiences and ideas: about how a concert embodies a community’s story via creative ‘story-programming,’ about the inspiration generated by discovering a score’s ‘backstory,’ about embodying community via commissioned scores, and about discovering the stories within your own choir! (Panel Presentation)

Transformative Listening

MARIAN DOLAN, The Choir Project, United States

Classical music concerts are usually considered to be bastions of staid ‘tradition’ of beauty in sound and perfection of artistic technique. Yet, if we dare to crack that hierarchical ‘boundary’ into a deeper listening, we discover insightful and transformative human stories, many of which have been silenced for years. Singing is, at its heart, about storytelling. Story creates connection. Stories transcend boundaries and limitations. This workshop will give examples of both ‘score-stories’ as well as how concerts themselves can be creatively ‘written’ to embody stories from our local communities.

As musicians, we are trained to listen: for sound, for tuning, for color, for rhythmic and textual accuracy, for patterns and textures that define a composer’s unique ‘voice.’ The intention of this workshop is to challenge colleagues to listen to something which is not always taught when we ‘learn’ a score: the contextual, human story within and behind that piece. Breaking this silence means ‘practicing’ the art of ‘transformative listening’: of listening not to reply or analyze, but rather a listening to understand the creative intention of the composer and/or poet, to bring *that* story forward, and thereby to invite a transformative experience for the performers and audience. The examples in this workshop will include: the untold backstory of the most famous score in western music; the story of how one woman and one score galvanized a country to sing its freedom from Soviet occupation; the story of the music that gave Desmond Tutu hope and strength; the story of ‘the girl’ from Auschwitz; the story of Vivaldi’s choir and orchestra; and examples of programming ‘story-concerts’ to embody community stories. (Workshop)

“Tant que durera l’automne”: Text-music relationships in Correspondances by Henri Dutilleux

TROY DUCHARME, Western University, Canada

The reputation of French composer Henri Dutilleux (1916-2013) rests primarily on his orchestral works, produced regularly throughout his mature career. By contrast, his output of vocal works reveals an interesting gap: having won the Prix de Rome in 1938 for his student cantata, L’anneau du Roi and composing small vocal works at intervals until approximately 1967, he would produce no more vocal music from this time until 1997. After a gap of 30 years, his last decade-and-a-half of compositional activity
Singer rehab! Investigating university-level voice student psychological wellness
DARRYL EDWARDS, University of Toronto, Canada
Effectively transmitting emotion and feeling through the vocal mechanism can be a daunting task. A superlative equilibrium of vulnerability and resilience are essential in order to perfect a voice and this process primarily happens within the four walls of the vocal studio - between singer and vocal instructor; student and master. University-level singers are often plagued by negative, self-doubting thoughts, the reasons for which are complex, though often related to difficulty in deciphering between ones self-worth apart from their voice and its abilities. Psychological weakness in students of singing can lead psychological muscle tension dysphonia, depression and other health-related issues. Intervention and root-cause analysis is needed.

To discover the root cause analysis for psychological weakness in the university-level voice student, research studies were devised to address in-studio anxiety to decipher if these competency levels can be mitigated. These studies revealed levels of student anxiety, negative self-talk and negative (as opposed to active) tension in the voice studio. Furthermore, said population was either unaware or unwilling to acknowledge a propensity towards negative thoughts and their body's response to it when in a voice lesson. In addition, poor vocal performance outcomes (noted aurally) were supported by co-related examples from the data regarding the singer’s negative mental state.

Based on the findings of research studies of lessons in the voice studio, we surmise that training a voice is commensurate with training a mind and that psychogenic muscle tension dysphonia must be addressed in-studio. Teachers and students of singing require on-site psychological support tools, and we hope to have made a case to elicit change. (Paper Presentation)

Norwegian stev as accentual poetry: The irregular rhythm, yet predictable two-pulse accent pattern may reveal old Norse roots
JACQUELINE PATTISON EKGREN, Norway
The Norwegian stev stanza has four lines, with four accents per line in nystev (“new” stev) whereas gamalstev (“old” stev) has a 4-3-4-3 accent-pattern.

Seventeen master kvedarar performing stev, marked word accents with “foot-taps” that seemed to be in pairs. Kvedarar who were listening to a stev could, with remarkable ease, foot-tap in synchrony though the rhythm was irregular. Thus, the traditional reciting-singing style kveding has an irregular rhythm, yet a predictable accent pattern.

The foot-tap points were analyzed on film by three approaches: metrics, tonal pitches, and duration. The foot-tap points were analyzed in pairs (dipods), first in nystev and then in gamalstev. A notational system was developed to show the relationships.

A new model of Norwegian stev emerged in which each 4-accent line has two pairs of accents: each accent-pair is called a dipod or a two-pulse. Thus each line has two dipods or two-pulses.

The complex stev rhythm has suggested theories of origin such as dance, Hebrides folk song, Gregorian chant influence, to Old Norse poetry. Interestingly, the stev “dipod” seems akin to the Old Norse 2-accent line/unit of poetry, the visuorð. The dipod, found in nystev and gamalstev, connects the two types, suggesting a possibly unbroken tradition back to Old Norse poetry.

Although the rhythm is irregular, intuitive foot-taps indicate that the rhythm has a predictable accent pattern. This accent pattern consists of dipods, pairs of word accents. Stev poetry is accentual poetry, closer to free verse than a steady beat. The dipod is a key to analysing the complex meter of 4-line Norwegian stev. The Norwegian stev dipod can contribute to our understanding of complex meter in accentual verse. (Poster Preentation)
Norwegian stev text and tune relationships: Millennium-old vocal tradition as accentual poetry

JACQUELINE PATTISON EKGREN, Norway

Norwegian stev are one-stanza songs sung throughout centuries especially in the regions of Setesdal and Telemark. The tradition is now thought to connect over a millennium in an unbroken line with Old Norse poetry. Texts abound while melodies are few: 20,000 nystev use 43 melodies, and 5,000 gamalstev use 5 melodies. The main focus of a stev performer, a kvedar, is variation of text not melody.

The stev stanza has four lines, with four accents per line in nystev, whereas gamalstev have a 4-3-4-3 accent-pattern (“ballad meter”). The four accents per line are grouped in two pairs of accents. Each accent pair, a “dipod” or a “two-pulse”, emphasizes two “important” words.

Other aspects of the dipod are shown in analysis of: 1) metrics (poetic accents and phrasing), 2) melody (paired tonal centers), 3) duration (short-long duration after 1st and 2nd accent in the dipod).

Norwegian stev as sung-recited, “kveding”, have an irregular rhythm, yet present a predictable accent pattern. Stev can be regarded as accentual poetry with a complex meter, closer to free verse than to rigid meters. The terms “strong” and “weak” beats normally used in music and poetry do not do justice to the rhythmic force found in stev. The basic unit in stev has two strong accents, which gives a tight and clearly defined structure, yet allows performance flexibility.

Flexibility may be the key to the survival of a tradition. Dipodic vocal traditions are found in early cultures such as visuorð in Old Norse poetry, as well as musicals and popular music today such as “Summertime” or “September Song”.

The flexibility of expression in Norwegian stev is readily demonstrated through performance. Stev will be performed. (Paper Presentation)

Working toward self-sustaining energy in artistic singing

LAURIER FAGNAN, University of Alberta, Canada

What is vocal energy and how does one acquire it? What does it sound and feel like? Is it synonymous with intensity and breath power or are there other considerations which are equally, if not more, important? Is it different in solo and choral singing? This session will look at vocal energy from a holistic approach, intermingling physiological, acoustic and artistic/pedagogical ideals. State-of-the-art technology and acoustical analyses such as High-Speed Videostroboscopy, Electroglottography and Real-Time Spectrography will help to better define and bridge the scientific and artistic aspects of energized singing. These acoustical means will be used to clarify some of the time-proven tenets of great vocal pedagogues such as Garcia and Lamperti. More specifically, the approach used will objectively quantify vibration and resonance properties of vocal tone and show that when these are optimized and in balance with the proper breath management, true ‘vocal tonus’ emerges, leading to an effortless, self-sustaining energy in singing. Finally, a close examination of both the friends and foes of true vocal energy will reveal some startling discrepancies in our pedagogical lexicon that have haunted singers for years (insert here support, projection, diction...). Alternatives to these often-misleading terms will be offered. (Paper Presentation)

Removing barriers from choral singing

RITA FERRER MIQUEL, IVET FARRÉS CULLELL, JOAN DE LA CREU GODOY TOMÀS, & ANNA RIBERA GIRONELL, University of Girona, Spain

Choral singing is a collaborative activity which educates singers so as to make them more competitive in today’s world. People often judge or assess a choir by the way they sing, based on whether they like their voice or not. Rarely do they focus on the many other ways a member can contribute to the choir, as a whole. Regarding that, Kodály said “Music is for everyone”, and during primary education this work is focused on singing popular and traditional repertoires, since these songs are the ones closest to the singers. Thus, they ensured that music reaches all children.

At this moment, different thoughts come to mind.
-Can we musically educate children and teenagers for the simple fact of singing in a choir?
-What would it take for the school system to see choral activity as the most accessible, equitable and affordable way for musical education?
-How could we approach an inclusive and not elitist classroom, in which all students have a sense of belonging in teamwork collaboration?
-Does the musical learning of the conductor guarantee good results to the choir?
- Shouldn’t conductors of choral music be well prepared trainers with good communication skills and able to bring innovative ideas into the program?

These questions and many others lead us to think about rigor, requirements and to consider a new methodology in relation to effectiveness. At this point, we contemplate the idea of replacing music lessons and teaching music through a choir activity, which consists of creating a choral classroom and work contents by singing. (Paper Presentation)

Mapping stories, mapping selves: A geography of music in St. John’s, Newfoundland

Kiera Galway, University of Toronto, Canada

Music making is always shaped by the specific environments in which it takes place and, conversely, spaces are shaped by the interactions of the people and music within. Situated in the intersections of music, space and identity, this paper presentation explores how choral musicians in St. John’s, Newfoundland interact with their material environments in ways that entangle institutional and personal histories. In this paper, personal histories intertwine with the larger history of the city and province, mediated through music practice. By focusing on the specific, situated experiences of individual choral musicians, this research project opens up the ways in which individuals constitute not only their own lives through music, but also weave their stories into the larger histories of a place.

Grounded in the field of cultural geography, this research used map-making in various forms, which encouraged choral participants to think about how they relate the spaces in which they rehearse and perform and consider how they experience these spaces in the context of their changing city. In addition to observation and interviews, participants produced hand-drawn maps (also called cognitive or conceptual maps) that shed light on subjective senses of space and place, parsing out both similarities and differences among people in terms of spatial experience and meaning-making in space.

The result of this mapping process brings forward individual stories of music making in space – personal geographies of musicians making their lives in St. John’s that demonstrate the deep cultural connection to singing while acknowledging the political nature of space. These individual narratives are bound together by the common themes of family, community, religion, sense of place and responsibility for Newfoundland’s future: taken together, they represent not only each participant’s path but also a sense of what it is to belong to the music community in St. John’s.

Texted and "un-texted" music: A discussion of accentual fields in vocal music

Eduardo García-Novelli, Carthage College, United States

Meaning of text and its relationship with performance has been a topic of fruitful discussion for a long time in vocal music circles. But, is there a “meaning” of music? And, if so, how does that supposed meaning interact with text semantics? Eduardo García-Novelli will lead us in a discussion of accentual fields in music (uniform, metric, agogic, tonic, harmonic, dynamic, textural) as one of the factors that influence the understanding of music. Finally, he will discuss the challenges that singers and directors encounter when facing accentual divergences between text and music, and will present a proposal for interpretive treatment. Writings by Gioseffo Zarlino, Eduard Hanslick, Suzanne Langer, Rainer Maria Rilke, Steve Reich, and Igor Stravinsky will illustrate this presentation, as long as music examples by Francis Poulenc, Johann Sebastian Bach, George F. Handel, Zoltán Kodály, Igor Stravinsky, Knut Nystedt, and Felix Mendelssohn. (Paper Presentation)

Building healthy, vibrant community and school choir relationships

Brenda Gatherall, St. Bonaventure’s College, & Kellie Walsh, Shallaway – Newfoundland and Labrador Youth in Chorus, Canada

Our presentation for this symposium will take the form of a round table dialogue about building partnerships and making connections between the community choir conductor and the school choir conductor.

We will invite 5-6 symposium delegates to share in our discussion as well as 2-3 local choir directors from the Newfoundland and Labrador English School District (NLESD). We will discuss ways in which we collaborate as well as ideas for advocacy in building relationships between school and community choirs. Discussion about the challenges we face would also be a focus of the presentation.

Sample topics in the presentation to explore will be based on the advocacy for the relationship between these two conductors and the importance of building bridges that share knowledge of repertoire, rehearsal technique, and "best practices". Also, this presentation will focus on the importance of mentoring and how this shapes the next generation of young choral conductors. (Roundtable Dialogue)
Play-party songs: A snapshot of folk singing in American history

NANCY L. GLEN, University of Northern Colorado, United States

This session will describe and discuss play-party songs, as a component of American folk singing in the mid-nineteenth to early-twentieth century. These songs were brought to America with immigrants from Europe and Britain, and became part of the body of songs sung by children and adults in the new culture. They also became components of the social fabric of America, used by members of religious sects prohibiting dancing and use of musical instruments. The “music” was provided by singing, while the “dancing” was provided by moves designated within the words or directions of each song.

“Play Parties” themselves were social events given throughout the Midwest, and western Expansion areas of the United States. Lyrics within the songs changed by occasion and geographic region, which provided local flavor and added interest.

Many of these songs continue to be sung by school children, and are included in music textbooks used with schools and community groups. It is important to share the origins of these songs from their original contexts, so children will understand them they way they were originally used, rather than the way they are now presented, with recordings using instrumental and orchestral accompaniment. The songs can also be a strong component in interdisciplinary learning, by teaching them in their original social and geographic contexts.

Participants in the session will not only learn about the background of these songs, they will participate with the other members of the audience in a performance of one song as a play-party “game”. (Lecture Demonstration)

Building supportive networks through singing: The therapeutic choir in palliative care

C. JANE GOSINE, Memorial University of Newfoundland, Canada

The World Health Organization refers to empowerment as “a sense of shared experience and connectedness with other people” (User Empowerment in Mental Health) and government health reports (such as the UK’s Guide to Community-Centred Approaches for Health and Well-being) are increasingly emphasizing the importance of a sense of belonging and community as being key contributors to a person’s mental, social and physical wellbeing. There is now a considerable body of research examining the effects of different types of musicking (Small, 1998), particularly singing, on a person’s wellbeing. This paper examines the health benefits of participation in the East Anglia Children’s Hospice (EACH) Treehouse Choir, a therapeutic choir open to all service users, including recently bereaved families, and staff at a children’s hospice in England. Formed in 2013, the choir is led by the music therapist at EACH who maintains a goal-oriented approach. The focus of the choir reflects EACH’s holistic approach to family-centred palliative care that aims to address the physical, emotional, social and spiritual needs of all those being supported by the hospice. For this qualitative case study, data was collected through interviews and reflections. The data was analyzed, informed by a phenomenological approach to understanding music therapy practices in order to describe lived experiences of the participants (all of whom were members of the choir). From the analysis of data, a number of key recurring themes have emerged, such as support, belonging, community, grief journeys, shared experience, escapism, fulfillment, confidence and raising awareness. This paper will examine how singing in the choir has empowered participants to form a supportive community built on shared life experiences. (Paper Presentation)

Sparks & Wiry Cries: A global platform for art song

MARTHA GUTH, Artist, & ERIKA SWITZER, Bard College, United States

Sparks & Wiry Cries is a growing tripart initiative for Art Song that encompasses an online home with The Art Song Magazine, a performance platform with The Casement Fund Song Series, and a commissioning program for new works. Born out of a passion for understanding the backstory of the songs we perform, our online presence began modestly in 2008 with a podcast that dove into what makes this music tick. The Ezine is now a budding resource for lovers of song that offers a wide array of feature pieces, podcasts, concert listings and links to related sites. We have had noted song scholars such as Susan Youens and Michael Musgrave contribute musicological articles, we have print interviews of artists like Julius Drake, Christine Brewer, and Gerald Finley, and our podcast archive includes conversations with pianist Graham Johnson and composers Libby Larsen, Tom Cipullo, Ned Rorem, Scott Wheeler, and the late Stephen Paulus. Created during this exciting time of our modern day Art Song Renaissance, Sparks celebrates today’s composers, scholars and performers by offering them a platform from which to share their ideas with colleagues and the community at large, an opportunity to grow our beloved art form through new commissions and a way to share with the larger world in performance. Our lecture-recital will illuminate aspects of Sparks & Wiry Cries with live presentations of song, extracts from recorded podcasts, a demonstration of the website features, and a discussion of its development to come. (Lecture Recital)
Discovering the Hero’s journey in *Die schöne Magelone* (Opus 33, 1869) as created by Ludwig Tieck and Johannes Brahms

**ROBERT HEITZINGER, Northeastern Illinois University, United States**

The tale of the hero’s journey is as old as mankind; examples are evident in every culture and are a basic tenet of the human psyche. Cave paintings depict humans hunting and overcoming animals, Jason and the Argonauts set out on an impossible journey and Walt Disney films such as Aladdin paint a romanticized version of the hero. In "The Hero with a Thousand Faces", Joseph Campbell states that the “hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won”.

This is the story of *Die schöne Magelone*, first written in the 15th century by an anonymous French author. Veit Warbeck did a German translation in 1527, and it was this version that Ludwig Tieck used in 1797 to create *Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter aus der Provence*. Johannes Brahms read this as a young man and was familiar with the tale of Count Peter of Provence, who sets out to make his fortune, finds and loses Magelone, suffers hardships and is finally reunited with her.

This presentation will use printed musical examples, spoken texts, art work and audio recordings to explore how Brahms shaped his extended song cycle to reveal that rather than one hero, there are two, for Magelone is equally active in this tale. Brahms’ musical resources are complex and varied. The voice and piano lines will be examined to show how Brahms creates melodic lines that outline the hero’s character and emotion. In addition, rhythmic and harmonic devices will be studied to give further detail. *Die schöne Magelone* is a rarely performed work that deserves to be rediscovered. Present day audiences can benefit from re-acquaintance with the allegory and archetypal characters that inhabit its world. (Lecture Demonstration)

Incorporating fatigue-resistance principles into vocal warm-ups for singers as a means to injury prevention

**MATTHEW HOCH, Auburn University, United States**

Although warm-ups are a standard opening to the singing lesson routine, most of the standard vocalizes—Vaccai, Panofka, Marchesi, Concone, Miller, and others—are geared toward specific skill acquisition as opposed to fatigue resistance specifically. This workshop advocates the incorporation of fatigue-resistance principles—Titze (2001), Sell (2005), and others—into the vocal warm-up process. Suggestions for assessment and modification of warm-ups for individual singers will be discussed, as well as prescribing performance literature based on skills assessed through specific vocal warm-ups.

The exercises and concepts explored in this session are based upon recent research in exercise science principles, which suggests that [skill acquisition] + [fatigue resistance] = [injury prevention] (Powers & Howley, 2012), as well as the presenter’s current research activity with Mary Sandage at Auburn University. Basing his beliefs on recent studies in exercise science, the author suggests a slightly less cautious approach when confronting vocal fatigue. Experiencing routine fatigue (overload) in careful moderation is not only common, but perhaps necessary when “training up” to certain tasks, such as full-length recitals, opera roles, and technically demanding literature, challenging some traditionally held views in the voice pedagogy community that all fatigue is categorically bad. Never experiencing fatigue on any level could strand the singer in a constant state of “detraining” (reversibility).

After an expository PowerPoint session, the presenter will facilitate discussion and interaction with the attendees. The interactive portion of the session will give the participants the opportunity to engage actively in both group and individual warm-ups. Individuals may be guided through vocalises that help them experience some fatigue and the aspects of subglottal pressure management that need to be overcome with fatigue resistance training. An important distinction will be made between voice fatigue resistance and respiratory fatigue resistance. (Lecture Demonstration)

Sight-reading with new eyes: Looking at singers’ sight-reading strategies through the lens of cognitive science and audiation

**SARAH HOUGHTON, Boston University, United States**

Sight-reading remains a valuable skill for musicians; this presents a challenge for singers, who receive little feedback from the vocal cords and cannot employ an external mechanism for changing pitches. Consequently, singers’ sight-reading strategies are manifestations of what singers have already assimilated in music. These strategies have been objectively observed and self-reported in both children and adults. Interestingly, strategy use can be a consistent and strong predictor of sight-reading scores, and low sight-reading scores can be attributed to lack of strategy use (McPherson, 2005; Scripp, 1995).
Viewing sight-reading strategies through the combined lens of Cognitive Science and audiation (Gordon, 2007) provides a basis from which to analyze singers’ strategies and, therefore, better diagnose singers’ musical understanding. Integrating Cognitive Science observations (such as eye-movement behavior and chunking) and the theoretical concept of audiation (which includes both hearing and understanding music) together suggests the brain relies on previously assimilated music syntax to organize and comprehend incoming visual stimuli; cross-referencing incoming stimuli with short- and long-term memory enables singers to efficiently and effectively make meaning of music notation. This combined lens yields a lexicon and a database of behaviors, skills, and objective observations, a general progression of skills, and a final destination for proficient sight-reading. Strategies such as tonicizing the key or scanning the music for potential difficulties show singers employ an understanding of tonality by prioritizing certain pitches (such as the tonic triad). Viewing strategies through this combined lens might change the way we measure sight-reading ability, diagnose deficiencies, design curricula, and teach sight-reading. During this presentation, I will review research in Cognitive Science and audiation separately, propose how these two frameworks could be integrated, and discuss implications for sight-reading pedagogy and suggestions for future research. (Paper Presentation)

How my dog taught me to sing... better!
PATRICIA HRYNIK, University of Calgary, Canada

The purpose of this workshop is to encourage everybody to sing through a fun-filled, uncritical approach that includes ridding the singer of built up inhibitions and tensions related to giving and sharing this most personal of all instruments. This is a ‘no fear’ approach to public singing. Or, the confidence to know what sounds will be produced -- without any surprises!

In the present workshop, singers can expect to experience a taste of the more basic functional techniques employed in good singing to include: the mind/body connection; body alignment for improved singing; what it means to have a ‘relaxed throat’; breathing for singing; knowing where the ‘sweet spot’ is for singers and being able to project the voice. Through interactive participation and a sense of ‘play’ we’ll see how tips from our ‘best friend’ can guide us in learning to sing ‘better.’

The methodology used is based upon my research titled, Voice Sculpting: Finding the Voice Within (University of Calgary, 2006). The aim of study was to develop an efficient, effective, teaching method that brought skills developed in a one-to-one studio setting into a larger classroom setting. The focus of the research was on the transfer of previously learned motor memory skills into the present moment of singing with complete engagement of the mind and body.

This approach to vocal technique is theoretically grounded in methods used in the ‘Old Italian School’. With their saying of, “He/She who speaks well, sings well”, I have continued on the tradition with a direct focus of energized, elongated speech, or singing. This simple technique involves the ‘say it, sing it’, transfer of excellent speech into excellent singing. (Workshop)

Raising our voices: Singing together to promote community and foster positive well-being
KATRYN HURST, Queen’s University, Canada

Academic challenges are not the only hurdles higher education students face while in school. These times of major transition, such as from high school to university or from undergraduate to graduate programs and beyond, many students experience crises of well-being (Aseltine & Gore, 1993). As well-being has begun to be recognized as a vital aspect of the higher education experience (Principal’s Commission on Mental Health, 2012), educational institutions must seek avenues which can encourage students’ personal growth and development, and support positive well-being. Singing with others can provide such support as it has been known to positively impact well-being through the development of healthy relationships, a reduction of stress, and self-realization (e.g., Judd & Pooley, 2014). In this workshop, using our ears, hearts, minds and voices, participants will work together to arrange an original composition by Katryn Hurst. The objective of this workshop is to demonstrate how the act of singing with others, and working together to create a piece of art can impact well-being. No previous musical training or experience is necessary to participate in this transformative workshop, because singing truly is for everyone. (Workshop)

Self identity in African American song
MARY ELLEN JUNDA & ROBERT W. STEPHENS, University of Connecticut, United States

Music that is created from the interacting forces of sound environments and complex social layers becomes a repository of histories, relationships and events culturally sustained through time. A prime example is African American music, which has captured the essence of change and turmoil sustained through centuries of suffering and oppression. Beginning with the transatlantic slave trade, each stage of its evolution is marked by experiences, understandings and actions that work in creative tension with one another. Most of this complicated history has been chronicled in song and transported through time via the oral tradition.
The Georgia Sea Island Singers are important guardians of this tradition. Founded in the early 1920s by Lydia Parrish on St. Simon Island, GA with descendants of slaves, their music is one of the most authentic soundtracks of the African American experience available today. The group shares intimate details of how slaves used music as a tool for social protest by expressing the ugly essence of oppression, using biblical analogies to express optimism and hope and representing the determination of a people to survive. By continuing this tradition for almost 100 years, they remind those who listen how they keep faith with the past and honor their historical responsibility to continue the cultural lines of transmission that inform this rich and vital tradition.

Grounded in a theoretical framework inspired by notables in the field of sociology, history, linguistics and ethnomusicology, we will explore the sustainability of social protest in the music of African Americans through time, how social protest can create change and how protest is performed. (Paper Presentation)

All those words! Accounting for singers’ memory
JOEL KATZ, York University and Royal Conservatory of Music, Canada
Classical singers face a formidable challenge. Not only must they fulfill the complex musical demands of the score and its associated technical difficulties, but (uniquely among performing musicians) they must also remember words. In a major operatic role or full-length recital, this can mean thousands and thousands of words, which must be expressed in an affecting, characterful manner, according to a set rhythm that does not allow for hesitation. Singers are able to step in and replace ailing colleagues on short notice, even in a part they have not recently sung. To accomplish all of this, they must have verbatim recall of words and music over long periods of time. In this graduate forum, I propose an experiment investigating the optimum distribution of study events for the long-range retention of sung verbal materials. Whereas distributed practice effects are well documented in the psychological literature, there have been few studies to date of distributed practice in musical performance, and none on the effect of distributed practice on singer’s learning and memory over long intervals. An experimental design is proposed that compares the effects of ‘massed’ and ‘spaced’ learning on memory for a song after a six week period. As a further condition, lyric text without music is compared to a folk song setting to see if the constraints offered by melody can enhance the retrieval of words. Finally, current cognitive theories of singers’ memory are examined and evaluated for relevance to singers’ actual performance practice. (Paper Presentation)

The full circle of human sung expression: An approach to the democratization of singing
SUSAN DYER KNIGHT, Growing the Voices: Festival 500, Canada
This paper describes a perceived need for the democratization of singing wherein access and diversity of opportunity for participatory singing engagement become more broadly available across populations and cultures. Also described is a response to that perceived need occasioned by an unanticipated phoenix-like organizational rebirth. The biennial international choral mega-event, Festival 500: Sharing the Voices, reached a point (2013) when its broadly comprehensive offering became no longer economically viable. The re-imagining of this enterprise, Growing the Voices (GTV): Festival 500, retains support for choral music but broadens the scope of singing together to include development/support/promotion of the diverse ways people engage with each other to sing, across cultures and across the lifespan. The re-envisioned festival has emerged as a facilitating agency fostering people ‘singing together’ in any/all forms. This philosophy is underpinned by evidence of the intrinsic value which singing together contributes to individual identity/well-being as well as its cultural capacity to strengthen a sense of place/belonging through the forging of empathic bonds amongst people. The presentation will outline the development of a leaner, nimble and sustainable, proactive community organization which, by a partnering and project-oriented approach, is enabling more people to access opportunities to experience singing in diverse forms. It will describe locally-increased access to developmental (adult singing recovery/discovery courses and facilitator training) and inclusive singing experiences (singalongs, song circles, singing-in-hospitals and singing-at-work programs). It will also explicate the strategic design for optimal development of its global online community interested in the democratization of singing. This outreach intends to discover and connect with singing-access entities/communities/movements in order to inquire, learn, share insights, gather narrative and encourage dialogue leading to an exponential interest in people singing together. Its wider purpose is to identify and effect the replication of successful enabling models for growing civic singing engagement worldwide. (Paper Presentation)
On “the music of the Universe”
VEHERI A. KOLOMBET, ITEB RAS, Russia
Astronomical, geological and genetic processes form a Twofold System of Tripled Frequencies (TSTF); the TSTF penetrates through the wide range of scales and forms a fractal in the Universe [1]. We have identified seven doublets of TSTF-tones located in the range of human hearing. They explain important role of it is seven notes: Fa, Do, Sol, Re, La, Mi and Si; the “seven white keys” f*30, f*31, f*32, f*33, f*34, f*35 and f*36 cover the hearing range from the left edge to the right one [2]. Human beings chose the frequency “f” (and the tune of musical instruments therefore) not randomly: in logarithmical scale, the “seven white keys” lie in centers of the seven TSTF- doublets. It implies that the basis of European music is a result of instinctive adaptation to existence of the TSTF-fractal. The adaptation to mean frequencies of the TSTF-doublets is primitive and there is the prospect of advanced music and songs creation based straight on the TSTF tones. This “music of the Universe” has not sounded and these songs have not sung yet but everything is ready for their realization. (Paper Presentation)

The American Choral Directors Association—sixty years of leadership in choral music education and performance: A content analysis of performing choirs and interest sessions at ACDA National Conferences (1960–2015)
MARVIN E. LATIMER, JR., University of Alabama, United States
This session presents an overview of two preliminary investigations conducted in preparation for an ACDA Monograph titled The American Choral Directors Association—Sixty Years of Leadership in Choral Music Education, Performance, Composition, and Advocacy, approved in the fall of 2014 by the ACDA Research and Publications Committee. Since its inception in 1959, ACDA has hosted National Conferences (N = 29) designed to serve professional choral conductors and choral educators. The present report first will trace the evolution of the ACDA National Conference performing choir audition process beginning with the first conferences when, according to Harold Decker, one of ACDA’s visionary pioneers, “There was no procedure . . . [we] were glad to have choirs come” (Decker, 1989), through the present comprehensive blind audition process. Second, it will present results of a content analysis of various characteristics of ACDA National Conference performing choirs (N = 964) including the number that performed at each conference and their type (e.g., college, high school, children’s, etc.), location, ACDA division, conductor gender, and distance traveled to the conference. Finally, it will discuss findings of an analysis of ACDA National Conference interest sessions (N = 458) by subject area, topic, presentation format, and ensemble/voice type. Data sources were Choral Journals, concert programs, and convention program books held in the ACDA International Archives for Choral Music, Oklahoma City, OK; recent interviews with ACDA National Conference Program Chairs and other ACDA leaders; archived Past Presidents Interviews; and numerous other primary and secondary sources focused on ACDA history. Findings will be discussed within the context of comparisons between ACDA Divisions and various changes that occurred over time. (Paper Presentation)

Cinco Canciones Negras: The Afro-Caribbean presence in the songs of Xavier Montsalvatge
CHRISTY LEE, Maryville College, United States
Spain and its former colonies in the Caribbean have shared a unique and symbiotic relationship throughout history. Never was this relationship more evident than during the early 20th century and the civil and political unrest leading up to the Spanish Civil War. Many Spanish artists sought refuge and political asylum in the Caribbean and South America as the Communist regime of Francisco Franco controlled Spain throughout much of the 20th century. Other artists remained in Spain but looked beyond Spanish borders to seek a new way of expressing Nationalism as it was challenged by the struggles that Spain was facing.

One such artist is the Spanish composer Xavier Montsalvatge (b. 1912). Montsalvatge had a fascination with the colonial Spanish world of the Caribbean and the unique style of the music that developed there. His compositions “import this style back to the land of its very distant genesis. (Cockburn and Stokes). His song cycle Cinco Canciones Negras is perhaps the best example of how the poetic songs of the New World influenced the music of this Nationalistic Composer. The cycle uses poetry of Rafael Alberti (Spain), Nicolás Guillén (Cuba), Fernandez Néstor Luján (Spain), and Ildefonso Pereda Valdés (Uruguay) - giving Montsalvatge texts that “are all bound by underlying themes the disintegration of a native culture, colonialism, and racism.”

This paper seeks to explore through discussion and performance with Soprano Caroline Schiller how the poetic, rhythmic and lyric songs of the Caribbean region are manifested in the Cinco Canciones Negras of Xavier Montsalvatge. (Lecture Recital)
Interpreting folk humor and wisdom, Estonian style: Lepo Sumera's vocal cycle as a window to the language and tradition.

**DINA LENTSNER, Capital University, United States, & SAALE KONSAP, Estonian Academy of Music and Theatre, Estonia**

Although contemporary Estonian composer Lepo Sumera (1950-2000) is mostly known in North America as a symphonist, he has contributed to the development of the world-famous choral and vocal music culture of his homeland. *Mushroom Cantata* and *Songs from Estonian Matrimonial Lyrics* are, perhaps, the two most curious compositions from Sumera's vocal/choral œuvre. In these works the composer uses a non-artistic texts that, he believes, may be more suited for the use in a musical composition than a poem, which already is a complete work of art. In such texts, “some casual words with a suggestive sound” may offer a deeper meaning and allow for a musical reading (Vaitmaa 2005). Specifically, in *Mushroom Cantata*, Sumera utilizes Latin names of mushrooms growing in Estonia, and in his *Songs from Estonian Matrimonial Lyrics* – texts from Estonian folk anthology full of sounds of ancient dialects.

In the latter work, Sumera sets five texts, structured in a continuum, progressing from a humorous depiction of a folk-style dating scene to a vulgar self-reflection, to a glance into gender roles in a traditional family, a recipe of how to get to heaven, and finally a song about death. And while folk texts are sequenced to intensify the emotion and darken the mood, the composer creates an aura of lightness, humor, and tenderness through the use of eclectic musical language. The spoken phrase “My dear my darling,” positioned between songs, creates a type of a rondo form, where the songs function as episodes. In his setting, the composer capitalizes on the idiosyncrasies of Estonian language phonetics, rich in vowels, and unique prosody known as the quantity system (Lippus 1993).

This paper advocates exploration of contemporary vocal literature written by composers of different traditions in order to offer a meaningful musical and linguistic journey to performers and listeners. (Paper Presentation)

Adapting informal modes of learning and teaching traditional Celtic singing to formal learning contexts

**ELLEN MACISAAC, Carleton University, Canada**

As Celtic music has continued to attract attention and popularity worldwide, many people have expressed an interest in learning the style. While Celtic music is traditionally an individual, self-taught style, the demand for instruction has led to the creation of more formalized modes of instruction, offered online in the form of lessons over Skype and self-directed online courses using videos as the primary mechanism for instruction. Recently, this formalized way of teaching has crossed over into the university setting, with formal instruction in Celtic Voice and instruments being offered in at least two accredited tertiary education institutions, the Dundalk Institute for Technology in Dundalk, Ireland, and Carleton University in Ottawa, Canada.

This paper aims to explore the dichotomy between traditional and non-traditional modes of learning and between formal and informal music teaching as related to cultural practices. As the voice instructor for the Celtic Performance option at Carleton, I intend to draw on my preliminary observations and experiences in developing teaching techniques for instructing students in traditional singing in a classroom or voice studio setting. I will explore various techniques and approaches to teach Celtic vocal styles, and discuss broader implications with respect to issues of tradition, transmission, language politics and cultural understanding. I will also draw on the experiences of my colleagues at the Dundalk Institute of Technology Music programme, and on the experiences of my colleagues teaching Celtic instruments at Carleton, in order to provide counterpoints and alternate views. (Lecture Demonstration)

The portrayal of Canadian national identity in Srul Irving Glick's song cycle, South of North, Images of Canada

**CHRISTOPHER MACRAE, University of Arkansas at Fayetteville, United States**

After Canada's centennial celebrations in 1967, a renewed interest in Canadian nationalism brought to light how Canadian landscape shapes the definition of what it means to be Canadian. Much study has explored the influence of Canadian painters and their vivid representations of Canadian landscapes, but until recently little research has been done on how art song incorporates the same ideas of nationalism.

This lecture recital considers how ideas of Canadian identity have been shaped by the idea of landscape and geography, as well as how one composer represents this. In his song cycle *South of North, Images of Canada*, Srul Irving Glick (1934-2002) creates eight Canadian landscapes which provide an example of how words and music depict not only the people and places of Canada, but to identity how the music itself is Canadian. (Lecture Recital)
Dosimeter sound level measurements with singers in music school practice rooms
ALAN J. MARTIN, University of Kansas, United States

Previous research has suggested that musicians may be particularly susceptible to noise induced hearing loss (NIHL). To date, however, very few studies have examined noise exposure acquired by university vocalists as they practice in school practice rooms, many of which may be small and poorly constructed. The purpose of this study was to assess the noise exposure of university singing students (N = 40; n = 10 sopranos, n = 10 altos, n = 10 tenors, n = 10 basses) during practice times in university designated practice rooms. Each recorded session consisted of a natural, non-guided practice routine, documented by the participant, lasting a duration of the participant’s choosing. Participants wore Etymotic Personal Noise Dosimeters (Model ER-200D) set according to National Institute of Occupational Safety and Health (NIOSH) recommendations. In addition, 4 participants (n = 1 soprano, n = 1 alto, n = 1 tenor, n = 1 bass) wore the dosimeters during waking hours for one day. Acquired data were disaggregated according to allowable daily noise dose percentages, equivalent continuous noise levels (Leq), voice classification, year in school, and participants’ self-reported levels of awareness of NIHL and proactive hearing conservation. Results were discussed in terms of vocal pedagogy, hearing health, and suggestions for future research. (Paper Presentation)

Interactional narratives: The power of songs, people and community
ROB MCLENNAN, Stella’s Circle, CAROLYN CHONG, Memorial University of Newfoundland, & HELEN MURPHY, Stella’s Circle Inclusion Choir, Canada

The narrative of choral singing is one represented through the interactional dynamics between three separate stories: the story of individual songs, the stories of each singer and last, the story of the choir. These stories further demonstrate their power for establishing identity and community when mediated through both formal and informal performance settings. The narratives of choral singing have the potential to effect change including social and cultural, while also enhancing the individual singer’s social, psychological and physiological experience of life.

The group/community created through practice, common goals and similar experiences have impacted choir members and audiences alike, a theme that has defined the formation and continuation of a non-audition community choir based in St. John’s, Newfoundland and Labrador, Canada. Stella’s Circle Inclusion Choir formed in 2007 and has been sharing its songs of social justice and hope to audiences for eight years. The lyrics, the message, the composer, the context with which the song was originally performed are all parts of the story a piece of music tells and the emotion elicited in the performance as experienced by the choir and its audiences. The choir has shared stories relevant to the life experiences of its members singing songs through some 70 performances over its eight year history.

This session will involve presentation, discussion, and performance reflecting the experience of singing as it manifests itself at a community agency supporting people who bring a variety of challenges which may include: inadequate housing, mental and other chronic illnesses along with the global impacts of poverty and social exclusion. In addition to some common experiences, people bring with them a love of music and song. This non-audition singing group will reflect on the community building and social change aspects of choral singing demonstrated when the narratives of song, person and group are shared among individual members and with the larger audiences for which they perform. (Lecture Recital)

Voices for change: Exploring youth self-expression and inclusion in community choir models
CHARLENE PAULS & SARAH MORRISON, The Oakville Children’s Choir, Canada

All young people should have the right for musical expression, yet children with special needs are often neglected with respect to community choir organizations. The children’s choir movement in Canada has been primarily focused on music education and performance excellence and has neglected young people from the special needs community. This paper will present an emerging model for inclusion and community partnership, as developed between the Oakville Children’s Choir (OCC), and ErinoakKids Centre (EOK), the largest children’s treatment centre in Ontario.

The partnership between the Oakville Children’s Choir and ErinoakKids, now in its fourth year, has become a two-fold endeavor. With the support of the OCC artistic team and under the supervision of an EOK music therapist, OCC choristers meet weekly with EOK “Glee club” participants in their group classes. This initiative has provided mentoring opportunities for the OCC choristers, and a context where both organizations have benefited from each other as the children have formed relationships through their shared love of music. The community partnership between these two groups has also spawned performance opportunities; this amalgamated group of singers has appeared at both EOK-initiated events as well as OCC concerts.
This presentation will also explore the expansion of the OCC’s offerings to include “All Voices Together” (AVT), now in its second year. The AVT choir is structured as a six-week program that welcomes children regardless of ability or experience. A specific goal of this group is to provide a welcoming and supportive environment for youths who are diagnosed with disabilities. Rehearsals emphasize collaborative learning through musical games and group compositions, rather than stressing specific performance goals.

These two models are outlined to foster further discussion on how our work as musicians, teachers and conductors can transform lives, build community and self-esteem for young people of all ages and abilities. (Paper Presentation)

Communing chorally: Singing & well-being on university campuses

RACHEL RENSINK-HOFF, McMaster University, Canada

Research and experience tell us that choral singing, beyond its immeasurable musical benefits, is good for the body and the mind. Singing with others builds social bonds by fostering sensitivity to others and enabling mutual understanding. It arouses the synchronization of heartbeats and stimulates merged breathing patterns. In this session, we will examine the choral benefits literature through the lens of the university choral experience. In recent years, the physical and mental wellness of university students has emerged as a significant issue. Students ready to embrace the adventures of university life are often caught off-guard by the myriad challenges they face and choral singing often serves as a key contributor to their well-being. This talk highlights new avenues for furthering research in this area. How do the socio-physiological dimensions of singing impact artistic outcomes? How do musical outcomes shape the perception and reality of benefits experienced by singers? Finally, how can these benefits impact the university experience? In this discussion, we will explore not only how previous studies have dealt with these questions, but also how exciting potential projects facilitated by the new McMaster University LIVElab may illuminate their answers. Altogether, this work seeks to demonstrate the significant enrichment that collaborative singing can provide for students. (Paper Presentation)

Venanzio Rauzzini and the reconciliation of British and Italian song traditions

PAUL F. RICE, Memorial University of Newfoundland, Canada

Venanzio Rauzzini (1746-1810) enjoyed a multi-faceted musical career. His singing was esteemed by Mozart who composed the motet Exsultate jubilate for him following Rauzzini’s successful performances in Lucio Silla (1772). The singer moved to London in 1774 where he was the primo uomo at the King’s Theatre until 1777. Thereafter, Rauzzini directed the prestigious subscription concerts in Bath, raising their prestige to match any of those given in London. At the same time he developed the reputation of being one of the finest singing teachers in Britain as well as a composer of chamber music, songs and operas. These activities were highly symbiotic in that his finest students appeared in the Bath concerts, often singing his music. This paper will assess Rauzzini’s vocal compositions and their utility in the twenty-first century, both as concert and teaching materials. (Paper Presentation)

Reflections of Canada: Singing, culture and the use of authentic Canadian folk materials in Canadian music classrooms

ARDELLE RIES, University of Alberta, & KIM EYRE, Nipissing University, Canada

Zoltán Kodály (1882-1967) was a Hungarian ethnomusicologist who believed that singing should be at the core of musical expression and music education. This vision was developed and implemented in Hungarian schools in 1952 and, after witnessing its effectiveness at the 1964 ISME conference, musician-educators in other countries adapted this approach using music of their own cultures.

Canadian music educator, John Barron (1939-2014), traveled with his family to Hungary in the late 1970s to study at the Zoltán Kodály Pedagogical Institute of Music to further explore this approach. After a year of intense study, John returned to Canada with a deep understanding of Kodályian philosophy and confirmed belief in its effectiveness. He developed curriculum for music classrooms in Middlesex Country, Ontario. In the 1980’s, John commissioned four Canadian composers to create 2-, 3-, and 4-part a cappella arrangements of Canadian folk songs in a three-volume anthology entitled Reflections of Canada. These resources were enthusiastically welcomed and became an integral part of the repertoire of Canadian classrooms, schools and community choirs.

Austerity measures adopted by governments in the1990s saw support for music education in Canada dramatically reduced. Cuts to the number of music specialists employed in public schools affected the demand for music education resources. Reflections of Canada went out of print. By extension, post-secondary students entered undergraduate university music education programs lacking knowledge of Canadian cultural heritage and experience in music literacy. In 2015 music education in many parts of Canada continues to be threatened by decreases to programs, funding, and resources.
We will trace John’s beliefs in the importance of singing using of authentic Canadian folk music in Canadian music classrooms and revisit treasures that are found in Reflections of Canada, as well as posing suggestions as to how these materials could find their way back to Canadian music classrooms. (Workshop)

**Inspired performance and purposeful pedagogy: Exploring the potential impact of Communities of Practice within Faculties of Music**

**CATHERINE ROBBINS, MEL BRAUN, & LAURA LOEWEN, University of Manitoba, Canada**

How do music educators, collaborative pianists, vocal instructors, and choral conductors work together to design programmes that produce inspired performance and rely on effective pedagogical practice? How can professors find common language to reveal and discuss complex issues facing our disciplines? The aim of this paper is to consider how the dialogue and resultant understandings which emerge from the development of a purposeful Community of Practice (Wenger, 1998) can inspire connection within and between the choral and vocal communities that comprise our “singing network.”

Wenger (2006) described Communities of Practice (CoPs) as groups of practitioners who “share a passion for something they know how to do and who interact regularly to learn how to do it better” (http://wenger-trayner.com/introduction-to-communities-of-practice/). In this paper presentation we reveal the context out of which this research developed and explicate considerations for the formation of purposeful Communities of Practice through a focus on the three main characteristics of CoPs: domain, community, and practice. The paper details the initial insights and preliminary research findings that have emerged from our case study at the University of Manitoba, Canada involving two choral conducting professors (performance and pedagogy), a professor of collaborative piano, and the head of voice studies; the study anticipates an expanse in scope to include the disciplines of opera studies, musicology, theory, and student perspectives over the next four years. Finally, through a clear explanation of our reflexive research procedure, we illustrate how a focus on the notion of threshold concepts (Meyer & Land, 2006) and the incorporation of aspects of collaborative self-study through life history (Robbins, 2012; Cole & Knowles, 2001) may serve as a catalyst to draw together related yet divergent fields in an accessible framework that informs professional practice at both the individual and collective level by linking previously hidden or separate aspects of thinking. (Paper Presentation)

**The effect of singer head position on listener preferences of vocal timbre**

**AMELIA ROLLINGS, Western Kentucky University, United States**

Voice professionals routinely offer advice on the alignment of head position for singing and many advise that a neutral head position may be most efficient; however, some vocal pedagogues recommend a slightly lowered or slightly elevated head position. Research in the areas of orthodontics and sleep apnea has shown that head position can elicit changes in the vocal tract. Therefore, these changes in the vocal tract due to singer head position could potentially produce a perceivable difference in vocal timbre. The purpose of this study was to determine the effect, if any, of alterations in the vertical head position (neutral, lowered, elevated) of one female classical singer on listener (N = 30) perceptions and preferences of vocal timbre. Results were discussed in terms of general outcomes, considerations for voice research and vocal pedagogy, limitations of the study, and suggestions for future research. (Paper Presentation)

**Choral music and repertoire of Ireland: Defining the Irish nationalists**

**STACIE LEE ROSSOW, Florida Atlantic University, United States**

The elements of Irish traditional music, both song and dance, did not transcend into high art music in the same manner as can be seen in almost every other culture of the world. Look for instance at the work of Kodály and Bartók in Hungary or Sibelius in Finland and the effect that these composers had in creating a national choral identity. Why, in a musically rich heritage such as Ireland, is the same not visible? The primary reason lies in the foreign rule of Ireland for more than eight hundred years, which caused an interruption to the linear musical progression from ancient times to today. As a result, the Nationalist movement in Ireland, which only began in the middle of the twentieth century still in progress, began much later than in other regions.

This study of four nationalist composers, which this author purposes as the continuation of the original music of Ireland, is defined by those principles. Aloys Fleischmann, Seán Ó Riada, Seóirse Bodley, and Michael McGlynn all have distinct commonalities in their compositional style. First and foremost, these composers have used the Irish language in a manner that honors and seeks to promote the language as a living entity. They were all entrenched in the literature and folklore and used it as a primary source of material. In addition to creating arrangements of traditional or folk songs, they also used or quoted them in their original compositions, thus creating a unique, individual voice through an ancient medium. And, rather than succumbing to the experimental
or serial ideas that were most prevalent on the European continent through much of the Twentieth century, all of these composers forged a harmonic language that, while modern, atonal, or tonal, was also rooted in the modality found in the ancient music of Ireland. (Paper Presentation)

The choral music of Jeff Enns

VAUGHN ROSTE, Indiana University–Purdue University Fort Wayne, United States

With a choral catalog numbering some 50 compositions, Jeff Enns (b. 1972) is becoming one of Canada’s most popular choral composers. While some of his music has been published, much of it has not – and this presentation will make available much of his music not previously accessible. Part presentation, part reading session, and part listening to performances (both recorded and live) of his music, participants in this session will come away with a thorough knowledge of the choral oeuvre of one of Canada’s most popular composers – as well as the chance to meet him in person! (Paper Presentation)

Off the beaten path: Undiscovered gems from Choral Public Domain Library (CPDL)

VAUGHN ROSTE, Indiana University–Purdue University Fort Wayne, United States

The Choral Public Domain Library represents a wealth of free music: the site currently hosts free scores of over 20,000 choral and vocal works by over 2500 composers, and its stores continue to grow daily. As schools of all levels battle reduced budgets, a free resource such as CPDL represents a treasure trove of easily reproducible, conveniently stored and readily accessible repertoire. While CPDL permits easy access, the sheer volume of possibilities can be overwhelming. In an attempt to make certain selected CPDL compositions more familiar, this reading session will aspire to present to attendees largely unknown but accessible works for mixed choirs from every era of music history appropriate for mixed choirs of various sizes at high school, college, community and church institutions. Palestrina wrote so much more than Sicut Cervus, and Certon wrote more than La, la la, je ne l’ose dire (to name two Renaissance composers). Let’s explore beyond the tried and true and see if CPDL holds any further choral gems which are less well known but no less deserving of performance. (Lecture Demonstration)

Voice shame: Self-censorship in vocal performance

TIRI B. SCHEI, Bergen University College, & EDVIN SCHEI, University of Bergen, Norway

Voice shame is the uncomfortable feeling of being heard as ridiculous, worthless or ‘not good enough’. Voice shame arises when a subject becomes aware of an observer’s attention and believes the evaluation to be negative. It causes intensive monitoring of one’s vocal expression and of others’ perception of oneself. The effects of voice shame are largely hidden, since performers will tend to gravitate towards self-staging strategies that comply with conventions, in order to avoid shame. Worried attempts to prevent shame through self-monitoring and active control of one’s voice, body, and impact on others may cause serious difficulties with vocal performance. Voice shame can affect professional and non-professional voice users.

Shame is a non-cognitive self-rejection. It presupposes internalized ideals and criteria of quality, learned through interaction with external authorities, such as parents, peers, mass media or music teachers. The self that judges and rejects itself is a product of social interaction; it is situated and reflects the demands and constraints posed by both tacit and explicit cultural values and educational traditions, ideals and methods. Triggers of, and thresholds for, shame differ between individuals, within frameworks that are largely common to members of a given subculture.

Based on empirical studies of music students and professional pop, jazz and classical singers, we apply French philosopher Michel Foucault’s discourse-theory to the analysis of disciplinary mechanisms among vocal performers. The concept of voice shame is presented as a source of insight into the dynamics of singers’ self-regulation, self-staging and self-censorship, and hence as a useful tool for the voice teacher. (Paper Presentation)

Acoustic characteristics of Xucurú vocal music

S. THOMAS SCOTT, University of Kansas, United States

Numerous studies have examined the vocal music of various indigenous peoples using ethnomusicological, historical, and sociological lenses. However, to date, few investigations employ an acoustical lens and no studies have yet focused in any way upon the Xucurú tribe from the Sertão region of Northeast Brazil. The purpose of this study was to examine acoustic characteristics of two types of vocal music of the Xucurú tribe, the rhythmic chant ritmo and the sacred song toré, in contrast to conversational Xuciri speech. Forty participants (male, n = 20; female, n = 20) individually performed in a counter-balanced order 90-second excerpts of (a) ritmo chant, (b) toré song, and (c) conversational speech. Recordings obtained with a head-mounted, calibrated microphone
were subsequently analyzed and compared with respect to long-term average spectra (LTAS), mean fundamental frequency (MF0), sound pressure level (dB SPL), and spectrographic contours. Results were discussed in terms of male and female Xucurú vocalization habits within the context of Xucurú ritual practices, and suggestions for future research. Results from this study form the nucleus of a database that documents the acoustic parameters of the sacred vocal music of the Xucurú tribe. (Lecture Demonstration)

The university voice studio and choral ensemble: A modern model for successful partnerships
JAMES STEGALL & TERRY CHASTEEN, Western Illinois University, United States
The Voice and Choral Areas at Western Illinois University have enjoyed a positive and successful teaching partnership for several years. Unfortunately, not all university-level institutions enjoy this healthy dynamic. This constantly pursued goal on the part of our voice and choral faculty has proven to be highly beneficial to our students, particularly those in the initial stages of vocal development.

Western Illinois University professors James Stegall, Director of Choral Activities and Terry Chasteen, Vocal Area Coordinator will share their melded philosophies and methods that continue to nurture this successful model for teaching. Specific areas of discussion will include leadership, organization, scheduling, vocal pedagogy and technique, relationship development and communication. (Workshop)

All voices welcome: Reflections after two years leading improvising choirs
CHRIS TONELLI, Memorial University of Newfoundland, Canada
While a postdoctoral fellow with the International Institute for Critical Studies in Improvisation from fall 2013 to summer 2015 studying the history of extranormal vocal performance in and around global free improvisation communities, I undertook the organization of free, open, inclusive "vocal exploration gatherings" where anyone interested could attend and participate in free and structured group improvisations. The first series of sessions took place between April and June 2014 in Guelph, Ontario, and the second began in December 2014 in St John's, Newfoundland, and is currently ongoing.

In both cities, the gatherings helped participants to explore their voices in new ways by modelling and encouraging the use of a variety of extranormal techniques while stating that in this context participants could use their voices in any way they liked so long as everyone respects each other's choices and sounds with the conviction that all human vocal sound is valuable. In both cities, participants in the gatherings came together to give public improvised choral performances.

In this paper, I will reflect back on what these gatherings may have achieved in terms of "giving voice" to participants, validating and disseminating extranormal vocal sounds in public spaces, and creating spaces for community building, self exploration, and improvisatory freedom. I will provide a brief overview of the techniques I used to lead the gatherings and concerts and draw on questionnaires I conducted both with the members of the choir I lead and with participants in other improvising choirs, like Christine Duncan's Element Choir and Maggie Nicols' The Gathering, to theorize the social and experiential effects of these kinds of ensembles. (Paper Presentation)

Exploring cultural diversity in contemporary Christian liturgical worship
LINDSAY TRAICHEVICH, Port Stanley United Church, Canada
This paper examines the interconnectedness between theology, culture and the music sung in Canadian Contemporary Christian Liturgical worship. In our increasingly global civilization, it is imperative that we become aware of our own biases, and those of our communities, and engage in respectful discourse to be able to effectively connect with the larger church. Through the sharing of hymns from a multitude of different cultures and traditions, we can learn about ourselves and our own faith. The paper discusses the considerations given to the understanding and evaluation of one's current liturgical setting and history, as well as education around performance technique and integration of global song which encourages learning and dialogue that supports the church in a larger sense. (Paper Presentation)

Gesture, embodied cognition, and emotion: Comparing Hindustani vocal Gharanas in performance
HANS UTTER, Independent Scholar, United States
Bilateral gesture in North Indian classical vocal music (khyal) has a complex relationship with music structure and aesthetic intentions, and appears to augment emotional expression and serve important pedagogical functions. Gesture has an important role in Indian vocal training, especially in relation to processes of attention, cognition, and memory. In this paper, I examine the multimodal interactions between voice production, emotional expression, song text, and gesture through an audio/visual analysis of
performers in three different vocal traditions. I will examine distinctions between different vocal gharanas (schools) through both
gesture and related stylistic/aesthetic elements. The use the spatial visualization of sound based on particular vowels in the dhrupad
vocal genre will also be discussed as a possible influence on movement.

The methods employed consist of collecting ethnographic data through interviews and audio/video recordings,
participation in learning situations, and examining Indian theoretical treatises on vocal music. The data is correlated with
performance practices of the gharanas to determine the relationships between aesthetics, vocal culture, and musical structure.

While the use of gesture is not formally taught and can be idiosyncratic, performers from specific vocal gharanas exhibit
some common practices. However, between gharanas gestures tend to emphasize the dominant aesthetic features particular to that
gharana, and correlate with distinct musical elements.

For North Indian classical vocal music, the system of oral transmission and individualized training in a particular gharana is
evident in gesture, which developed through the process of enculturation. My evidence shows that gesture is a component of multi-
modal processes of learning and expression, which supports the hypothesis of the embodied nature emotional-cognitive processes.
(Paper Presentation)

Singing in primary music classes: The uncontested master of music learning
JOSEÉ VAILLANCOURT, Université Laval, Canada
Singing is recognized as central to the musical experience (Glover & Young, 1998), the basis and foundation of music education
(Bennett & Bartholomew, 1997; Gordon, 1997a; Gould & Savage, 1972), and an effective way of learning music (Anderson &
Lawrence, 2001; Atterbury & Richardson, 1995). Given the importance of singing in primary music programs, music teaching
specialists must have access to a repertoire of songs from which they select according to certain criteria. What are the criteria they
can build on? This study has allowed us to establish a frame of reference within which the criteria related to the choice of singing
repertoire are identified and examined using a three-step methodology: (1) gathering of information from two distinct sources—the
literature (both academic and pedagogical) and qualitative research interviews (nine experienced music specialists), (2) qualitative
data processing (content analysis), and (3) development of a frame of reference (a combination and comparison of the data from the
two sources). The frame of reference identifies two large groups of criteria for repertoire selection, including criteria from the field
of educational psychology. Bringing together theoreticians and practitioners made it possible to examine these criteria in depth
before identifying courses of action and reflection for music teachers and researchers. This paper presents the results in terms of the
educational psychology-based criteria: more specifically the integration of musical concepts (melodic components, harmony,
rhythmic components and form) and the development of musical skills (tonal sense, awareness of texture and the ability to sing in
parts, rhythmic sense, a sense of the musical phrase, and awareness of structure) in primary-school children. Recommendations
about the characteristics of songs to be encouraged and those to be avoided will also be made. (Paper Presentation)

Say [a]: An “ears-on” exploration in achieving choral blend
JAY WHITE, Kent State University, United States
Jay White, a career choralist, voice teacher, and eight-year veteran of Chanticleer, leads an interactive exploration of how minute
changes in cardinal vowels can assist in creating an ideal choral blend regardless of experience and native tongue. Move beyond “tall
vowels” and discover the intricacies of subtle vowel articulation manipulations and how they bring a better vocal awareness to the
individual singer and an enhanced choral tone. Gain a greater understanding of what it means to sustain a “bright” or “dark” vowel,
where a “neutral” vowel is, how much the overall vocal tract shape affects ones tone, and whether a “pure” vowel is truly attainable
between individual singers. The participants will experience, for example, how singers from Australia, Taiwan, and Turkey can all
learn to achieve a better blend if they have the basic knowledge of placement and vocal tract shape. While this presentation does
have a lecture component, it is the application of the information shared that will bring the most meaning to the participants.
(Lecture Demonstration)

The choral experience: A school-wide phenomena
ANDREA WICHA, Elementary Music and Choral Specialist, Canada
Should every child sing in the school choir? Why not? This session will explore how to develop a school climate that allows every
child to develop a passion for singing and excel in the choral classroom. It begins in kindergarten with both group and individual
activities aimed at discovering how to use their singing voice and match pitch. In Grade 1 each student receives individual singing
lesson(s). By the end of Grade 6 they are able to independently read music, and sing with skill, passion and purpose. Their hard work
and accomplishments are recognized in their community and garner them many accolades and opportunities. The children gain confidence as they find ways to express themselves meaningfully both individually and as part of an ensemble. Many continue to sing as they journey to adulthood.

How is all of this achievable? Does it necessitate ‘super powers’ or the unending support from administrators and school boards? Although this would be amazing, any music educator with vision, determination and patience can develop choral excellence in the elementary school setting. Come to explore the possibilities and leave with ideas, inspiration and materials you can develop into your own stellar choral program. (Lecture Demonstration)

**A reception history of William Grant Still’s lynching drama, *And They Lynched Him on a Tree***

**HARLAN ZACKERY, JR., Jackson State University, United States**

William Grant Still, born in Woodville, Mississippi in 1895, was no stranger to the pains of racism in America. Born only 30 years after the end of the civil war, a time when lynchings were common, Still composed with the intent of bringing light to the social issues and injustices of early twentieth century America. By the time Still was approached in 1938 to compose a work on the topic of lynching, his catalog of works had already painted the image of a nationalistic composer focused on the plight of the African-American in the United States: *Three Negro Songs* (1922), *Darker America* (1924), *Afro American Symphony* (1930), and *Ebony Chronicle* (1933).

Poet Katherine Garrison Chapin approached William Grant Still in 1938 about setting her text on lynching of African-Americans in the south. Still and Garrison corresponded through telephone and written correspondence, after which Still agreed to set the text to music. *And They Lynched Him on a Tree* was completed in early 1939 and received its first performance in New York on June 25, 1940. The premiere was met by mixed reviews both in the audience and in the press.

This presentation will focus upon the reception history of the work. The presenter has investigated the performance history of the work, from its premiere through to 2015. Particular emphasis will be placed on regional trends in the history, obstacles to previous performances, and suggestions for producing successful future performances. Additionally, the presenter will discuss the history of the lynching drama, its definition and its position in music of the United States. (Paper Presentation)
SYMPOSIUM PRESENTER BIOGRAPHIES

Sophia Werden Abrams is a second year Master of Music student in Choral Conducting at Memorial University of Newfoundland under Jakub Martinec. She has over 10 years experience with church choirs, and is currently the Music Director at St. James United Church where she conducts the Senior Choir. Sophia also accompanies and assists the Atlantic Vocal Ensemble 'Kindercore', and is assistant and regular conductor of the MUN Chamber Choir and Festival Choir. As well, Sophia is studying to become a certified Andover Educator in Body Mapping for conductors, choral singers, and pianists. Sophia completed her undergraduate degree at the University of Waterloo where she studied piano performance and further explored her passion for choral music. During her time in Waterloo, Sophia worked as accompanist and assistant director of the Mennonite Youth Singers, served as the Gesibrecht Choral Conducting Scholar for the Conrad Grebel Chapel Choir, and was assistant to the UW University Choir.

Adam Adler serves as Assistant Professor of Music Education at Nipissing University; he has previously served on faculty in the Faculty of Education at the University of Windsor and in the Crane School Music at the State University of New York, Potsdam. His current research and creative interests include narrative and arts-based research, gender in music and education, choral community and sustainability, music teacher preparation, music education policy, and challenging community choirs’ musical limits. Adam is the founding Artistic Director of Near North Voices - North Bay’s University-Community Choir. He has previously served as conductor for the Ford Motor Company Chorus (Dearborn, MI), the Crane Men’s Ensemble and the Crane Chorus (SUNY, Potsdam), Just Singers Chamber Choir of Toronto, the University of Toronto Hart House Singers, and the Choir of Centenary United Church (Hamilton, ON). He has taught music in schools across southern Ontario and abroad, and is active as a singer, choral clinician, composer and arranger.

Laura Adler is an experienced arts leader based in Toronto, Canada. For twenty years, she has specialized in working with individual artists and small- to mid-sized arts organizations, providing professional expertise in executive management, fundraising and development, strategic planning, marketing and publicity, concert and event production, and tour management. Her clients have included many of Canada’s finest choirs, music festivals, chamber ensembles, vocalists, composers and arts service organizations. She has also worked extensively with international festivals and organizations in Europe, including managing international engagements for Latvian Youth Choir BALSIS and its Artistic Director Ints Teterovskis. From 2011 – 2014, Laura was the National Program and Community Relations Director of artsVest™, Business for the Arts’ signature matching incentive and sponsorship training program for small to mid-sized arts and heritage organizations. Laura is a recent graduate of the new Master of Management in International Arts Management Program, presented jointly by Southern Methodist University in Dallas, HEC Montréal and SDA Bocconi School of Management in Milan. She is dedicated to creating and delivering capacity-building programs for artists and arts managers, comparative studies of international cultural policy and arts management practices, and international program development in the field of cultural diplomacy.

Rebecca Atkins joined the University of Tennessee-Chattanooga in the fall of 2013 as an Assistant Professor of Music Education (Choral) where she conducts the Women’s Chorale, supervises student teachers, and teaches Choral Methods, Graduate courses in Music Education, and Ear training. She received her PhD in Music and Human Learning at The University of Texas at Austin (2013), an MMus in Choral Conducting at Missouri State University (2008), and a BMus in Music Studies at The University of Texas at Austin (1994). Rebecca is an active clinician, adjudicator, performer, and music education researcher. Her current research focuses on the effects of attention on vocal tone quality. She is also drawn to research questions that pertain to the development of performance skills and the refinement of pedagogy. Previously, Rebecca successfully directed middle school and high school choir programs in Texas, Alabama, and Tennessee, earning superior and excellent ratings consistently at competitions.

Cathy Benedict, EdD, joined the music education faculty at Western University in July 2015. Her scholarly interests lay in facilitating music education environments in which students take on the perspective of a justice-oriented citizen, to this end her research agenda focuses on the processes of education and the ways in which teachers and students interrogate taken-for-granted, normative practices. Cathy has presented multiple workshops to both national and international audiences on topics as varied as pedagogy and pride, thinking transitions rather than classroom management, the interrogation of classroom rules as policy, the social contract and utopian visions, and music in the elementary classroom and integrated practices. She has written numerous chapters and published in such journals as Philosophy of Music Education Review, Music Education Research, and Research Studies in Music Education, the Brazilian journal ABEM, co-edited the journal Theory Into Practice and the 2012 National Society for the Study of Education Yearbook (Teachers College Press), and most recently co-edited The Oxford Handbook of Social Justice and Music Education (Oxford University Press).

Aryn Benoit is a fourth year undergraduate honours student in the Psychology Department at St. Francis Xavier University in Antigonish, Nova Scotia. Her current research, which is supervised by Dr. Petra Hauf (Professor of Psychology and Canada Research Chair in Culture and Human Development, St. Francis Xavier University), is examining the influence of music on language development in young children. She is additionally interested in attachment styles in relationships and factors that influence adolescent mental health and well-being. After completion of her Bachelor of Arts in Psychology, she intends to complete doctoral training in Clinical Psychology. As an avid singer-songwriter, Aryn began performing musically at a very young age. From local musical theatre performances to national singing competitions, her passion for music is a major focus of both the personal and professional facets of her life.
**CAROL BEYNON** is Associate Vice Provost of the School of Graduate & Postdoctoral Studies, former acting Dean of the Faculty of Education, and Associate Professor in Music Education at the University of Western Ontario. She is the founding co-artistic director of the award-winning Amabile Boys & Men’s Choirs of London, Canada. She was an elementary and secondary school teacher for several years in London prior to becoming a faculty member. Her research focuses on singing research, teacher identity, and gender issues in music education; she is author of the book *Learning to Teach* (2001), and co-editor of *Critical Perspectives in Canadian Music Education* (2012). She also has numerous scholarly articles about music education, gender in choral music, teacher development and teacher identity in several peer reviewed journals. She is currently a co-investigator on two federally funded SSHRC funded projects in music education and singing, including the AIRS project.

**ROÍSÍN BLUNNIE** is a choral conductor and musicologist based in Dublin, Ireland. She Head of the Music Department at Mater Dei Institute, Dublin City University, where she teaches on a range of academic and practical music courses and conducts the college’s large mixed choir. Róisín studied choral conducting with Péter Erdei at the Kodály Institute in Hungary and holds a PhD in Musicology, on the early oratorios and cantatas of Edward Elgar in the context of late-Victorian imperial culture, from Trinity College Dublin (funded by the Irish Research Council). In 2014 she founded Laetare Vocal Ensemble, recently named National Choir of the Year at the Navan Choral Festival.

**MEL BRAUN**, baritone, is well known to Canadian audiences for his many performances and broadcasts of Early Music with Tafelmusik and Opera Atelier. His frequent appearances across Canada include performances with the Calgary Bach Festival, Edmonton’s Pro Coro, Symphony Nova Scotia, Winnipeg’s Canzona, Guelph Chamber Choir, and the Winnipeg Symphony Orchestra. Mel has premiered works with the Banff Centre, Winnipeg’s Groundswell, Manitoba Opera, Winnipeg New Music Festival, Kitchener’s Sound in the Land Festival, Toronto’s New Music Gallery, and Saskatoon Symphony. His ongoing duo partnership with pianist Laura Loewen is at the centre of many of these collaborations. Mel heads up the vocal program at the University of Manitoba, Desautels Faculty of Music which is renowned for its collaborative and holistic approach to training singers. He has seen many of his students go on to significant careers as performers and teachers. Mel’s initiatives include the Contemporary Opera Lab, Opera School Tour, the Professor Bach Project, and Tuesdays in Winnipeg bringing together high school age boys who love to sing. He has been awarded Merit and Outreach Awards for his efforts. As a music director, Mel looks after the operatic ensembles at the University of Manitoba and works with Winnipeg’s Camerata Nova, a choir devoted to exploring new approaches to choral music making. He is much in demand as an adjudicator and choral clinician, and also enjoys teaching many of the young rock singers that make up Winnipeg’s burgeoning Indie Rock music scene. You’ll find him wherever young singers need mentoring.

**CAITLIN BRINDSON-PATEMAN** is a recent graduate of St. Francis Xavier University with a BA with First Class Honours in Psychology. She is currently working as a lab manager for the Infant Action and Cognition Lab at St.FX. Caitlin has been able to present this research at various stages of the study. She presented the study proposal in Toronto last year at the Advancing Interdisciplinary Research in Singing student workshop and the 2014 Nova Scotia Developmental Psychology Conference held at Dalhousie University. First data were presented at the 2015 St.FX Student Research Day, the 2015 Nova Scotia Developmental Psychology Conference at Acadia University and the 2015 Atlantic Conference on Reading and Language Acquisition held at Dalhousie University. The final study will be presented at the 2015 Society for the Scientific Study of Reading Conference held on the Big Island, Hawaii. Caitlin hopes to pursue a career in Speech Language Pathology in the future. In her spare time, Caitlin volunteers at the Speech Language Clinic in Antigonish, Nova Scotia, and is a Campaign Advisor on the National Shinerama team for Cystic Fibrosis Canada. This project was conducted under supervision of Petra Hauf, St. Francis Xavier University, and in collaboration with Annie Larouche and S. Helene Deacon, Dalhousie University.

**GREGORY BROOKES** is an assistant professor of music at Texas Tech University where he teaches applied voice, graduate and undergraduate vocal pedagogy, and lyric diction. As a singer, he has been praised for his “rich baritone sound” and “Shakespearian acting.” Gregory has been a faculty member of Queen’s University, St. Lawrence College and Colorado State University having taught applied voice, vocal pedagogy, song literature, opera history, opera workshop and freshman voice studio. He was also Director of Opera at Colorado State University where he directed *Le nozze di Figaro*, *The Gondoliers* and *Sweeney Todd*. He holds degrees from The University of Calgary, Eastman School of Music and Indiana University’s Jacobs School of Music.

**NATALYA BROWN** is an assistant professor of Economics in the School of Business and the Department of Political Science, Philosophy and Economics at Nipissing University in North Bay, Ontario, Canada. Her research interests include management education, political economy, the scholarship of teaching and learning, immigrant integration and sustainable tourism. In her spare time, Natalya is a member of an amateur concert band.

**MELISSA C. BRUNKAN**, Assistant Professor of Music Education at Louisiana State University in Baton Rouge, LA holds degrees from the University of Minnesota (BMus, music education, choral conducting), Northwestern University (MMus, vocal performance/pedagogy), and The University of Kansas (PhD, music education). Prior to her work at Louisiana State University, Melissa taught in public and private schools in the...
Minneapolis/St. Paul, Milwaukee, and Chicago areas for twelve years, teaching students from pre-K through adult with an emphasis on secondary choral/vocal music. Other experience has included private voice teaching as well as conducting, musical theater directing, post-surgical vocal pedagogy consultation, and workshop facilitation. Melissa has sung and conducted professionally with choirs, opera and theater companies and churches throughout the United States. Her primary research interests include the use of gesture in choral/vocal pedagogy, lifespan voice pedagogy, singers with medical conditions affecting the voice, conductor gesture and behaviors, and the adolescent voice. Melissa has published articles in various journals including Journal of Research in Music Education, International Journal of Research in Choral Singing, and The International Journal of Music Education: Research.

**Diane Cameron** has an unorthodox background combining interests in traditional music, biophysics and health care. As a singer, storyteller and musician, Diane draws from many traditions, but often reflects her Scots/Irish/French heritage. She holds a PhD in Medical Biophysics from the University of Western Ontario and degrees in Liberal Science and Biology from Laurentian University, including paleontology and evolutionary studies. Prior to embarking on her post-secondary academic pursuits, she spent ten years in the Behavioural Sciences division of the Defense and Civil Institute of Environmental Medicine (a research branch of DND) in a range of scientific studies in human perception and behaviour. At Laurentian, she developed the BSc program in Radiation Therapy at Laurentian, and biophysics courses for students interested in health care, physical processes underlying biology (including the biophysics of hearing and vocalization), and interdisciplinary/interprofessional studies in pathophysiology.

**Terry Chasteen**, Associate Professor of Music is the Vocal Area Coordinator for Western Illinois University. Terry holds a Bachelor of Science degree in Music Education from West Virginia Institute of Technology and the Master of Music degree in Vocal Performance from the Indiana University School of Music. Terry’s professional career has taken him throughout the United States and to Austria, Germany and the Czech Republic. Active as both an operatic and concert soloist, he has performed with New Hampshire’s Opera North, Opera Theatre of St. Louis, Indianapolis Opera, Opera Memphis, Abilene Opera (TX), Longview Opera (TX), the West Virginia Symphony, the Huntington Symphony (WV), the Texas Baroque Ensemble, Plano Symphony (TX), Irving Symphony (TX), and the Valley Symphony Orchestra (McAllen, TX).

**Rebecca Chew**, a passionate advocate of the arts, is recognised for her innovative leadership as an educator. Commended by Prime Minister Lee Hsien Loong for her outstanding leadership as Principal of Naval Base Secondary school, she was also awarded the National Day Public Administration Medal (Bronze) before appointed as Founding Principal, School of the Arts (SOTA), Singapore’s first national specialised arts school. Rebecca currently serves as the National Arts Council Arts Resource Person for Music and Advisory Group Member of UNESCO-NIE Centre for Arts Research in Education (CARE). She read her honours in English Literature (NUS), MA in Education Management (KCL, UK). A graduate and Associate of the Royal Academy of Music (UK), Rebecca is well-known for her work with youth choirs, having been involved in setting up the Choral Excellence Programme and pioneer work in with the Singapore Youth Festival and National Day Parade choirs. Since 2012, she is currently appointed as Academy Principal, Singapore Teachers’ Academy for the aRts, Ministry of Education, Singapore, where she heads up building professional learning and teaching capabilities for MOE art and music teachers.

**Carolyn Chong** is a doctoral student at Memorial University in ethnomusicology. She is interested in the role of music in social justice, health, and pan-Indigenous rights movements. Carolyn also has a MSc degree in Occupational Therapy from McMaster University (Hamilton, ON) and worked as an Occupational Therapist in England in an acute inpatient mental health setting. Carolyn has enjoyed singing in various choirs over the years including Stella Circle’s Inclusion Choir and Quintessential Vocal Ensemble.

**Sara Clethero** was Head of Voice at the London College of Music since 2005 and continues as a research fellow there. She is author of several conference papers on existential philosophy and singing performance. Her singing career started at the Bayreuth Festival and she then sang at La Monnaie in Brussels for several years, and at Welsh National Opera and the Theatre du Chatelet in Paris. Sara is founder and director of OperaMint, a training company for opera singers which has given opportunities to many leading singers including Richard Wiegold, Paul Carey Jones, and Catherine Foster. She is the convener of the Thinking and Singing conference this April at the Institute for Musical Research at the School for Advanced Studies, University of London.

**Sheri Cook-Cunningham**, assistant professor of choral music education at the University of Central Arkansas, holds a Ph.D. in Choral Pedagogy from The University of Kansas. She has 14 years of teaching experience, from elementary through high school. Sheri teaches choral methods, music learning and development, and conducts the university choir. She teaches graduate courses in music research, history and philosophy of music education, and contemporary issues in music education. She guides the graduate music education department and the UCA Summer Music Institute. She was recently elected to the International Review Board at UCA and to the Music Department Advisory Council. She is the current research chairman of the Arkansas Chapter of NAfME. As an active researcher, Sheri has presented her work locally, regionally, and nationally. Refereed research presentations to date include the Eighth and Ninth International Phenomenon of Singing Symposium, the 2012 and 2014 Biennial Music Educators National Conference, the Voice Foundation Symposium, the 6th International Conference on the Physiology and Acoustics of Singing, and Arkansas and Kansas Music Educators’ Conferences. Her work has been published in the International Journal of Research.
CAROLYN C. CRUSE is Associate Director of Choral Activities and Associate Professor of Music Education at Texas Tech University, where she conducts the TTU Women’s Chorale and teaches undergraduate music education courses including choral techniques, advanced choral conducting, and vocal/choral pedagogy. In addition, she serves as a co-professor for the senior-level Curriculum and Practicum in Music Education courses, designed for choral, elementary music, and instrumental music education students. Carolyn is active with the TTU Summer Master of Music Education program, teaching an intensive course each summer, and leading independent studies in choral conducting and rehearsal methods. She holds degrees from the University of North Texas, Westminster Choir College of Rider University, and Michigan State University.

IVET FARRÉS CULLELL is a professor of Music at the University of Girona in the Faculty of Education, teaching for future primary and kindergarten teachers. She is an English teacher in a primary school, in Girona, teaching children from 6 to 9 years old. She is also a member of a research group in relation to music education.

SUSAN DAVENPORT is Director of Choral Activities and Associate Dean for Students and Curricular Affairs in the College of Liberal Arts at Southern Illinois University. She made her Carnegie Hall debut in 2005 and has conducted many All-State choruses and honor choirs. Susan made her Carnegie Hall debut with the Texas Woman’s University Concert Choir at the National Women’s Choral Festival in May 2005. Under her direction, the SIU Concert Choir has performed at the Illinois Music Educators Association Conference, the American Choral Directors Association Central Division Conference, and in the People’s Republic of China. In conjunction with the School of Music’s Outside the Box New Music Festival, Susan has led the SIU Concert Choir in premieres of works by August Read Thomas, Shulamit Ran, Chen Yi, and Dana Wilson. She holds a DMA in Choral Conducting from Texas Tech University, where she was a DeVitt Jones Scholar. She has had several articles published in the Choral Journal, including “The Poet Sings: Choral Settings of Emily Dickinson’s Poetry” and recently presented a lecture recital on choral settings of the works of James Joyce. Susan works with the Gaiety School of Acting in Dublin, Ireland, composing music for dramatic productions.

MARIAN DOLAN: I am a musician. When people ask me what I play, my answer is: people. I’m a choral conductor, so my 'instrument' literally is a very human one! Together we are artistic storytellers: we re-present the 'voice' and stories of poet’s texts via composer’s music to the listeners. My ‘job’ as a choral conductor is, therefore, to tell stories in song, whether from the 9th century or the 21st, whether from Estonia or Korea or South Africa, whether in the poetry of Saami storytellers or the poetic rhythms of Sara Teasdale, whether from Handel or from Edie Hill, whether embodied in stories of courage from 9-11 or from South African townships. Breaking boundaries to sing stories means being a bridge-builder of connection and community. A graduate with honors from Sweet Briar College, I hold an MA in musicology from Boston University, and MMus, MMA and DMA degrees from Yale University School of Music where I received the university’s first choral conducting doctorate granted to a woman.

JAMES DAUGHERTY guides the innovative doctoral and master’s degree programs in vocal and choral pedagogy at the University of Kansas. He regularly presents results of his research in lifespan voice pedagogy, acoustics of choir sound, and philosophies of music and music education at major national and international symposia, and his research publications appear in leading journals. James’s experience as a choral conductor and voice teacher spans four decades. He is editor of the International Journal of Research in Choral Singing, a founding board member of the Pan American Vocology Association, and recipient of the Phenomenon of Singing International Symposium’s Ambassador Award. A graduate of Maryville College in Tennessee, James holds a certificate in voice from the Staatliche Hochschule fuer Musik Berlin, Germany, master’s degrees from the University of Virginia, Union Theological Seminary in New York City, and Columbia University, and the PhD from Florida State University.

GILBERT ALLAN N. DISPO is a music professor at Saint Louis University, Baguio City. He handles all music subjects taken by would be music teachers in the Philippines. He graduated at Don Mariano Marcos Memorial State University, Agoo La Union with a PhD in Educational Administration and MA degree in Teaching Music. He is the founder, artistic director and conductor of Calasiao Children’s Chorus, who have won major awards in the Interkultur Choir Competition in China, Korea and in the Philippines. He is the most sought after lecturer, choral clinician, composer and choral arranger in Region 1.

TROY DUCHARME is a composer and professor working at Western University. There he teaches a variety of courses reflecting his diverse scholarly interests, including Baroque and Renaissance counterpoint, Canadian ‘classical’ music post-1950, tonal and post-tonal theory and analysis, choral arranging and orchestration. He also currently serves as a board member (Website Editor) of the Canadian University Music Society. Troy holds degrees from the University of Toronto (DMus) and Western (MMus, BMus), and has studied composition with Christos Hatzis, Alexander Rapoport, Alan Heard, Peter Paul Koprowski, and David Myska.
Darryl Edwards (darryledwards.ca) is an Associate Professor of Voice at the University of Toronto, Artistic Director of the Centre for Opera Studies in Italy, and the COSI Connection. He holds BMus, BEd and MMus degrees from Western University, and a doctorate from the University of Michigan. His teachers have included Mary Morrison, O.C., Grammy-award winning soprano Lorna Haywood, and Franco Iglesias, the teacher of Placido Domingo. Edwards has appeared as a soloist in recital and oratorio and opera, throughout Canada, and in Germany, France, England, Asia and the USA. His recordings and broadcasts include CBC Radio, Radio Canada, American NPR and the Centrediscs label. Recent and upcoming appearances include Handel's Messiah with the Peterborough Singers, Orff's Carmina Burana with Chorus London, and Mahler's Das Lied von der Erde at the University of Toronto.

Edwards has been claimed by the Toronto Star as "the coach behind many of Canada's best young voices these days," and his students perform on the renowned stages of the world. At the Centre for Opera Studies in Italy, he has nurtured the "extraordinary opera training" of young Canadian singers, piano coaches, and stage managers since 2007. Darryl began his music career as a choral conductor and choral music educator, with additional training at Westminster Choir College. His interest has extended in and beyond these realms to music research with the Advancement of Interdisciplinary Research in Singing (AIRS), and as a frequent contributor to the Canadian Music Educator.

Jacqueline Pattison Ekgren, concert singer, voice teacher, and researcher was born in Cincinnati, Ohio. She received a BA in Music from Stanford University, California, an Opera School Diploma from Vienna, Austria (Reifeprüfung Künstlerischer Reife), and a MMus from University of Oslo, Norway. She has done concert tours in Norway: sacred, secular, and folk music. She is the founder and head of Ekgren Musikkinstitutt, Oslo, Norway, where she teaches voice workshops, and performance practice in all genres. She aids in the furtherance of Norwegian music including folk music through concerts and research. Recent projects include: revision of a doctoral thesis (University of Oslo); "Norwegian Stev, a Key to the Singing-Recting Style (Kveding) in Norway and Iceland: How Performance of Norwegian Stev Compares and Contrasts with Icelandic Rimur" (ICTM, Astana, Kazakhstan); Tradition for Tomorrow Conference (Nordic Committee for Folk Music, NCF, Akureyri, Iceland); "The Smallest Unit of Poetry: the Stev Two-Pulse?"; vocal workshop: "Learning Norwegian stev, from core concepts to performance". Publications include: Aslak Brekke og visune hans [Aslak Brekke and his songs] with D.G. Myhren; Havets stemme [The Voice of the Sea] with Kristine Bratlie, piano; Toner av Aksel Berg [Songs by Aksel Berg (1903-1987)]; Å vi' du stevjust [If you want to stev-duel with me].

Kim Eyre is an Assistant Professor of Curriculum Studies in Music at Nipissing University where she teaches music pedagogy to pre-service and in-service teachers. Her degrees include: PhD (University of Toronto), Diploma (Zoltán Kodály Pedagogical Institute of Music, Kecskemét, Hungary), MMus (Holy Names University, Oakland, California), and BEd and BMus (University of Western Ontario). Kim is a Past-president of the Kodály Society of Ontario and the Kodály Society of Canada. Previous to her appointment at Nipissing, Kim taught music pedagogy at the University of Western Ontario, as well as summer courses at Wilfrid Laurier University and the University of Alberta.

Laurier Fagnan is Associate Professor of Music at Campus Saint-Jean of the University of Alberta in Edmonton, Canada, where he has conducted the dynamic Chorale Saint-Jean since 1995. He holds a DMus in Choral Conducting from the University of Alberta as well as a MMus in Vocal Pedagogy from Université Laval. His doctoral thesis titled “The Acoustical Effects of the Core Principles of the Bel Canto Method on Choral Singing” has won national dissertation prizes in Canada and the US (Julius Herford Prize). He is director of the Vocal Acoustics Lab at the University of Alberta and has just released an instructional DVD that combines the practical application of bel canto principles to choral singing with innovative vocal acoustics analysis techniques. Laurier has given over four hundred workshops in the area of bel canto vocal technique for choirs from Vancouver to Paris. The endless possibilities of the human voice never cease to amaze him.

Orla Flanagan is a choral conductor and music educator from Dublin, Ireland. She is Assistant Professor of Music at Trinity College, Dublin, where she lectures in conducting and aural training and supervises on a range of graduate programs. She spent two years studying conducting and musicianship at the Kodály Institute in Hungary with Prof. Péter Erdei and was awarded a doctorate in Choral Conducting from the Royal Irish Academy of Music, Dublin in 2012. Orla conducts the Dublin-based mixed-voice choir Mornington Singers, which has established itself as one of Ireland’s leading choral ensembles. She is a three-time winner of the conductor’s programming and interpretation award at the Cork International Choral Festival, where the Mornington Singers were named Ireland’s Choir of the Year in 2014.

Kiera Galway is an educator and musician currently teaching at Memorial University in St. John’s, Newfoundland. Kiera's educational background includes a Bachelor's degree in Bassoon Performance and Music History and Literature (2006), and a Masters’ degree in Choral Conducting at Memorial University (2008). A desire to deepen an understanding of the context and the political nature of music making led her to study musicology at the University of Toronto, receiving a MA in 2009. Currently finishing a PhD in Music Education, Kiera's research centres on musical/cultural geographies in Canada, a process of mapping how space, history, and place intersect at the nub of music practice. Kiera also enjoys an active musical life as a bassoonist with the Newfoundland Symphony Orchestra, choir director at the Basilica and a member of Lady Cove Women’s Choir.
EDUARDO GARCÍA-NOVELLI is an Associate Professor of Music, Director of Choral Activities at Carthage College, Kenosha, WI. He holds two undergraduate degrees from Argentina; a MMus in Choral Conducting from Westminster Choir College, and a DMA from the University of Houston. Formerly a high school choral director (8 years), Assistant Director of the Argentinean National Young People Choir, Assistant Director of the Houston Symphony Chorus, Director of the Symphony of Southeast Texas Chorus and Director of Choral Activities at Lamar University in Beaumont, Texas (6 years). His choirs were selected to perform for Texas Music Educators Association, National Collegiate Choral Organization, Wisconsin Music Educators Association, and Wisconsin Choral Directors Association. Eduardo had his conducting debut at Carnegie Hall in May of 2011, and he returned for a conducting engagement in March of 2015. He has been the Artistic Director of the Mastersingers of Milwaukee since 2010. Eduardo just completed his third European tour with Carthage Choir last January. He will serve as clinician of the Normandy International Music Festival in France in March of 2016, and will serve as guest conductor for MidAm International Festival in Vienna in June of 2016, conducting Mozart’s *Coronation Mass*.

NANCY L. GLEN is an Assistant Professor of Music Education at the University of Northern Colorado. Her areas of specialization are elementary general music, interdisciplinary learning, development of teaching philosophy in music education majors, and development of a Senior Capstone Course in the BMusEd degree program. She teaches courses in the Philosophy of Music Education, Psychology of Music Education, Elementary Music Methods, and the Senior Capstone Course for Music Education Majors. Nancy holds Graduate Faculty and Teacher Education Faculty status, is Secretary of Faculty Senate and a member of numerous committees at the College and University level. She has been a Co-Chair for the Criterion 4 Committee for the UNC Higher Learning Commission Self-Study, and facilitated a Schulze Interdisciplinary Speakers Program in April 2012, featuring Janet R. Barrett, a nationally known Music Educator from Northwestern University in Chicago. Nancy is a member of the Advisory Board for *Music Educators Journal*, and has recently presented at the 2015 Hawaii International Conference of Arts and Humanities, the 2014 Canadian Music Educators Association/Canadian Music Industry Conference “Soundscapes”, the 2014 National Association for Music Education National Research Conference, and the 2014 St. Augustine Symposium on the History of Music Education. Her article: ‘Where Do I Go From Here: Developing a Senior Capstone Course for Music Education Majors” appears in the current issue of *Contributions to Music Education Journal*.

C. JANE GOSINE is an Associate Professor in musicology at Memorial University, Canada. She is engaged in research into 17th-century French sacred music, particularly the music of Marc-Antoine Charpentier, and in projects exploring the relationship between music and health, particularly related to Community Music Therapy. She often serves as a consultant musicologist to early music ensembles and has prepared many new editions of Charpentier’s music. Recent publications include an edition of oratorios and an edition of petits motets for the Centre de Musique Baroque de Versailles, as well as articles and chapters in various books on Charpentier. She volunteers with a therapeutic choir at an extended care facility and with a music therapy group at Easter Seals Newfoundland and Labrador, and is currently collaborating with music therapists on research projects both in Canada and in England.

MELISSA L. GRADY is the Coordinator of the Music Education program at Valdosta State University where she teaches courses in general and choral music at the graduate and undergraduate levels. Previously Melissa served as Visiting Assistant Professor of Music at Lake Forest College where she taught courses in music education and conducted the Lake Forest College Choirs. She received her PhD in Choral Pedagogy from The University of Kansas. Melissa graduated from Wichita State University (Wichita, Kansas) with her undergraduate degree in Music Education and also holds a MMusEd degree with an emphasis in Choral Conducting. During her eleven year public school teaching career, she has taught at all levels of music education; elementary general music, middle school general music and choir, and high school choir. Melissa is an active clinician and adjudicator in the Midwest for middle school and high school choir. Her research interests are effects of choral conducting gestures on choir sound, choir spacing, and hearing dosage and hearing conservation in choir contexts. Melissa’s research is published and she regularly presents at refereed conferences and symposia.

MARTHA GUTH’s operatic performances include the Santa Fe Opera, the Canadian Opera Company, the Grazer Oper in Austria, and Opera Lyra in Ottawa, Canada. In recital, she has performed at Wigmore Hall and the Leeds Lieder Festival with Graham Johnson, the Vancouver International Song Institute, where she is a co-founder, numerous appearances with pianist Erika Switzer, world premier performances at Lincoln Center, and a recital with pianist Malcolm Martineau in NYC. CBC Radio/Radio Canada, BBC Radio in the U.K., and WDR in Germany have presented her performances. Last season included performances for the National Cathedral in Washington D.C., Sacred Music in Sacred Space in NYC, recitals in Köln, Montreal, Vancouver, and Victoria, Canada. Recent recordings include Sierra’s *Beyond the Silence of Sorrow* with the Orquesta Sinfonica de Puerto Rico for Naxos and Schubert songs with fortepianist Penelope Crawford.

ROBERT HEITZINGER is Associate Professor of Voice at Northeastern Illinois University in Chicago where he is Head of Voice, and teaches private voice, Vocal Repertoire and Vocal Pedagogy. He is an active soloist and has appeared with the Lyric Opera of Chicago, Chicago Opera Theater, Light Opera Works and the Cincinnati Opera as well as performances around the world in concert venues, including performances with the Chicago Sinfonietta at Orchestra Hall and at the Festival de Musica de Canarias in the Canary Islands, the Grant Park Symphony, the Des Moines Symphony, the Omaha Symphony, the Rockford Symphony and the Southwest Symphony. He has also performed with the Broadway company and National
JOEL KATZ was awarded the Howard Foundation Fellowship in Music Performance from Brown University in recognition of her exemplary choral conducting.

MARY ELLEN JUNDA is a current music education doctoral candidate at Boston University and works as a graduate assistant with undergraduate and graduate music education majors. She earned a BMus at Brigham Young University and an MA at New York University. She currently conducts the Children’s Choruses and teaches group voice lessons for young singers at New England Conservatory, Boston, Massachusetts, in the preparatory division.

HUI-PING HO spent fruitful years at the University of Birmingham and Institute of Education, University of London where she studied Music and Music Education respectively. Her studies deepened her interest in research, especially music’s relations with identity. In her work life, she served a stint in MOE HQ as a Music Curriculum Planning Officer before joining Riverside Secondary School (RSS) as Head of Aesthetics. A key programme she helped establish in RSS was a niche and DSA in dance. At the Singapore Teachers’ Academy for the arts (STAR), Hui-Ping was involved in the professional development of music teachers. She was a co-editor of STAR’s publication ‘Connecting the Stars: Essays on Student-Centric Music Education’, which documented music pedagogy research in Singapore’s music classrooms.

MATTHEW HOCH is Associate Professor of Voice and Coordinator of Voice Studies at Auburn University, where he teaches applied voice, diction, and vocal literature courses. Prior to joining the Auburn faculty in 2012, he spent six years as Assistant Professor of Voice at Shorter College, where he taught applied voice, vocal literature, and served as Coordinator of Vocal Studies. Matthew’s students have gone on to successful careers in both classical and musical theatre genres and have won awards from the Metropolitan Opera National Council (MONC), NATS, MTNA, ACTF, and others. Matthew is the author of two books: A Dictionary for the Modern Singer (Rowman & Littlefield, 2014) and Welcome to Church Music & The Hymnal 1982 (Morehouse, 2015). His articles have appeared in the Journal of Singing, Journal of Voice, Opera Journal, Journal of the Association of Anglican Musicians, and The Chorister. He has also presented his research at many national and international conferences, including the International Congress of Voice Teachers (ICVT), National Association of Teachers of Singing (NATS), College Music Society (CMS), Hawaii International Conference on Arts and Humanities (HICAH), Acoustical Society of America (ASA), American Speech-Language-Hearing Association (ASHA), and the Voice Foundation Symposium in Philadelphia. Matthew earned his BMus degree from Ithaca College with a triple major in vocal performance, music education, and music theory; his MMus degree from The Hartt School with a double major in vocal performance and music history; and his DMA in vocal performance from the New England Conservatory.

SARAH HOUGHTON is a current music education doctoral candidate at Boston University and works as a graduate assistant with undergraduate and graduate music education majors. She earned a BMus at Brigham Young University and an MA at New York University. She currently conducts the Children’s Choruses and teaches group voice lessons for young singers at New England Conservatory, Boston, Massachusetts, in the preparatory division.

PATRICIA HRYNIKW has been teaching singing at the University of Calgary’s School of Creative and Performing Arts, Music Division since 1989. She has supervised numerous undergraduate and graduate students who have gone on to have highly successful careers nationally and internationally as performers, educators and coaches. Patricia holds a MMus degree in Voice Performance as well as a PhD in Education (Curriculum, Instruction and Learning). She is excited to bring fun and accessibility to all singers through the use of techniques found in her most recent book titled, How My Dog Taught Me to Sing ... Better!

KATRYN HURST is currently pursuing her MEd at Queen’s University in Kingston, Ontario. Her thesis work explores the impact of singing on well-being for members of a co-curricular choir for higher education students. She is a graduate of the vocal program at the Desautels Faculty of Music at the University of Manitoba and the Queen’s University Consecutive Teacher Education Program. Katie is also a singer-songwriter, a private music teacher, and is host of Indie Wake Up Call on CFRC 101.9FM Queen’s campus-community radio.

JENNIFER HUTCHISON has recently completed her PhD in music education at the University of Western Ontario and began a faculty position in music education and choral conducting at the University of Saskatchewan this fall. She was the recipient of an Ontario Graduate Scholarship and a SSHRC doctoral scholarship during her graduate studies. A former teacher with the Niagara School Board, Jennifer has also taught music education and choral conducting classes at Western. Her research examines engagement and agency in music education across the lifespan.

MARY ELLEN JUNDA is co-director with Robert Stephens for their Landmark Grants, Gullah Voices: Traditions and Transformations. The proceedings, along with their research on the Gullah, will be shared globally through the Connecticut Digital Archives. Recent articles are featured in General Music Today, College Music Symposium, and with Robert Stephens in the International Journal of Critical Cultural Studies. Mary Ellen was awarded the Howard Foundation Fellowship in Music Performance from Brown University in recognition of her exemplary choral conducting.

JOEL KATZ teaches at the Glenn Gould School of the Royal Conservatory of Music, where he is an instructor in applied voice, music history, vocal literature, vocal pedagogy and opera. Chairman of the Voice Department at the GGS from 2005-2009, and director of the Royal Conservatory.
School Opera program from 2000-2010, Joel is currently studying towards a PhD in Musicology at York University, with a particular interest in singers’ memory processes. A recent graduate of the MA program in Psychology for Musicians at the University of Sheffield (2014), and a laureate of the Munich international Voice Competition, Joel has taught artists performing at the Bayreuth Festival, the Metropolitan Opera, the Staatsoper in Berlin, La Scala and the Wiener Staatsoper. Joel was a member of the COC Ensemble and principal singer with the Canadian Opera Company, and has sung with the Edmonton Opera, Calgary Opera, Opera Theater of St. Louis, Chattanooga Opera, the Pfalztheater Kaiserslautern, the Landestheater Hof and the Aspen Festival. As an oratorio soloist, he has been heard at the Schaffhausen Festival, the Ludwigsburger Festspiele and with the St. Louis Symphony, the Toronto Symphony, the Mendelssohn Choir, the Edmonton Symphony, Calgary Symphony, Quebec Symphony and Symphony Nova Scotia, among others. Joel is an avid gardener and the proud owner of two impossible cats.

SUSAN DYER KNIGHT is a socio-cultural entrepreneur whose philosophy celebrates art’s value to society. Her cultural praxis seeks to transcend art’s intrinsic value with extrinsic application, working through its transformative power to create empathic community, nurture cultural identity, promote leadership and consciously develop critical agents-of-change. A choral conductor and music educator of international repute, she relentlessly advocates for music education, as a researcher, consultant, keynote speaker, producer, clinician and author. Susan is Founder/Artistic Director Emerita of SHALLAWAY Choir (1992) and Festival 500: Sharing the Voices (1994-2013), an international festival fostering inter-cultural ensemble singing. In fall 2013, she founded a re-visioned Festival 500 (Growing the Voices) which she currently chairs. Susan produced a canon of choral work focusing on ecology and community/empathy, commissioning composers from local through global, which works are published, recorded and/or broadcast. A Visiting Researcher at UCL Institute of Education, her principal focus is the power of collective singing to drive the conscious construction/continuing transformation of cultural identity and empathic community. Susan holds BMus/BMusEd (Memorial University), MA in Music Education (St. Thomas University, Minnesota) and a PhD from the University of London. She serves has served on ACCC, CMEA, Chorus America, IFCM, Advisory Council for the Order of Newfoundland and Labrador, Irish Business Partnerships, Canada Council for the Arts and the Canadian Commission for UNESCO. Invested in the Orders of Canada, and Newfoundland and Labrador, Susan holds an honorary LLD from Memorial University and was appointed its Chancellor in 2012.

VELERIY A. KOLOMBET studied in the biological and physical departments at Lomonosov Moscow State University form 1966-1977. Valeriy received a PhD in biophysics in 1993. She held a research position from 1978 to 2012, and is currently the chief of laboratory at the Institute of biophysics, URSS Academy of Sciences (now Institute of theoretical and experimental biophysics of Russian Academy of Sciences), in Pushchino, Moscow region. Valeriy’s interests include biophysics (in particular, fundamental physical phenomena in basis of music), psychology (“hypnographic psychoanalysis”, fundamental physical phenomena in basis of human memory), and physics; Theory: creation and development of a theory to unify four fundamental fields in low energy region; Experiment: last stage of preparation to synchronous measurements in lab and inside ISS.

SAALE KONSAP is a first year master student in Musicology at the Estonian Academy of Music and Theatre, working under assistant professor Kerri Kotta. Since spring 2014 she has been a board member of Estonian Musicological Society. Her main field of studies is form and structure in contemporary Estonian music. In her master thesis she examines the formal grounds of works by Erkki-Sven Tüür. She is also interested in interaction between music and language. Saale’s former research projects include a study of temporal contrasts in works of Estonian rap-artist Chalice.

MARVIN E. LATIMER, JR. is Associate Professor of Choral Music Education, Chair of the Music Education Department, and Assistant Director of the School of Music at the University of Alabama. Marvin has published research on choral music history and choral pedagogy in such journals as Choral Journal, Contributions to Music Education, International Journal for Research in Choral Singing, Journal of Research in Music Education, Journal of Historical Research in Music Education, Library of Congress, and Grove Dictionary of American Music. He has presented research and interest sessions at such conferences as the Association of Teacher Educators National Conference, ACDA National Symposium on American Choral Music, ACDA National Conference, MENC National Conference, NAfME National Conference, the Phenomenon of Singing International Symposium, and the International Society of Music Education World Conference. Marvin is Past President of the Alabama Choral Directors Association and Chair of the Organizational History Subcommittee of the ACDA Research and Publications Committee.

CHRISTY LEE continues to lead a diverse career as a collaborative pianist, chamber musician, vocal coach, conductor, and educator. She recently joined the faculty of the music department at Maryville College in East Tennessee. In the world of opera, Christy has worked as pianist, coach, and assistant conductor at Opera Memphis, Chattanooga Opera, Pensacola Opera, Cleveland Opera, Knoxville Opera, Crested Butte Music Festival, Lake Placid International Voice Seminar, Pine Mountain Music Festival, Lyric Opera Cleveland, and Dorian Opera Theatre. She has worked regularly as Music Director for the Harrower Summer Opera Workshop (Atlanta, GA) and as Principal Coach for the Imperial Symphony Orchestra (Lakeland, FL). She has also served on the musical staff of Voci nel Montefeltro, an opera training program located in Novafeltria, Italy, assisting in such productions as Donizetti’s Lucia di Lammermoor and Verdi’s Falstaff and performing in recital in a variety of venues across the Marche region of Italy. Christy was Director of Accompanying and Music Director of UT Opera Theater and the Knoxville Opera Studio at The University of Tennessee for seven years. She appears regularly as a recitalist and clinician in the United States and throughout the islands of The Bahamas, and in May of
2012 had the pleasure of being a translator and vocal coach for the inaugural US/Cuba Choral Summit in Havana, Cuba. She holds degrees from Florida State University, the Cleveland Institute of Music, and the University of Alabama.

DINA LENTSNER, a native of St. Petersburg, Russia, is Associate Professor of Music History, Music Theory and Composition at Capital University Conservatory of Music in Columbus, Ohio. As a music theorist, Dina is interested in the relationship between poetic and music structures in vocal compositions, primarily focusing on contemporary music. In addition, in her scholarship she explores the concept of intertextuality in music, which she also applies in her pedagogy that is focused on innovative student engagement techniques. Dina has been active on the American and international musicological scene as a presenter at the numerous international, national, and regional conferences. Her other professional engagements include a three-month research grant at Paul Sacher Foundation - international center for studying 20th century music (2005, 2006), teaching a seminar on Russian 19th-20th century opera for the Slavic Department of University of Basel (2006), and an advanced analytical course at Estonian Academy of Music and Theater (2015). Dina’s articles, focusing on music of contemporary Hungarian composer György Kurtág, have been published in musicological journals in France, Hungary, and Switzerland. She has contributed a chapter on György Kurtág and George Crumb to the book Centre and periphery, roots and exile: Interpreting István Anhalt and György Kurtág (Wilfrid Laurier University Press, Canada, 2011). Dina is also a strong supporter and promoter of interdisciplinary projects and undergraduate students’ scholarship. Under her supervision, music students have been presenting annually at the Undergraduate Scholarship Symposium as well as at the National Conference of Undergraduate Research.

LAURA LOEWEN, Canadian collaborative pianist praised for expressivity, virtuosity, and creative playing, has appeared in concerts throughout North and South America, Europe, and Asia. Dedicated to sharing her passion for ensemble playing and coaching, she is Associate Professor of Collaborative Piano and the Vocal Coach at the University of Manitoba’s Desautels Faculty of Music. She is a founding faculty artist of Visi (Vancouver International Song Institute), and is also on the faculties of the Nuova opera training program in Edmonton, Alberta, the Contemporary Opera Lab in Winnipeg, Manitoba, and RICE (Rio International Cello Encounter) in Brazil. An extremely versatile pianist, Laura has performed extensively with singers, instrumentalists and chamber ensembles, and is equally comfortable in traditional and contemporary idioms. She has appeared in concert with artists such as Charles Castleman, Tracy Dahl, Wendy Nielsen, Kimberly Barber, Jasper Wood, Eugene Rousseau, and William Bennett. A member of the Royal Society of Canada’s College of New Scholars, Artists, and Scientists, Laura holds a DMA degree in Accompanying/Coaching from the University of Minnesota where she was a fellowship student of Margo Garrett and Karl Paulnack.

ELLEN MACISAAC received her PhD in Ethnomusicology at University College Dublin, Ireland, with a specialization in the traditional singing style and repertoire in Irish and English. After returning to Canada, she got involved in traditional singing in Ottawa, giving guest lectures on sean-nós (old style) Irish singing, and performing at local céilís and sessions and further afield. In 2012, she won first place in the sean-nós competition at the Oireachtas Gaeilge Cheanada, and represented Canada at the 2012 Oireachtas na Samhna. Ellen lectures at the University of Ottawa in the Irish language and repertoire classification; choral vs. solo vocal pedagogy; self-monitored rehearsal behaviors and performance outcomes.

CHRISTOPHER MACRAE, Canadian tenor, received a DMA from Boston University, a M.Mus. and Licentiate Diploma from McGill University, a BMus from the University of Calgary. Recent appearances include Sir Philip in Britten’s Owen Wingrave, tenor soloist in Verdi’s Requiem, John in Elgar’s The Kingdom, Vaclav in Dvorak’s The Cunning Peasant, and multiple appearances as the tenor soloist in Carmina Burana. Past roles include the title role in Werther, the Male Chorus in The Rape of Lucretia, Bacchus in Ariadne auf Naxos, Arturo in Lucia di Lammermoor, and McAlpine in Estacio’s Filumena. As an active soloist, Christopher has performed a wide range of oratorio, including Britten’s St. Nicolas Cantata, Mozart’s Requiem, and the Rachmaninov Vespers.

ALAN J. MARTIN is a voice teacher, conductor, and performer from Scotland, UK. He is an Edinburgh Napier University (BMus 1st Class Hons) and Central Washington University (MMus) graduate in Vocal Performance/Pedagogy and Choral Conducting, and is currently studying towards a PhD in Vocal/Choral Pedagogy at The University of Kansas. Alan has previously worked for the National Youth Choir of Scotland as a music assistant and musicianship instructor, and the Falkirk Youth Music Initiative as a vocal instructor. Alan currently directs the Grace Cathedral Gentleman’s Choir in Topeka, Kansas, and also operates a private voice studio. Research interests: visual stimuli & choral sound; adolescent voices; solo vocal repertoire classification; choral vs. solo vocal pedagogy; self-monitored rehearsal behaviors and performance outcomes.

ROB McLENNAN is Director of Employment Services with Stella’s Circle, a large human services organization in St. John’s, NL which offers a range of employment and education programs to assist people who have had limited work experience or interrupted career paths in finding and maintaining employment. As a community based social worker with a long time interest in the relationship between work, recreation and health, Rob supported the establishment of the organization’s non-audition community choir, Inclusion. He has a keen interest in group singing and the empowering social and health benefits music.
SYMPOSIUM PRESENTER BIOGRAPHIES

RITA FERRER MIQUEL is a professor of Music at the University of Girona in the Faculty of Education. She teaches Choral conducting, Teaching Music, Voice training and Music Education for future primary teachers. She is a member of several research groups in relation to music education. She is director of Choral Virolets children, youth and adults, Night of June, and is the Founder and Director of the music school of Palafrugell.

SARAH MORRISON maintains an active career as a choral conductor, music educator, and performer. She is in her ninth season as the Artistic Director of The Oakville Children’s Choir, a vibrant six-choir organization focused on building leadership through music. She is also the Director of Choral Music at Appleby College in Oakville where she has taught vocal music for over 10 years. Her choirs have won awards at the international level including a Gold Medal at the 8th World Choir Games in Riga, Latvia. Sarah is the 2010 winner of the Leslie Bell Award for Choral Conducting awarded by the Ontario Arts Council. She is the Vice President of Choirs Ontario and writes the Youth Choir column for Choral Canada's Anacrusis. Sarah sang soprano with the Canadian Chamber Choir for the past decade and is a frequent conference presenter and guest conductor in Canada and the United States.

HELEN MURPHY has a long history of community work particularly in relation to women’s issues and social justice. In her early career she was an educator and taught classroom music and directed choirs from 1965 - 1978. Helen is excited to reclaim her passion for music and engage with community through music. In 2007, as she looked to retiring from the workforce, Helen returned to music, her long time passion, joining the St. John’s Community Choir, and volunteering as director for the new Stella’s Circle Inclusion Choir.

CHARLENE PAULS has added choral conducting to her range of musical activities after many years as a soprano soloist. She currently conducts the choir at Tyndale University in Ontario, a community choir in Oakville, and the Chamber Choir of the Oakville Children’s Choir. This past July, the OCC competed at the 2014 International World Choir Games in Riga, Latvia where a top medal standing was achieved. Her training as a professional singer as well as her doctoral research in vocal pedagogy have provided the background for her work on developing healthy vocal technique within a choral context. Charlene maintains an active career as a professional soprano, voice teacher, university instructor, conductor, clinician and adjudicator.

RACHEL RENSINK-HOFF is an Assistant Professor of Music at McMaster University where she directs the choral program and teaches courses in conducting, vocal-choral pedagogy and music education. Prior to her appointment at McMaster, she taught at The University of Western Ontario where she completed both her Doctorate in Music and Masters in Choral Conducting, with additional choral studies at the Eastman School of Music Summer Conducting Institute, the Voice Care Network of St. Johns University, Minnesota, and the University of Toronto. Her undergraduate degree in Vocal Music Education was completed at Calvin College, Michigan. Rachel is the winner of the 2014 Leslie Bell Prize for Choral Conducting awarded by the Ontario Arts Council. She is the Past-President of Choirs Ontario and Vice-President of Programs for Choral Canada. She serves frequently as guest conductor, adjudicator, conference presenter and workshop clinician and publishes regularly in Anacrusis, Canadian Music Educator, Choral Journal and Dynamic.

PAUL F. RICE is Professor of Musicology in the School of Music at Memorial University of Newfoundland. His research interests include the operatic and concert music of eighteenth-century France and Great Britain, as well as opera in general. His fifth book, Venanzio Rauzzini in Britain: Castrato, Composer and Cultural Leader, will be released by the University of Rochester Press in 2015. Rice has edited scores for publication by the eighteenth-century British composer, John Abraham Fisher, and provided performing editions of music by French and British composers for CD recordings on the Naxos, Dorian and Centaur labels. For fifteen years, he was heard on the intermission features of the Saturday Afternoon at the Opera programmes on CBC Radio 2.

ARDELLE RIES, an Associate Professor of Music at the University of Alberta Augustana Faculty, conducted The Augustana Choir for a decade and founded Mannskor: Augustana’s Men’s Choir in 2006. An advocate for Canadian choral music, Ardelle has commissioned and premiered choral works by Howard Bashaw, Christine Donkin, Scott Godin, and James Neff with The Augustana Choir in national and international settings. With a strong musical and pedagogical foundation established at the Zoltán Kodály Pedagogical Institute in Hungary, Ardelle has been on faculty as an aural musicianship specialist at the Kecskeméť Kodály Conservatory, the 2005 International Kodály Seminar, Wilfrid Laurier University, the University of Calgary, and the University of Alberta Faculty of Education.

CATHERINE ROBBINS is a dynamic music educator known especially for her work in vocal techniques and choral pedagogy. She is in demand as a presenter, clinician, and adjudicator at workshops and festivals in both vocal and choral fields, and keeps a busy schedule as a guest conductor of youth choirs of all ages across Canada. Catherine is the newly appointed Professor of Choral Studies and Music Education at the University of Manitoba Desautels Faculty of Music where she teaches courses in undergraduate conducting, choral techniques, vocal techniques, and choral repertoire. She directs the University of Manitoba Concert Choir and, along with colleague Elroy Friesen, is co-director of ikamusik; a summer choral conducting intensive centred on a pedagogical approach which focuses on the development of self and community. This course design incorporates both Friesen and Robbins’ areas of technical expertise and draws specifically on Catherine’s doctoral research in collaborative self-
study involving the exploration of music educators' life histories and narratives of experience. Catherine completed her masters and doctoral studies in Music Education through the University of Toronto. Her areas of music education research include negotiating the solo voice in choral singing, narrative inquiry, collaborative inquiry and self-study methodologies, reflective practice and teacher education, the development of innovative frameworks for professional development, and the formation of the musical self of choral music educators. She has presented at international research symposiums in the areas of music education and choral singing.

**AMELIA ROLLINGS** is currently Assistant Professor of Musical Theatre Voice at Western Kentucky University, having recently received a PhD in vocal pedagogy at The University of Kansas She received a MMus degree in voice performance and pedagogy from The Pennsylvania State University as a University Graduate Fellow. She also holds degrees in vocal performance (BMus) and music education (BMus) cum laude from Columbia College in Columbia, South Carolina. A dramatic soprano and frequent performer of opera, recital and oratorio, Amelia recently performed as the soprano soloist in *Requiem* (Verdi), Magda Sorel in *The Consul* (Menotti), and the Witch in *Hansel and Gretel* (Humperdinck). A multifaceted singer, Amelia has been seen in many musical theatre performances, including as a young artist with the Intermezzo Foundation in Brugge, Belgium, where she performed Saraghina in *Nine* (Maury Yeston). Amelia maintains an active voice studio and teaches both private and group voice lessons. She is an active member of the National Association of Teachers of Singing. Her primary research interests include the female middle voice, group voice teaching, musical theatre voice pedagogy, and the effect of head position and other aspects of posture on singing.

**STACIE LEE ROSSOW** is an Assistant Professor at Florida Atlantic University with degrees from Florida Atlantic and the University of Miami and was awarded the Theodore Presser Award for Research in Music for her work in Irish choral music. An active adjudicator and clinician, Stacie has presented lectures and papers regionally and nationally on such topics as Irish choral music, the music of Irish composer Michael McGlynn, choral repertoire, Braille music notation, and proper use of linguistic stress in music. She is a faculty member for the Anúna Summer School and the studio conductor three Anúna CDs.

**VAUGHN ROSTE** comes to Indiana University-Purdue University Fort Wayne with over a decade of post-secondary teaching experience at colleges and universities in Illinois, Ohio, Oklahoma, and Georgia. A contributing editor of the Music Appreciation textbook entitled *Music*, published by Cengage Learning, he also continues to be a member of the editorial board for *Anacrusis*, the official publication of Choral Canada. Canadian by birth, he holds four degrees: a BA in Music from Augustana University College, a Bachelor of Theological Studies from the Canadian Lutheran Bible Institute (both of which are in Camrose, Alberta), a MMus in Choral Conducting from the University of Alberta in Edmonton, and a DMA in Choral Conducting from Louisiana State University. His research interests continue to explore the intersections of music and theology; his doctoral dissertation compared choral settings of Jesus’ Seven Last Words by three French Romantic composers: Gounod, Franck, and Dubois. Part of his interest in French composers stemmed from the year he lived in Paris; further travels have taken him to every continent except Antarctica. The author of over two dozen articles, Vaughn also saw in 2003 the publication of his first monograph, entitled *The Xenophobe’s Guide to the Canadians*, by Oval Books in London, England, which recently went into its fifth printing (not including the translation into Estonian).

**EDVIN SCHEI** received an MD and PhD from the University of Bergen. He is a professor of family medicine, as well as a teacher of communication skills and medical professionalism.

**TIRI B. SCHEI** is an associate professor and dr. art. at Bergen University College, The Grieg Academy, Faculty of Education, Centre for Arts, Culture and Communication. Tiri is a researcher in music education, a voice teacher, a choir conductor and a singer. She received a Ph.D. from the University of Bergen, Norway, in 2007. She was a Visiting fellow at Harvard University, Department of Music, GSAS, from 2004-2005. Tiri is one of the founders of Grieg Research School in Interdisciplinary Music Studies (GRS) and a member of the ‘Scientific Advisory Board’ in GRS. She is managing the master programme in music education at Bergen University College and is also a member of the program committee for the Ph.D. research education program at the Centre for Arts, Culture and Communication.

**S. THOMAS SCOTT** is a PhD student in vocal pedagogy from St. George, Utah. He received a BMusEd in Choral Music Education from Utah State University, a MA in Vocal Pedagogy and MM in Choral Conducting from The Ohio State University. Prior to studies at Kansas University, Thomas was an assistant professor at Darton State College in Albany, Georgia, where he taught voice and choir. In addition to maintaining a busy voice studio, Thomas is active internationally as a singer, director, coach, teacher, clinician, and researcher. He has presented research and workshops at The Voice Foundation, The Ohio State University Voice Forum, Kansas Music Educator Association, and for the Barbershop Harmony Society. He directs the Voices of America men's chorus in St. Joseph, Missouri, and sings in the award-winning Central Standard men's chorus in Kansas City. Research Interests: Biophysiology of Barbershop singing, acoustics of Barbershop singing, Barbershop history, Portuguese art song, and acoustic characteristics of indigenous tribes of Brazil.

**JAMES STEGALL** Professor of Music, is the 2014 Distinguished Faculty Lecturer at Western Illinois University. In addition to his role as Director of Choral Activities, he conducts the Western Illinois University Singers, Madrigal Singers and teaches graduate and undergraduate choral conducting and literature. Through juried application, his University Singers have achieved significant recognition through 26 state, regional and national music
convention performances including professional performances with the Dallas Brass, Kansas City Symphony, Peoria Symphony, and Phoenix Symphony. James makes frequent appearances as a guest conductor, All-State clinician and lecturer on vocal production and choral conducting throughout the United States. He received the BMus and MMus from Stephen F. Austin State University and the DMA from the University of Missouri-Kansas City, Conservatory of Music.

ROBERT W. STEPHENS has authored articles and chapters in the fields of ethnomusicology, music education and diversity. He is the recipient of a Rockefeller Foundation Fellowship Residency for his research on Afro-Cuban religious music and and is working on a manuscript entitled The Brotherhood of the Drum: The Metaculture of a Religious Community. Robert and Mary Ellen Junda are recipients of $371,000 from the National Endowment for the Humanities for their Landmark Grants, Gullah Voices: Traditions and Transformations.

ERIKA SWITZER, a Canadian pianist, performs internationally in vocal recitals with long-time musical partners including soprano Martha Guth, mezzo-soprano Hai-Ting Chinn, tenor Colin Balzer, and baritone Tyler Duncan. Recent performances include appearances at the Spoleto Festival in Charleston, SC and the Mostly Mozart Festival at Lincoln Center. Erika is a professor at Bard College and the Bard College Conservatory of Music and a co-founder of the Vancouver International Song Institute. Erika won First Prize for best pianist at the Wigmore Hall International Song Competition and the Best Pianist award at the Robert Schumann International Vocal Competition. She holds a D.M.A. degree from the Juilliard School of Music.

CHRIS TONELLI, PhD, is a 2014-2015 Postdoctoral Fellow with the Institute for Critical Studies in Improvisation at Memorial University. He is currently completing research on histories and social effects of vocal and choral improvisation, with a focus on forms which incorporate extranormal voice techniques. In 2013-2014, he completed the first year of his research in this area in Guelph, Ontario where he formed and led the Guelph Vocal Exploration Choir, a group open to anyone interested in using their voice and devoted to exploration of both free and structured/conducted vocal and choral improvisation. During his 2014-2015 fellowship, Chris has organized the St. John’s Vocal Exploration Choir, a group that meets twice a month to explore these areas. He is the author of multiple articles and book chapters, and his vocal work has appeared recently at Sound Symposium, the Open Ears Festival, and the Audition Records compilation Voix Brutes.

LINDSAY TRAICHEVICH holds a BMus Honours Music Education Degree, a BEd and an Artist Diploma in Vocal Performance from the University of Western Ontario. She has recently completed a Master of Sacred Music from Emmanuel College of Victoria University in the University of Toronto. Lindsay is currently a full-time Learning Support Teacher with the Thames Valley District School Board, and holds the position of Music Director at Port Stanley United Church in Port Stanley, Ontario.

HANS UTTER is an exponent of the prominent Imdad Khan gharana, an unbroken line of seven generations which has made significant contributions to the development of classical Indian music. As a disciple of Ustad Shujaat Khan, son of the illustrious sitarist Ustad Vilayat Khan. Hans has trained intensively in India for nearly two decades. Hans’ unique musical background combines professional experience in diverse styles including jazz, Western classical, electro-acoustic music, and composition. He performs regularly in the United States, India, and Europe, and is the recipient of sixteen national and international awards and grants, and has worked with artists such as Dizzy Gillespie, John Abercrombie, Ustad Shujaat Khan, Ustad Hidayat Khan, Steve Gorn and Chuck D. Hans holds a doctorate degree in Ethnomusicology from The Ohio State University. He taught Ethnomusicology in The Ohio State University and Capital University, for several years. He lectures frequently around the world on various topics including Sufism, Indian music and Music & culture of Central Asia. Hans has been imparting music lesson (both in person and online), master class/workshop/lecturer demonstration in North Indian classical sitar & guitar, Western jazz & blues in guitar for several years in USA and abroad. Currently, Hans is a Teaching Artist/Artist in Residence, Ohio Arts Council and Research fellow for the Advancing Interdisciplinary Research in Singing (AIRS) project, University of Prince Edward Island, Canada.

JOSEÉ VAILLANCOURT, a Professor at the Faculty of music of Université Laval (Québec), conducts the Faculty choir, teaches choir conducting and a methodology course (singing and music-movement) for primary-school music teachers education. She has a PhD in educational psychology (2010), and her thesis focusses on the selection criteria for a singing repertoire in the context of primary school music classes. She has a bachelor degree in Dalcroze Eurhythmics, and a Master’s degree in music education (voice pedagogy). Her studies in Dalcroze Eurhythmics also led her to develop an interest in the relationship between voice, movement and body consciousness. In that perspective, she worked with the Roy Hart Theatre (France), Actor’s Lab (Toronto) and also with Grotowski’s Polish Theatre Laboratory. Her experience includes studies in dance at Wesleyan University (Connecticut). Her research interests include child’s vocal and musical development, vocal technique for non singers adult choirs, choral pedagogy, singing repertoire for general music education in primary schools, application of Dalcroze Eurhythmic’s principles for music teaching in primary schools and musicians’ body awareness.

JAY WHITE, countertenor, sang eight seasons with the internationally acclaimed ensemble, Chanticleer, with whom he traveled to over 40 states and 15 foreign countries, appearing in major venues throughout the world and with whom he recorded 14 albums, including two GRAMMY® Award-winning recordings. Having received his training at Indiana University’s Jacobs School of Music and the School of Music at the University of...
Maryland, Jay has taught at the University of Maryland, the University of Delaware, DePauw University (IN), and is currently Associate Professor of Voice at Kent State University (OH). As an active lecturer and clinician on the topics of the countertenor voice and vocal and ensemble pedagogy, Jay has presented sessions at the National Association of Teachers of Singing (NATS), Voice Foundation, and Ohio Music Education Association conferences among others.

ANDREA WICHA is the music specialist at Ecole Dieppe School, a K-6 French Immersion School in the Pembina Trails School Division. She is also the director of the Choraliers program for Gr. 4 and 5 girls in Pembina Trails Voices, the divisional honour choir. Previously, she piloted the successful Nova program for Kindergarten and Grade 1 students and she also began the Minnesinger program for the then Assiniboine South Youth Choir in the fall of 2000. Andrea’s choirs have won numerous awards at the Winnipeg Music Festival and have made guest appearances with the Manitoba Chamber Orchestra, the Winnipeg Symphony Orchestra and the Winnipeg Philharmonic Choir. She has been a requested adjudicator, guest conductor and clinician. Andrea graduated from Brandon University with the Gold Medal and has instructed violin, piano, voice and theory privately. She has her Orff Specialist certificate from the University of Manitoba. She recently completed her MMus at the University of Manitoba, specializing in choral conducting.

HARLAN ZACKERY is Assistant Professor of Piano and Associate Director of Choral Activities at Jackson State University. He also serves Director of Music at Aldersgate United Methodist Church. He completed the BMus degree in music education, cum laude, as well as the MMus in choral conducting at the University of North Carolina at Greensboro. He earned the DMA degree from The University of Southern Mississippi. He is a member of Phi Mu Alpha Sinfonia music fraternity, and Pi Kappa Lambda music honor fraternity. Harlan has taught band and chorus in middle and elementary schools in North Carolina. He has performed throughout the United States, Europe, Mexico and Canada as a piano soloist, accompanist, conductor and clinician. He is quite active as a choral conductor and a musical director and actor for musical theatre. In 2012, Harlan, along with D. Royce Boyer, co-founded the Jackson Metro Male Chorus, a skillful group of male singers of all ages, residing in the metro-Jackson area.
Ennis Sisters
Thursday, October 1 • 2:00pm
School of Music, D.F. Cook Recital Hall

The lyrics by Maureen Ennis from the song, John William, speak of the lineage into which she and her sister, Karen, were born. Along with their sister, Teresa, the girls learned to sing around the time most people learn how to walk. While that may not be a unique thing for many people from Newfoundland and Labrador, the level of success they have attained since then certainly is. With a Juno award, a SOCAN award, multiple ECMA and Music NL awards and nominations, Maureen and Karen have performed in Australia, The Middle East, Europe, America and Canada, accumulating three gold records along the way and sharing the stage with such widely respected artists as the Nitty Gritty Dirt Band, Mary Black, Jann Arden and the Chieftains. “Music has always been such a big part of our lives. As long as we’re able to maintain the passion that we have for playing live, we’ll continue to produce the kind of music that people expect from us at our shows.”

www.ennismusic.com

Jim Payne
Friday, October 2 • 2:00pm
Government House

A native of Notre Dame Bay, Newfoundland, Jim Payne is an award winning performer, collector and producer of traditional Newfoundland music, as well one of the province’s most prolific songwriters, whose songs reflect issues faced by coastal peoples of the North West Atlantic. He has toured throughout North America, the US, Europe, Japan and Australia. Besides owning and operating SingSong Inc., the largest traditional music record company in Atlantic Canada, he has appeared in most of Rising Tide Theatre’s annual REVUEs, is one third of the musical comedy act, Wicked Altogether, half of a duo with long time musical partner Fergus O’Byrne, a member of the traditional music band, A Crowd of Bold Sharemen, and a busy solo performer. He also teaches a course in traditional Newfoundland music at Memorial University’s School of Music. Jim is also an adventurer who has circumnavigated the island of Newfoundland more than 20 times, sailed through the Northwest Passage, and travelled widely throughout the Canadian and Scandinavian Arctic, including Greenland, Iceland and Svalbard. He has also crossed the Drake Passage between Tierra del Fuego and Antarctica dozens of times to travel to the Antarctic Peninsula, as well as South Georgia and the Falkland Islands. Jim is a recipient of the Newfoundland and Labrador Arts Council’s Outstanding Cultural Achievement, and Arts in Education Awards, and has been awarded a Queen’s Diamond Jubilee Medal. He has also received a Cultural Tourism Award from the Newfoundland and Labrador Department of Tourism, Culture and Recreation, the federal Department of Canadian Heritage, and Hospitality Newfoundland and Labrador.

www.singsonginc.ca

Sound of Seven
Saturday, October 3 • 9:15am
School of Music, D.F. Cook Recital Hall

Sound of Seven is a small a cappella vocal group within the Camerata ensemble of Shallaway – Newfoundland and Labrador Youth in Chorus. The members of Sound of Seven are Maeve Collins-Tobin, Margaret Henley, Grace Nolan, Alice Macgregor, Maura Maguire, Annie McCarthy and Hope O’Dea. Sound of Seven is directed by Kellie Walsh, Artistic Director of Shallaway and Lady Cove Women’s Choir. These seven choristers, along with the other members of the Camerata ensemble, recently returned the 2015 Llangollen International Musical Eisteddfod where the ensemble earned the Children’s Choir of the World Trophy. Following the competition, the choristers toured through England with performances in Bristol, Bathwick and Cambridge. Some of the group participated in Podium 2014 in Halifax, Nova Scotia (Choral Canada’s national biennial conference) as well as the choir’s tour to Nicaragua and Costa Rica with performances in Managua, Granada and San Jose. These young women love their province immensely and look forward to sharing their culture and musicianship with young choristers in Havana, Cuba, in 2016.

http://www.shallaway.ca/
Abra Louise Whitney
Saturday, October 3 • 2:15pm
School of Music, D.F. Cook Recital Hall

Abra Louise Whitney, a native of St. John’s, Newfoundland and Labrador, is no stranger to choral singing. Growing up in St. John’s, Abra was very active in the music scene, singing both solo and as a chorister in her high school choirs (Holy Heart of Mary Chamber Choir, Madrigal Choir, Concert Choir and Girls Choir), The Newfoundland Symphony Youth Choir (now Shallaway) under the direction of Susan Knight and Ki Adams, and the Quintessential Vocal Ensemble directed by Susan Quinn. Abra has won many solo awards including The Silver Medal for Excellence in Vocal Performance and Theory administered by the Royal Conservatory of Music, and was the winner of the Newfoundland and Labrador Registered Music Teachers Association annual competition for all music students in the province in 2003. Since becoming a chorister for HHM, NSYC and QVE, Abra has recorded five CD’s, won 3 East Coast Music Awards, a Music Industry Award, toured Alberta, British Columbia, Ontario, Newfoundland, Ireland, Iceland, Finland and New York City. During her education in Alberta, she completed her BMus in Vocal Performance from the University of Alberta, sang and traveled with the Madrigal Singers, under the direction of Leonard Ratzlaff. She was a member of Pro Coro Canada for three seasons, where she was featured as a soloist in Bach’s *St. John Passion*. In 2009, Abra performed the role of The Witch in the University of Alberta’s Englebert Humperdink’s *Hansel and Gretel*, and in 2010 she portrayed Amastre in Handel’s *Serse*. She has studied voice under Elizabeth Zedel, Jolaine Kerley and Catherine Abele. She completed her MMus in Choral Conducting at the University of Alberta. Currently, Abra is residing in St. John’s, NL where she is a voice and Kindermusik teacher at The Music Collection, a professional contralto, and choral conductor.

http://www.abralouisewhitney.com/bio.html

Spirit of Newfoundland Productions
Saturday, October 3 • 7:00pm
The Masonic Temple, 6 Cathedral Street

As the group’s name suggests, Spirit of Newfoundland is made up of professionally trained vocalists who flaunt their Newfoundland heritage by singing passionate, vibrant and harmony-filled Newfoundland songs. The group’s musical style spans the broad Gulf between Celtic and Broadway – from exciting come-all-ye songs to hauntingly gorgeous ballads. Spirit of Newfoundland Productions has now produced 48 stage shows of which 28 are original. The group has toured across Canada, performed on several national television broadcasts and has recorded two albums (“Even Seagulls Dream” & “I’ll Be There for Christmas”). Spirit of Newfoundland has received many awards including the 2002 Cultural Tourism Award for Newfoundland and Labrador, the 1999 and 2013 City of St. John’s Event of the Year Award, The 1999 Hospitality Newfoundland and Labrador Ambassadors Award and the 1998 Tyrone Guthrie Award from the Stratford Festival. www.spiritofnewfoundland.com

Shelley Neville & Peter Halley
Sunday, October 4 • 2:00pm
The Masonic Terrace

Born and raised in St. John’s Newfoundland, mezzo-soprano Shelley Neville received her conjoint degrees of B.Mus and BMusEd from Memorial University. She continued her education at the University of Toronto where she obtained an Artist Diploma (Honours), She then completed an Opera Diploma (Honours) and was a Metropolitan Opera National Council Auditions finalist. Shelley received her MMus in Vocal Performance and Pedagogy from Memorial University. In 1997, Shelley co-founded one of the province’s leading theatre companies, Spirit of Newfoundland Productions. In 2008, she established her own performance company and has produced some of the province’s most elegant musical shows: *Big Italian Night*, *The Big Wigs* and *O Holy Night*. Shelley is a part-time voice instructor at Memorial University and a founding member of the MUN Song Academy.

Peter Halley is the President and Artistic Director of Spirit of Newfoundland Productions, a full-service food, beverage and entertainment organization, now in its eighteenth year of operation. Peter has extensive experience in public performance, musical theatre, and event coordination.
CAMPUS & CITY INFORMATION

IMPORTANT PLACES: MEMORIAL UNIVERSITY CAMPUS

Answers (UC 3005): 864-7461; answers@mun.ca; www.mun.ca/answers

Banking
UNIVERSITY CENTRE: There are Royal Bank ATMs on Level 1 at the Breezeway entrance and on Level 3 at the top of the stairs.
ARTS & ADMINISTRATION BUILDING: There is a Scotia Bank ATMs on Level 1
SCIENCE BUILDING: There is a Scotia Bank ATMs on Level 1

Campus Bookstore (UC 2006): Open weekdays only 8:30am–4:45pm; 864-7440, bkstore@mun.ca; mun.bookware3000.ca
A wide selection of books, MUN-imprinted clothing and memorabilia, stationery, stamps, magazines, maps, accessories, etc.

Computer Purchasing Centre (CS 1000): 864-2673, cpc@mun.ca; www.mun.ca/cpc

Campus Housing (Hatcher House, level 3): 864-7590, conferences@mun.ca, www.mun.ca/housing/hausingservices/on_campus

Photocopying Services
MUNSU COPY CENTRE (UC3008): 864-7643, open weekdays 8:30am–6:00pm, closed on weekends. (10 cents per page)
QEII LIBRARY COPY SERVICES: Guest cards can be availed from for access to black-&-white self-service photocopying.

Post Office (UC 3008): Open weekdays 8:30am–6:30pm, closed on weekends.

The Works, Field House, and Aquarena Sports Complex
AQUARENA: MON-THU: 5:45am–10:30pm, FRI: 5:45am–9:30pm, SAT: 7:45am–8:00pm, SUN: 7:45am–9:00pm.
FIELD HOUSE: Open weekdays from 6:45am–8:00pm, SAT: 10:00am–6:00pm, SUN: 10:00am–6:00pm
Drop-in rates are available for aerobic classes, track, swimming pool, racket sports, cardio-centre, and more! Connected to the Aquarena by viaduct, the Works offers a 65-metre, 8-lane swimming pool complete with water slides, fully supervised by trained lifeguards and other water-oriented amenities. The Works also offers a well-stocked strength and conditioning centre, squash courts, large public change areas, coin operated lockers, and a Tim Hortons. Across the viaduct at the Field House there is a 200 metre, six-lane indoor track, hardwood basketball and volleyball courts, and synthetic floor courts where aerobic and other fitness classes are held. There are large public change rooms and lockers. Locks can be rented at main desk. See www.theworksonline.ca for classes and events schedule.

SHOPPING

Historic Downtown (Duckworth and Water Street)
Museums, galleries, historical buildings, parks, restaurants, pubs and specialty shops can be found along the narrow winding streets and laneways of one of the oldest mercantile districts in North America. Be sure to visit the Craft Council of Newfoundland and Labrador (59 Duckworth St.), Downhome (303 Water St.), the Newfoundland Weavery (177 Water St.), and many other shops!

Power Centres
Cabot Square Power Centre (on Stavanger Drive)
Stores: Costco, Best Buy, Staples, Dominion, Kent Building Supplies, Walmart, Winners, Addition Elle, La-Z-Boy, Mark's, Michaels, Old Navy, Pier 1 Imports, Princess Auto, Reitmans, RBC, The Shoe Company, SportChek, PetSmart, and many more.

Kelsey Drive Power Centre
Home Depot, Canadian Tire, Mark's, TD, Moore's, Sobeys, Staples, Dollarama, RBC, Walmart, and more.

Shopping Malls
The Avalon Mall (Prince Philip Drive & Thorburn Road)
Hours: MON-SAT: 10:00am–10:00pm, SUN: Noon–5:00pm www.ShopAvalonMall.com

The Village Shopping Centre (Columbus Drive & Topsail Road)
Hours: MON-SAT: 10:00am–10:00pm, SUN: Noon–5:00pm www.TheVillageShoppingCentre.ca
Adorable Fashions, Aliant, Ardene, Bank of Montreal, Bed, Bath & Beyond, Bentley, Bluenotes, Bootlegger, Buck Weavers, Carlton Cards, Charm Diamond Centre, City Streets, Clair De Lune, Cleo, Coles Books, Crescent Gold & Diamonds, Dollarama, EB Games, Eclipse, Garage Clothing, GNC, Hot Shoppe, Koodo, La Senza, Labels, Laura Secord, Laura, Le Château, Naturalizer Shoes, Northern Reflections, Payless Shoes, Peoples Jewellers, Pet City, Reitmans, Rossy, Smart Set, Sport Chek, Stokes, Suzy Shier, Tan ay / Allia, Telus, Things Engraved, Tip Top Tailors, Unic, Urban Planet, Wicker Emporium, and more.
UNIVERSITY LIBRARY & SPECIAL COLLECTIONS

Queen Elizabeth II Library (QEII)- MON-TH: 8:00am–9:45pm, FRI: 8:00am–4:45pm, SAT: 10:00am–4:45pm, SUN: 2:00pm–8:45pm
The main library of the highly centralized library system serving Memorial University of Newfoundland. The collection includes material to support the variety of disciplines taught at the University. It contains over one million monographs, one hundred thousand maps, ten thousand audio-visual titles, and over three hundred thousand journal and serial volumes.

Music Resource Centre (MRC) - MU2026 (Open weekdays 10:00am - 1:00pm, closed on weekends)
The Music Resource Centre, a division of the Memorial University of Newfoundland Libraries, is located on the second floor of the M.O. Morgan Building (School of Music). The collection consists of recordings, scores, historical sets, collected works, and reference materials. The acquisition of two private collections, the O.B. Sharp Collection and the George Adams Collection, has greatly enhanced the holdings. The recording collection is especially strong in the areas of opera, ethnomusicology, Canadian music, and children’s choirs. The MRC will be open during the Symposium at the times listed above. Visit the MRC to listen to recordings, to browse the scores, or just to collect your thoughts in a quiet setting. The MRC librarian, Sheilah Roberts, is looking forward to your visit.

The Centre for Newfoundland Studies (CNS), 3rd floor, Library
The Centre for Newfoundland Studies, a division of the Memorial University of Newfoundland Libraries, is a special research collection of books, government documents, periodicals, newspapers, theses, microforms, archival material and historic maps reserved for the study of all aspects of Newfoundland and Labrador. The Centre holds the largest collection of published Newfoundlandia in the province. Many of its holdings are old and rare, others are as recent as the report of last month’s task force or this week’s community newspaper. www.library.mun.ca/qeii/cns/index.php

The Irish Studies Collection, Library
Newfoundland, or to use its time-honoured Irish name, Talamh an Eisc (The Land of the Fish), has an ancient and enduring relationship with Ireland. Originating in the late seventeenth century with Irish participation in the seasonal fishery, Irish interest in Newfoundland led to substantial emigration from Waterford and its adjacent counties in the late eighteenth and early nineteenth centuries. So strong was the Irish presence that in 1784 a Roman Catholic mission, the first such in British North America, was appointed for Newfoundland. An essential qualification for the head of the mission was fluency in Gaelic. By 1836, when the first detailed census was taken, fully half of Newfoundland’s population was of Irish birth or descent. Irish cultural patterns and traditions remain strong on Newfoundland’s Avalon Peninsula. The Queen Elizabeth II Library’s collection reflects the richness of Newfoundland’s Irish heritage. It includes over 15,000 books and more than 60 subscriptions to magazines and scholarly journals. The material covers a complete range of topics on Irish life, past and present. It contains items on Irish economic and cultural geography, as well as studies on Irish emigration, settlement patterns and Irish family history. There are also important concentrations of Anglo-Irish and Gaelic literature, material on Irish folklore and folk music, resources for studying the linguistics of Gaelic and Hiberno-English (the dialect of English spoken in Ireland), and books and tapes for learning the Irish language. For more detailed information: www.library.mun.ca/qeii/irish/irish.php

Memorial University of Newfoundland Folklore and Language Archive (MUNFLA), 4th floor, Education Building
Memorial University of Newfoundland Folklore and Language Archive is a joint creation of the Departments of Folklore and English. It was set up to co-ordinate diverse research in Newfoundland studies undertaken in both departments, to facilitate the mutual use of common material, to organize it for research and publication, and to create a permanent record for future generations. MUNFLA is an integral part of the teaching and research activities of the Department of Folklore. The archive comprises extensive collections of Newfoundland and Labrador folksongs and music, folk narratives of many kinds, oral history, folk customs, beliefs and practices, childlore and descriptions of material culture. It has special collections of Newfoundland vocabulary, proverbs and riddles, and houses material for a projected linguistic atlas of the province. Located on Level 4 of the G.A. Hickman Building (Education), MUNFLA is a remarkable resource and is based on the contributions of students, faculty and other researchers for almost 30 years. For more information: www.mun.ca/folklore/munfla.
WHERE TO EAT ON CAMPUS

Food Court (UC level 3): Concessions are open approximately 8:30am–6:00pm; most places are closed on weekends and holidays.
- Treats (coffee, donuts, scones, muffins, macaroni & cheese)  
- Dairy Queen (burgers, ice cream)  
- Extreme Pita (like Subway...in a pita) 579-7482  
- Booster Juice (fruit smoothies) 726-0303

Mrs. Vanelli’s (pizza, pasta, salads) 754-0912  
Just Fries (...and chicken fingers and onion rings!)  
Mr. Sub (sub sandwiches) 753-7827

Bitters Restaurant and Pub (Field Hall, across from Arts and Culture Centre); 11:00am – late evenings. Closed Sundays.
A graduate student-owned & operated facility open to all. Burgers, soups, sandwiches and desserts are offered, including vegetarian options. Bitters offers free Wi-Fi and one of the widest selections of local and international draft beers in NL.

For simple soups, sandwiches, and muffins:
- Jumping Bean Coffee (QEII Lobby): WEEKDAYS: 8:00am–2:30pm.  
- Science Café (SN, first level): WEEKDAYS: 8:00am–2:00pm.  
- Education Café (ED, first level): WEEKDAYS: 8:00am–2:00pm.  
- Tim Hortons (Aquarena): WEEKDAYS: 5:45am–10:30pm; WEEKENDS: 7:45am–8:00pm.

WHERE TO EAT CLOSE TO CAMPUS

Guv'nor Pub & Eatery (389 Elizabeth Ave – West from MUN)  
Old English-style pub. Located in the Guv'nor Inn.  
726.3053; www.guvnor-inn.com

Living Rooms (Churchill Square –EAST on Elizabeth Ave.)  
Café featuring cakes, squares, savouries, soups and patés.  
753-7666; www.livingrooms.ca

Pasta Plus Café (Churchill Square)  
As the name indicates – serving much more than pasta.  
739.5818; http://on.fb.me/11HNZBq

Fast food outlets close to campus:
- Subway (179 Elizabeth Avenue, 753-7520)  
- Domino’s Pizza (274 Freshwater Rd., 737-9444)  
- Big Bite Pizza (Churchill Square, 739-6661)  
- A&W (Churchill Square, 722-4420)  
- Ziggy Peelgood’s (Churchill Square)  
- Pizza Hut (Churchill Square, 745-5555)  
- Tim Hortons (Churchill Square, 754-6450)  
- Pizza Empire (233 Empire Ave., 754-5002)  
- Hobo’s Pizza (227 Empire Ave., 753-9486)

WHERE TO EAT DOWNTOWN

Afghan Restaurant (375 Duckworth St.); Closed on Sundays.  
Traditional and ethic foods including excellent curries.  
754-2230; info@afghanrestaurant.net; www.afghanrestaurant.net

Cathedral Street Bistro & Wine Bar (2 Cathedral St.)  
Creative cuisine in a casual atmosphere.  
738-5293; www.cathedralstreetbistro.com

Blue on Water (319 Water St.)  
Features gourmet seafood.  
754-2583; www.blueonwater.com

Oliver’s Restaurant (160 Water St.)  
Best for lunch – sandwiches on homemade breads, great soups.  
754-6444; www.olivers-café.com
### WHERE TO EAT

<table>
<thead>
<tr>
<th>International Flavours (4 Quidi Vidi Rd.)</th>
<th>Fresh homestyle curry, lentils, pickles, chutney, etc. Eat-in or take-out! 738-4636; <a href="http://flavors.foodpages.ca">http://flavors.foodpages.ca</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Merchant Tavern (291 Water St.)</td>
<td>Casual fine dining in a quaint historic site. 722-5050; <a href="mailto:bookings@themerchanttavern.ca">bookings@themerchanttavern.ca</a> <a href="http://www.themerchanttavern.ca">www.themerchanttavern.ca</a></td>
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<tr>
<td>Sun Sushi Japanese Restaurant (186 Duckworth St.)</td>
<td>Specializing in sushi and bubble tea. Great variety of dishes available. 726-8688</td>
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<tr>
<td>Zachary’s Restaurant (71 Duckworth St.)</td>
<td>Traditional Newfoundland cuisine. 579-8050</td>
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<tr>
<td>The Gypsy Tea Room (315 Water St.)</td>
<td>Popular with St. John’s party people. Specializes in seafood. 739-4766; <a href="http://www.gypsytearoom.ca">www.gypsytearoom.ca</a></td>
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<tr>
<td>Portobellos (115 Duckworth Street)</td>
<td>Fine dining with great service and a fantastic view of the Narrows. 579-3443; <a href="http://www.portobellosrestaurant.ca">www.portobellosrestaurant.ca</a></td>
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<tr>
<td>Moo Moo’s Ice Cream (Rawlins Cross)</td>
<td>Homemade ice cream – a St. John’s institution! 726-7585; <a href="http://on.fb.me/1cmeo98">http://on.fb.me/1cmeo98</a></td>
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<tr>
<td>Bistro Sofia (320 Water St.)</td>
<td>Fine lunches, dinners, pastries &amp; deserts. Try the lamb shank – it’s sublime! 738-2060; <a href="http://www.bistrosofia.net">www.bistrosofia.net</a></td>
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<tr>
<td>Piatto Pizzeria + Enoteca (377 Duckworth St.)</td>
<td>Great pizzas baked in a wood-burning oven. 726-0909; <a href="http://www.piaottopizzeria.com">www.piaottopizzeria.com</a></td>
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<tr>
<td>J Korean Restaurant (194 Duckworth St.)</td>
<td>Authentic Korean restaurant with great reviews &amp; friendly staff. 579-1133; <a href="http://www.jkorean.webs.com">www.jkorean.webs.com</a></td>
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<tr>
<td>Yellow Belly Brewery &amp; Public House (288 Water St.)</td>
<td>Historic setting, cool cuisine, and beer brewed on-site. 757-3784; <a href="http://www.yellowbellybrewery.com">www.yellowbellybrewery.com</a></td>
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<td>Downtown coffee shops (most coffee shops in St. John’s offer free Wi-Fi)</td>
<td>Coffee Matters (1 Military Rd.) Second Cup (336 Water St.)</td>
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<tr>
<td>Jumping Bean Coffee (258 Water St.)</td>
<td>Chatters Café (112 Duckworth St.) Café Mocha (TD Building, Duckworth St.)</td>
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<tr>
<td>Post Espresso Bar (168 Water St.)</td>
<td>Fixed Coffee (183 Duckworth St.) Tim Hortons (corner of Duckworth St. &amp; Prescott St.)</td>
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<tr>
<td>Starbucks (215 Water St.)</td>
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**International Symposium on Singing and Song**
CAMPUS & CITY INFORMATION

St. John’s — The Oldest City in North America: For more than 500 years St. John’s has been visited by European explorers, adventurers, soldiers and pirates. St. John’s, the provincial capital, is the economic and cultural centre for Newfoundland and Labrador. First discovered in 1497 by John Cabot and later claimed as the first permanent settlement in North America for the British Empire by Sir Humphrey Gilbert, St. John’s has a rich and colourful history. St. John’s offers an enticing combination of old world charm, unique architectural, historic and natural attractions, top notch facilities and services, and is located in close proximity to spectacular coastlines, historic villages and a diverse selection of wildlife.

Signal Hill – A wonderful East Coast hiking trail to explore: Signal Hill overlooks the historic port city, witness to a bygone era. As early as 1704 signal flags were flown from this site to inform merchants of the approach of ships whether hostile or friendly. With its panoramic view of the Atlantic ocean, port and city, Signal Hill has been the site of countless military endeavours over the centuries, and in 1901, was on the receiving end of the first transatlantic wireless signal by Marconi.

Cape Spear – At the end of the road is the End of the World: This site is the most easterly point in North America, better known as the Far East of the Western World. Besides the breathtaking coastal scenery, the major attraction is the lighthouse which is fully restored and is the oldest surviving lighthouse in Newfoundland.

Grand Concours: Major attractions in St. John’s are connected by this series of urban walkways, connecting parks, historic sites, the fluvarium, magnificent Victorian architecture and scenic river systems teaming with trout, waterfowl, & songbirds.

The Rooms: A state-of-the-art cultural centre that houses the Newfoundland Museum, the Provincial Archives, and the Art Gallery of Newfoundland and Labrador. www.therooms.ca

Government House: The home of the Lieutenant Governor of Newfoundland and Labrador, currently the Honourable Mr. Frank Fagan and Mrs. Patricia Fagan. Feel free to explore the grounds and ask for a tour of the residence!

St. John’s Haunted Hike: An ambulatory theatrical tour through the historic and haunted streets of St. John’s downtown core, with old fashioned storytelling at its dramatic and spine-tingling best. It offers a compelling mix of drama, passion, horror, humour and suspense, guaranteed to provide an unforgettable night of chills and thrills. Ten dollars per soul and runs several evenings per week, starting from the West entrance of the Anglican cathedral. www.hauntedhike.com

The Fluvarium (Pippy Park, Nagle’s Place – North Bank of Long Pond): Learn about local fish and river systems, with an underwater river glass-viewing plane. www.fluvarium.ca

Johnson Geo Centre (175 Signal Hill Rd.) Offers much for the geology enthusiast, and a Titanic exhibit. www.geocentre.ca

Quidi Vidi Brewery Tours (35 Barrows Road, Quidi Vidi). Quidi Vidi is St. John’s largest craft brewery located in the historic fishing village of Quidi Vidi. Alongside the ocean and cliffs is the home of 7 award winning ales and lagers including Iceberg Beer. Drop in for a tour and sample St. John’s finest craft beer as you take in the beautiful scenery of Quidi Vidi village. Enjoy a tasting of several brands of beer and then a tour of the brewery! Tours take approximately 45 minutes. Tours run Saturday and Sunday, 12:00pm-4:00pm on the hour. www.quidividibrewery.ca

Colony of Avalon (in Ferryland, a one-hour drive south of St. John’s): An archaeological dig site and museum. Lord Baltimore lived here for a couple of years before moving on to Maryland. www.colonyofavalon.ca

Websites to explore what’s happening in St. John’s

Downtown St. John’s: www.downtownstjohns.com
The City of St. John’s: www.stjohns.ca
The Scope: www.thescope.ca
The Independent: www.theindependent.ca
For Ki Adams and Festival 500

Ode to Newfoundland
Charles H. H. Parry
harmonized by Alice Parker

Sir Cavendish Boyle

When sun-rays crown thy pine-clad hills, And summer spreads her hand,
When spreads thy cloak of shimmering white, At winter's stern command,
When blinding storm gusts fret thy shore, And wild waves lash thy strand,
As loved our fathers, so we love, Where once they stood we stand,

When silver voices tune thy rills, We love thee, smiling land,
Thro' shortened day and star-lit night, We love thee, frozen land,
Thro' sprin-drift swirl and tempest roar, We love thee, wind-swept land,
Their prayer we raise to heaven above, God guard thee, God guard thee,

We love thee, We love thee, We love thee, We love thee, We love thee,
We love thee, We love thee, We love thee, We love thee, We love thee,
We love thee, We love thee, We love thee, We love thee, We love thee,
We love thee, We love thee, We love thee, We love thee, We love thee,

We love thee, We love thee, Smiling land.
We love thee, We love thee, Frozen land.
We love thee, We love thee, Wind-swept land.
God guard thee, God guard thee, New-found land.
Thursday, October 1, 2015

11:00am - 2:00pm  Registration (MUN School of Music Lobby)

2:00pm - 3:30pm  Opening Plenary Session (D.F. Cook Recital Hall)
   Welcome and Introductions: Ki Adams & Andrea Rose
   Welcome Cameo Performance: Ennis Sisters
   Introduction: Laura Adlers (The Adlers Agency)
   Keynote Presentation: Eriks Ešenvalds (Latvia)
   Nordic Light: A multimedia symphony about the Northern Lights with legends from northern nations

3:45pm - 5:15pm  Session 1

MU1032
Voice Studio and/or Choral Ensemble
Chair: Matthew Hoch

Carolyn S. Cruse & Gregory Brookes (USA)
Coloring outside the lines: Collaboration and cohesive aesthetics between the choral ensemble and private voice studio (LD)

James Stegall & Terry Chasteen (USA)
The university voice studio and choral ensemble: A modern model for successful partnerships (W)

MU1034
Health and Wellness
Chair: Kim Eyre

C. Jane Gosine (Canada)
Building supportive networks through singing: The therapeutic choir in palliative care (P)

Sophia Werden Abrams (Canada)
The ‘Senior Church Choir’: Community, old age, illness, and identity (P)

Carol Beynon & Jennifer Hutchison (Canada)
Singing my way back to you: A restorative intergenerational choral curriculum for singing elders with Alzheimer’s Disease and adolescents (P)

MU2025
Singing Traditions
Chair: Cathy Benedict

Rebecca Chew & Hui-Ping Ho (Singapore)
Engaging with songs: Transforming singing in the Singapore music classroom (P)

Mary Ellen Junda & Robert Stephens (USA)
Self-identity in African American song (P)

Harlan Zackery, Jr. (USA)
A reception history of William Grant Still’s lynching drama, And They Lynched Him on a Tree (P)

5:15pm - 6:15pm  Opening Wine and Cheese Reception (MUN School of Music Lobby)

8:00pm Opening Concert - MUN Chamber Choir Extravaganza (D.F. Cook Recital Hall)
MUN Chamber Choir (Jakub Martinec) and guest choirs: Lady Cove Women’s Choir (Kellie Walsh), Quintessential Vocal Ensemble (Susan Quinn), Les Ms. Women’s Choir (Valerie Long), Atlantic Girl’s Choir (Jennifer Beynon Martinec), Holy Heart Alumnae Choir (Valerie Long) (included in Symposium Registration)
Friday, October 2, 2015

7:00am - 8:00am  Guided Morning Walk on Signal Hill
   Meet at Signal Hill National Historic Site Visitor’s Centre, 230 Signal Hill Road

8:30am - 9:30am  Session 2

MU1034
Leadership Role of ACDA
Chair: Sophia Werden Abrams

Marvin E. Latimer, Jr. (USA)
The American Choral Directors Association—sixty years of leadership in choral music education and performance: A content analysis of performing choirs and interest sessions at ACDA National Conferences (1960–2015) (P)

MMaP Gallery
Males Singing
Chair: Jay White

Adam Adler, Chair (Canada)
James Daugherty (USA)
Carol Beynon (Canada)
Patrick Freer (USA)
Jakub Martinec (Canada)
Jennifer Beynon-Martinec (Canada)
Panel on males singing (PP)

Suncor Energy Hall
Words and Gestures
Chair: Susan Davenport

Joel Katz (Canada)
All those words! Accounting for singers’ memory (P)

Melissa C. Brunkan (USA)
Singing with gesture: Perceptual and acoustic measures of solo singing with conductor-prescribed arm movements (P)

D.F. Cook Recital Hall
Improvisation
Chair: Robert Heitzinger

Jeri Brown (Canada)
Vocal ecosystem: How do we really improvise in vocal jazz? (P)

Chris Tonelli (Canada)
All voices welcome: Reflections after two years leading improvising choirs (P)

9:30am - 9:45am  Nutrition Break

9:45am - 10:45am  Session 3

MU1034
Texting
Chair: Dina Lentsner

Eduardo Garcia-Novelli (USA)
Texted and “un-texted” music: A discussion of accentual fields in vocal music (P)

MMaP Gallery
Meet the Composer
Chair: Laura Adlers

Eriks Ešenvalds (Latvia)
Roundtable dialogue (RD)

Suncor Energy Hall
Singing in Schools
Chair: Jennifer Beynon-Martinec

Josée Vaillancourt (Canada)
Singing in primary music classes: The uncontested master of music learning (P)

Cathy Benedict (Canada)
Pedagogy of presence: Finding the “space of appearance” in song (P)

D. F. Cook Recital Hall
Vocal/Choral Pedagogy
Chair: Melissa Brunkan

Laurier Fagnan (Canada)
Working toward self-sustain- ing energy in artistic singing (P)

Sheri Cook-Cunningham & Melissa L. Grady (USA)
The effects of three warm-up procedures on the acoustic and perceptual measures of choral sound (P)

10:45am - 11:00am  Nutrition Break
11:00am - 12:30pm  Session 4
MU1034
Arts Management
Chair: Ardelle Ries
Laura Adlers (Canada)
Marketing to reach an international audience (P)
Sara Clethero (UK)
A roundtable dialogue: Framing values and possibilities related to singing and song (RD)

MMaP Gallery
Celtic Traditions
Chair: Kerri MacPhee
Ellen MacIsaac (Canada)
Adapting informal modes of learning and teaching traditional Celtic singing to formal learning contexts (LD)
Róisín Blunnie & Orla Flanagan (Ireland)
Responses to Irishness: Contemporary choral composers and Irish musical identity (W)

Suncor Energy Hall
Alternative Pathways
Chair: Jakub Martinec
Vaughn Roste (Canada)
Off the beaten path: Undiscovered gems from the Choral Public Domain Library (CPDL) (LD)
Patricia Hrynkiw (Canada)
How my dog taught me to sing... better! (W)

D.F. Cook Recital Hall
Song Cycle
Chair: Catherine Robbin
Christopher MacRae (Canada)
The portrayal of Canadian national identity in Srul Irving Glick’s song cycle, South of North, Images of Canada (LR)

Christy Lee (USA)
Cinco Canciones Negras: The Afro-Caribbean presence in the songs of Xavier Montsalvatge (LR)

12:30pm - 12:45pm  Break

12:45pm - 1:30pm  Plenary Keynote Presentation II (Suncor Energy Hall)
Introduction: Jane Leibel (Memorial University of Newfoundland)
Patrick Freer (USA)
Reclaiming group vocal instruction

1:30pm  Lunch (on your own)  See list of restaurants for ideas

3:00pm - 4:15pm:  Reception with The Honourable Frank Fagan, Lieutenant Governor of Newfoundland and Labrador
Cameo Performance: Jim Payne
Government House, 50 Military Road
(Please bring the introduction card which you will find included in the Government House invitation.)

Optional Events

5:00pm - 7:00pm  Irish Singing Session (led by Ellen MacIsaac)
Erin’s Pub, 186 Water Street

8:00pm  Concert - Canadian Chamber Choir with Lady Cove Women’s Choir and Newman Sound Men’s Choir
Cochrane Street United Church, 81 Cochrane Street
(Tickets, discounted for Symposium participants, will be available at Registration and at the door.)
### Saturday, October 3, 2015*

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>8:30am - 9:30am</td>
<td><strong>Plenary Keynote Presentation III</strong> <em>(D.F. Cook Recital Hall)</em></td>
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<tr>
<td></td>
<td>Introduction: <strong>Caroline Schiller</strong> <em>(Memorial University of Newfoundland)</em></td>
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<td><strong>Karen Brunssen</strong> <em>(USA)</em></td>
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<td></td>
<td><em>Advancing and broadening a 21st-century culture of informed vocal pedagogy</em></td>
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<td><strong>Cameo Performance: Sound of Seven</strong></td>
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<td>9:30am - 10:00am</td>
<td><strong>Nutrition Break</strong></td>
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<tr>
<td>10:00am - 11:00am</td>
<td><strong>Session 5</strong></td>
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<td><strong>IIC2001, Bruneau Centre</strong></td>
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<td><strong>National Identity</strong></td>
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<td>Chair: Carol Beynon</td>
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<td><strong>Ardelle Ries &amp; Kim Eyre</strong> <em>(Canada)</em></td>
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<td>Reflections of Canada: Singing, culture, and the use of authentic Canadian folk materials in Canadian music classrooms <em>(W)</em></td>
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<td><strong>Stacie Lee Rossov</strong> <em>(USA)</em></td>
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<td>Choral music and repertoire of Ireland: Defining the Irish nationalists <em>(P)</em></td>
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<td>11:00am - 11:15am</td>
<td><strong>Break</strong></td>
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<td>11:15am - 12:15pm</td>
<td><strong>Session 6</strong></td>
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<td><strong>IIC2001, Bruneau Centre</strong></td>
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<td><strong>Community Choirs</strong></td>
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<td></td>
<td>Chair: Catherine Robbins</td>
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<td><strong>Charlene Pauls &amp; Sarah Morrison</strong> <em>(Canada)</em></td>
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<td>Voices for change: Exploring youth self-expression and inclusion in community choir models <em>(P)</em></td>
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<td><strong>Natayla Brown &amp; Adam Adler</strong> <em>(Canada)</em></td>
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<td>The serious business of singing: Stakeholder valuation and subsidy of community choral performance <em>(P)</em></td>
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<td><strong>Arts 1043</strong></td>
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<td><strong>Listening</strong>                                      Chair: Kiera Galway</td>
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<td><strong>Marian Dolan</strong> <em>(USA)</em></td>
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<td>Transformative listening <em>(W)</em></td>
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<td></td>
<td><strong>Arts 1046</strong></td>
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<td><strong>Communities of Song</strong></td>
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<td>Chair: Darryl Edwards</td>
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<td><strong>Catherine Robbins, Mel Braun, Laura Loewen</strong> <em>(Canada)</em></td>
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<td>Inspired performance and purposeful pedagogy: Exploring the potential impact of Communities of Practice within Faculties of Music <em>(P)</em></td>
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<td><strong>Rachel Rensink-Hoff</strong> <em>(Canada)</em></td>
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<td>Communing chorally: A tool for well-being on university campuses <em>(P)</em></td>
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<td>12:15pm - 1:30pm</td>
<td><strong>Lunch (on your own)</strong></td>
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<td>See list of restaurants for ideas</td>
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1:30pm - 2:30pm  Plenary Keynote Presentation IV  *(D.F. Cook Recital Hall)*

   Introduction:  Ki Adams  (Memorial University of Newfoundland)

   Karmina Šilec  (Slovenia)

   **Choregie: New music theatre**

   Cameo Performance:  Abra Whitney

2:30pm - 2:45pm Nutrition Break

2:45pm - 4:15pm  Session 7

   **IIC2001, Bruneau Centre**

   **Singer Pedagogies**

   Chair:  Susan Dyer Knight

   Alan J. Martin  (USA)
   Dosimeter sound level measurements with singers in music school practice rooms  *(P)*

   Sarah Houghton  (USA)
   Sight-reading with new eyes:  Looking at singers’ sight-reading strategies through the lens of cognitive science and audiation  *(P)*

   **Arts 1043**

   **Non-Formal Singing Contexts**

   Chair:  Mary Ellen Junda

   Nancy L. Glen  (USA)
   Play-party songs:  A snapshot of folk singing in American history  *(LD)*

   S. Thomas Scott  (USA)
   Acoustic characteristics of Xucurú vocal music  *(LD)*

   **Arts 1046**

   **Warm-ups & Blend**

   Chair:  Rebecca Atkins

   Matthew Hoch  (USA)
   Incorporating fatigue-resistance principles into vocal warm-ups for singers as a means to injury prevention  *(LD)*

   Jay White  (USA)
   Say  [a]:  An “ears-on” exploration in achieving choral blend  *(LD)*

   **D.F. Cook Recital Hall**

   **Singing Together**

   Chair:  Jane Gosine

   Rob McLennan, Carolyn Chong, Helen Murphy  (Canada)

   Interactional narratives:  The power of songs, people and community  *(LR)*

   Gilbert Allan N. Dispo  (Philippines)

   Determining and enhancing the competencies of school-based choir conductors through a capability-building program  *(P)*

4:15pm - 4:30pm Break

4:30pm - 5:30pm  Plenary Panel  *(D.F. Cook Recital Hall)*

   Introduction:  Andrea Rose  (Memorial University of Newfoundland)

   **Growing choral community: Singing our stories**

   Marian Dolan  (USA), moderator

   For list of panelists, see insert.

7:00pm Dinner & Cultural Evening

   **Spirit of Newfoundland Productions**  *(www.spiritofnewfoundland.com)*

   The Masonic Temple, 6 Cathedral Street.  Tickets available through Registration Form.

*ChoirFest SING! - a project of The SingingNetwork - takes place at St. Mary the Virgin Church (Craigmiller Avenue), 9:30am -8:00pm.  Choral specialists,  Patrick Freer, Julia Davids & Cathy Benedict, will workshop children, youth, and adult choirs throughout the day, concluding with a massed choir performance.  Symposium presenters and delegates are welcome to attend any workshop sessions.  See The Singing Network website for a schedule of ChoirFest SING! sessions.*
Sunday, October 4, 2015

8:30am - 9:30am Session 8

MU1032
Town & Gown Choral Activity
Chair: Marta McCarthy
Kiera Galway (Canada)
Mapping stories, mapping selves: A geography of choral music in St. John’s, Newfoundland and Labrador (P)
Adam Adler & Natalya Brown (Canada)
Questioning the benevolent monarch: The political economy of a university-community choir (P)

MU2025
Vocal Technique
Chair: Jeri Brown
Rebecca Atkins (USA)
Development of an evaluation tool identifying subtle changes in tone production of trained singers (P)
Amelia Rollings (USA)
The effect of singer head position on listener preferences of vocal timbre (P)

Suncor Energy Hall
Performance Practices
Chair: Chris Tonelli
Hans Utter (USA)
Gesture, embodied cognition, and emotion: Comparing Hindustani vocal Gharanas in performance (P)
Dina Lentsner (USA) & Saale Konsap (Estonia)
Interpreting folk humor and wisdom, Estonian style: Lepo Sumera’s vocal cycle as a window to the language and tradition (P)

D.F. Cook Recital Hall
Choregie
Chair: Kellie Walsh
Robert Heitzinger (USA)
Discovering the Hero’s journey in Die schöne Magelone (Opus 33, 1869) as created by Ludwig Tieck and Johannes Brahms (LD)

Karmina Šilec (Slovenia)
Plenary IV follow-up workshop/roundtable dialogue (RD)

9:30am - 10:00am Nutrition Break and Cameo Concert

10:00am - 11:30am Session 9

MU1032
Sociological Perspectives
Chair: Jeri Brown
James Daugherty (USA)
Why am I crying? Analyses of reactions to the audition performance by Only Boys Aloud for Britain’s Got Talent (P)
Lindsay Traichevich (Canada)
Exploring cultural diversity in contemporary Christian liturgical worship (P)

MU2025
What It Means to Sing
Chair: Sara Clethero
Valeriy A. Kolombet (Russia)
On “the music of the Universe” (P)
Dianne Cameron (Canada)
Singing and song: A biophysical and evolutionary perspective (P)

Suncor Energy Hall
Choral Relationships
Chair: Charlene Pauls
Andrea Wicha (Canada)
The choral experience: A school-wide phenomenon (LD)
Brenda Gatherall & Kellie Walsh (Canada)
Building healthy, vibrant community and school choir relationships (RD)

D.F. Cook Recital Hall
From Tieck to Joyce
Chair: Paul Rice
Robert Heitzinger (USA)
Discovering the Hero’s journey in Die schöne Magelone (Opus 33, 1869) as created by Ludwig Tieck and Johannes Brahms (LD)

Susan Davenport (USA)
Singing James Joyce’s chamber music (LR)

11:30am - 11:45am Break

11:45am - 12:30pm Plenary Keynote Presentation V (Suncor Energy Hall)
Introduction: Kellie Walsh (Shallaway & Lady Cove Women’s Choir)
Julia Davids (USA/Canada)
Building bridges – Crossing borders

12:30pm - 2:30pm Closing Luncheon (The Masonic Temple, 6 Cathedral Street)
Cameo performance: Shelley Neville & Peter Halley
(included in Symposium Registration)