Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

Cathy Aggett

A thesis submitted in fulfilment of the requirements of the degree of Doctor of Philosophy

University of Western Sydney

2014
Dedication

This thesis is dedicated to the singers, singing teachers, accompanists and composers who participated, in appreciation of their time and efforts in completing detailed questionnaires, keeping practice journals, practicing and performing and in some cases, following up with an interview.

The thesis is also dedicated to my parents, John and Retta Snowden, who worked so hard to give me an excellent education, which included a thorough musical background.
Acknowledgements

I acknowledge the following people for their assistance in the completion of my work.

Firstly, I thank my two supervisors, Associate Professor Diana Blom and Dr Lotte Latukefu, whose knowledge and guidance were consistently insightful and educative. Diana, without your constant patience, advice, encouragement, care, calm, enthusiasm, incredible musicianship and absolute diligence, this work would not be what it is, nor would it have been finished. I thank you from the bottom my heart. Lotte, the advice you gave especially on matters relating to singing was invaluable. I especially enjoyed the joint supervisions the three of us had. I also thank Professor Michael Atherton and Dr Bruce Crossman for their early supervision of my work.

Heartfelt thanks to the singers and pianist/accompanists who devoted so much time to prepare, perform in the recitals, record their performance preparation and be interviewed about that process, to Robert Mitchell, Jane Van Balen, Peter, Leanne, Diana, Louise and Lilli. I also thank the many composers and poets involved with the research, in particular Gordon Kerry, Betty Beath, Colin Brumby, Anne Boyd and Peter Sculthorpe.

I particularly wish to acknowledge the mentoring, assistance and support received as a member of the Thesis Writing Circle at the University of Western Sydney under the leadership of Dr Claire Aitchison. Your feedback and encouragement Claire was invaluable, as was that given by Dr Susan Mowbray and Debra Moodie-Bain and from all in the group.
To Dr Patricia Bazeley of Research Support, thank you for unravelling the mysteries of NVivo and providing such wonderful insight throughout my journey. Thank you also to Dr Beth Rankin for reading and editing the final draft of my thesis.

I am indebted to the University of Western Sydney for the ongoing commitment I received throughout my candidature, particularly the following staff who supported me throughout my journey: Robyn Mercer from the College of Communication Arts; Kaysha Russell, Tracy Donelly and Cheryl Harris from the UWS library; Frank Hill, Copyright Officer; and to Michael Macken, recording producer, who recorded and mixed performances at UWS and live at St Andrew’s Cathedral. I also thank Phil Evans of Chorus Music for recording the concert live in 2009 at Kincoppal-Rose Bay and to Mark Stubley for allowing us to perform at the venue.

I also acknowledge the wonderful work done by the staff at the Australian Music Centre, in particular, Judith Foster, John Davis, Megan Fitzgerald and Rob Laurie. My thanks also go to Anne and Brennan Keats of Wiripang Pty. Ltd.

Finally, I thank my husband, Rob and my cat, Bonnie, without whose love, unbelievable support and patience, the thesis would never have completed.
Statement of Authentication

The work presented in this thesis is, to the best of my knowledge and belief, is original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

SIGNED ____________________________________
# Table of Contents - volume 1

**ABBREVIATIONS** .......................................................................................................................... XXI

**ABSTRACT** ........................................................................................................................................ XXII

**KEY DEFINITIONS** .......................................................................................................................... XXV
   i. Art song ................................................................................................................................. xxv
   ii. Professional singer .................................................................................................................. xxvi
   iii. Singing teacher ..................................................................................................................... xxvi
   iv. Contemporary (recent classical) (art) vocal music ............................................................... xxvi
   v. Contemporary popular vocal music ......................................................................................... xxvi
   vi. Practice-based research ........................................................................................................ xxvii
   vii. Reflective practice ................................................................................................................ xxvii
   viii. Reflexivity ........................................................................................................................... xxviii
   ix. Practice strategies ................................................................................................................ xxviii
   x. Performer’s analysis ............................................................................................................... xxviii
   xi. Pedagogy ............................................................................................................................ xxix
   xii. Vocal pedagogy ................................................................................................................... xxix
   xiii. Musical, contextual and performative criteria ................................................................... xxix

## CHAPTER 1 CONTEMPORARY AUSTRALIAN ART SONG: SETTING THE SCENE .............. 1

1.1 INTRODUCTION .......................................................................................................................... 1

1.2 AIM AND RESEARCH QUESTIONS ............................................................................................. 2
   1.2.1 Research questions ............................................................................................................... 3
      i. Why a singer would want to learn an Australian art song ..................................................... 4
      ii. Why a teacher would want to teach an Australian art song .............................................. 5

1.3 SCOPE OF THE STUDY ............................................................................................................. 5

1.4 A VOICE IN THE RESEARCH .................................................................................................. 8

1.5 THEORETICAL FRAME OF THE STUDY .................................................................................. 9
   1.5.1 Outcomes .......................................................................................................................... 11

1.6 SIGNIFICANCE OF THE STUDY .............................................................................................. 12
   1.6.1 Significance for Singers ........................................................................................................ 12
   1.6.2 Significance for singing teachers ......................................................................................... 12

1.7 COPYRIGHT AND RECORDING .............................................................................................. 13

1.8 THESIS OVERVIEW ................................................................................................................ 13

## CHAPTER 2 LITERATURE REVIEW ......................................................................................... 18

2.1 INTRODUCTION .......................................................................................................................... 18
   2.1.1 Key themes in the literature ............................................................................................... 21
   2.1.2 Art song ........................................................................................................................... 22

2.2 SECTION A – LITERATURE ON AUSTRALIAN ART SONG – ADDRESSING RESEARCH QUESTIONS 1, 2, 3 & 4 .. 25

Australian art song: Pedagogical strategies framed for singers and singing teachers
2.2.1 Contextual aspects........................................................................................................28
2.2.2 Historical and biographical aspects ........................................................................35
2.2.3 Musical aspects ..........................................................................................................35
2.2.4 Performative issues ....................................................................................................42

2.3 SECTION B - SINGING AND VOCAL PEDAGOGY IN NON-AUSTRALIAN ART SONG — RESPONDING TO RESEARCH QUESTIONS 1, 2, 3 & 4 .................................................................................................................. 43
2.3.1 Vocal pedagogy ...........................................................................................................44
i. Learning contemporary vocal repertoire ......................................................................47
ii. Learning styles of the vocal student ............................................................................49
2.3.2 Learning/rehearsing/performing strategies ............................................................50
i. Learning strategies ........................................................................................................50
ii. Teaching procedures and strategies ...........................................................................52
2.3.3 Singing in performance .............................................................................................53
i. Poetry and text in art song ...........................................................................................53
2.3.4 Grading vocal literature ...........................................................................................55

2.4 SECTION C – REPERTOIRE SELECTION – ADDRESSING RESEARCH QUESTIONS 1 & 2 ....................................................................................................................................................... 56
2.4.1 Voice classification ....................................................................................................58
2.4.2 Selecting twentieth/twenty-first century repertoire ................................................58

2.5 SECTION D – A SURVEY OF REPERTOIRE (VOCAL AND INSTRUMENTAL) SURVEYS – ADDRESSING RESEARCH QUESTION 4 ........................................................................................................................ 59
2.5.1 Style of surveys .........................................................................................................60
i. Broad versus in-depth ..................................................................................................60
ii. Narrative .......................................................................................................................63
iii. Descriptive ..................................................................................................................64
iv. Lists ...............................................................................................................................65
v. Graded/ranked or non-ranked ....................................................................................67
vi. Benchmarked ..............................................................................................................68
vii. Numbers/levels .........................................................................................................69
viii. Pedagogical framework ...........................................................................................69
2.5.2 Findings of a survey of vocal and instrumental surveys ........................................71

2.6 CHAPTER SUMMARY AND DISCUSSION ...................................................................71

CHAPTER 3 METHODOLOGY ..........................................................................................75
3.1 INTRODUCTION .............................................................................................................75
3.2 DESIGN OF THE STUDY ............................................................................................76
3.3 THEORETICAL FRAME ...............................................................................................80
3.4 OVERARCHING PEDAGOGICAL INFLUENCES .........................................................83
i. G.F. Welch (2006) ........................................................................................................83
3.4.1 Musical influences ...................................................................................................83
i. Rink (1990; 2002) ........................................................................................................83
Australian art song: Pedagogical strategies framed for singers and singing teachers

ii. Mabry (2002) Learning and Teaching ................................................................. 85
iv. Ralston (1999) ................................................................................................... 87

3.4.2 Practice-led and practice-based influences ...................................................... 89

i. Rubidge (2005) .................................................................................................... 89

3.4.3 Reflexive and reflective influences .................................................................. 90

i. Schön (1987, 1991) Reflection-on-action; Reflection-in-action ........................... 90

ii. Mezirow (1991) based on Kember et al., (1999), adapted Aggett .................... 90


3.5 INITIAL CRITERIA DETERMINED FROM LITERATURE REVIEW AND PILOT STUDY ................................................................. 96

3.6 RATIONALE FOR PHASE ONE OF THE RESEARCH ......................................... 97

3.6.1 Recruitment and participants - Phase one, professional singers .................... 101

3.6.2 Participants, Phase one.................................................................................. 102

3.6.3 Coding of data → recurrent themes → Bank of pedagogical performance and learning strategies ......................................................................................... 103

3.7 PHASE TWO - PROFESSIONAL SINGERS STUDY 2 ........................................ 104

3.7.1 Practical application of pedagogical strategies in practice-led/practice-based research =
   > Learning + Teaching strategies ........................................................................ 104

3.7.2 Rationale for Phase two of the research ......................................................... 105

3.7.3 Participants, Phase two.................................................................................. 106

3.7.4 Repertoire ........................................................................................................ 106

3.7.5 Data collection procedures ........................................................................... 108

3.7.6 Reflective and reflexive journaling .................................................................. 108

3.7.7 Self-reflection and self-evaluation ..................................................................... 109

3.8 PHASE THREE - PROFESSIONAL SINGING TEACHERS STUDY ......................... 115

3.8.1 Rationale for Phase three of the research ....................................................... 115

3.8.2 Participants, Phase three ................................................................................ 116

3.8.3 Design of pedagogical performer’s analyses of AASs for singers and singing teachers 119

i. Beginnings - Song Print ..................................................................................... 119

3.8.4 The role of the critical friends ......................................................................... 120

3.8.5 Copyright issues ............................................................................................. 122

i. Permission from copyright holders ...................................................................... 122

3.8.6 The pedagogical analyses of AASs sent to professional singing teachers .......... 123

3.8.7 Professional singing teacher’s responses to pedagogical performance-based analyses of
   AASs from questionnaire ...................................................................................... 124

3.8.8 Final version of pedagogical performance-based analyses of AASs .................... 125

3.9 SHAPING THE PERFORMER’S ANALYSES ....................................................... 125

3.10 THE BANK OF PEDAGOGICAL LEARNING AND TEACHING STRATEGIES ................. 125
3.10.1 Classification of strategies ................................................................. 125
3.11 VALIDITY AND TRUSTWORTHINESS .................................................. 128
3.11.1 Triangulation ................................................................................. 128
3.11.2 Ethics .............................................................................................. 129
  i. Ethics proposal for performing aspects of the thesis .......................... 129
  ii. Ethics proposal to include input from professional singing teachers – Phase three research .................................................. 131
  iii. Ethics proposal to include conference delegates ............................ 131

CHAPTER 4 PHASE ONE – PROFESSIONAL SINGERS’ STUDY 1 ................... 133
4.1 INTRODUCTION .................................................................................... 133
4.2 SUBMITTED SONGS ........................................................................... 139
4.3 KEY THEMES EVIDENT IN PROFESSIONAL SINGERS’ RESPONSES 141
  4.3.1 Pedagogy ....................................................................................... 142
    i. Cumulative learning ....................................................................... 143
    ii. Learning the music ....................................................................... 144
    iii. Repetition ..................................................................................... 145
    iv. Pitch imagination and pitch memorisation .................................. 146
    v. Stamina - coping vocally ............................................................... 146
  4.3.2 Performance ................................................................................... 147
    i. Challenges ..................................................................................... 147
    ii. Vocal exercises/contemporary vocal techniques ......................... 148
    iii. Memorisation of the repertoire .................................................. 148
    iv. Communication and collaboration .............................................. 150
    v. Harmonic function and style ....................................................... 150
    vi. Character/plot of the song .......................................................... 151
    vii. Enjoyment .................................................................................. 151
    viii. Mental singing practice ........................................................... 152
  4.3.3 Musical concepts/criteria ............................................................... 152
    i. Key ............................................................................................... 152
    ii. Melody and pitch .......................................................................... 153
    iii. Range .......................................................................................... 153
    iv. Tessitura ....................................................................................... 154
    v. Rhythm, text and phrasing ......................................................... 155
    vi. Style ............................................................................................ 156
    vii. Harmony .................................................................................... 157
  4.3.4 Strategies – Learning ..................................................................... 157
    i. Pitch-melody performance strategies ......................................... 158
    ii. Strategies to help in the preparation of a song ............................. 159
  4.3.5 Text and Language ......................................................................... 160
    i. Foreign languages ......................................................................... 161
  4.3.6 Strategies – Performance ............................................................. 162
CHAPTER

PHASE TWO - PROFESSIONAL SINGERS' STUDY PRACTICAL APPLICATION OF PEDAGOGICAL STRATEGIES IN PERFORMANCE ................................................................. 191

5.1 INTRODUCTION ................................................................. 191

5.1.1 Participants ........................................................................... 194

5.2 RECITALS .................................................................................. 198

5.2.1 The art of Australian Song I – St Andrew's Cathedral, Sydney Square, 2nd Nov, 2008 198

i. Program .......................................................................................... 198

ii. Discussion of preparation by the four singers and accompanists ................................................................................. 200

5.2.2 The art of Australian Song II – Kincoppal-Rose Bay, 27th June, 2009 ................................................................. 200

5.3 PHASE TWO – KEY THEMES TO EMERGE FROM THE RESEARCH ................................................................. 201

5.4 ACCOMPANIMENT/ACCOMPANIST ....................................................... 203

Australian art song: Pedagogical strategies framed for singers and singing teachers
5.4.1 Issues in the relationship between singer and accompanist ........................................ 209
5.4.2 Play through the accompaniment (in some way) ..................................................... 211
5.5 PERFORMANCE AND LEARNING CONSIDERATIONS .................................................. 215
5.5.1 Challenge of performing AAS .............................................................................. 215
5.5.2 Time signatures/timing ....................................................................................... 218
5.5.3 Rhythm .............................................................................................................. 221
5.5.4 Dissonance ........................................................................................................ 225
5.5.5 Pitch and melody .............................................................................................. 228
5.5.6 Delivery ........................................................................................................... 229
5.6 LEARNING STRATEGIES ......................................................................................... 231
5.6.1 Singing the song (with or without accompaniment) ........................................... 232
5.6.2 Song structure .................................................................................................. 233
5.6.3 Speaking/reading .............................................................................................. 236
5.6.4 Working with the text - speaking/reading/text/textual/words/lyrics .................. 237
5.6.5 Clapping/tapping .............................................................................................. 238
5.6.6 Singer’s performance strategies ....................................................................... 239
5.6.7 Contextual matters ........................................................................................... 243
5.6.8 Musical criteria /musical knowledge ................................................................. 243
5.6.9 Performative criteria ......................................................................................... 244
5.7 DISCUSSION .......................................................................................................... 245
5.7.1 The Bank of pedagogical learning and teaching strategies in Phase two .......... 245
5.7.2 Summary, discussion and response to Research Questions 1 & 2 addressed in Phase two ........................................................................................................................................... 254

CHAPTER 6 PHASE THREE – PROFESSIONAL SINGING TEACHERS’ STUDY ASSESSMENT OF THE PERFORMER’S ANALYSES .......................................................................................... 257
6.1 INTRODUCTION ........................................................................................................ 257
6.2 10 AAS PEDAGOGICAL PERFORMER’S ANALYSES .................................................. 264
6.2.1 The ‘song package’ ............................................................................................ 265
6.2.2 Pilot study of the ‘song package’ ....................................................................... 265
   i. ‘Moonrise’ by Gordon Kerry, text by Carolyn Masel - a pilot song .................... 266
6.2.3 Pedagogical vocalises and exercises ................................................................. 268
6.3 PHASE THREE – KEY THEMES EVIDENT IN SINGING TEACHERS’ RESPONSES .......................................................................................... 276
6.4 STRATEGIES CONTRIBUTED BY SINGING TEACHERS IN PHASE THREE .............. 277
6.4.1 Presentation of the analyses .............................................................................. 277
6.5 PEDAGOGICAL/MUSICAL MATERIAL .................................................................... 282
6.5.1 Evaluation of the song: Grading using the Ralston Repertoire Difficulty Index (RRDI) – adapted Aggett .................................................................................................................. 283
6.6 RESULTS FROM THE QUESTIONNAIRES ................................................................ 286

Australian art song: Pedagogical strategies framed for singers and singing teachers
6.7 STRATEGIES......................................................................................................................... 289
6.7.1 The Bank of pedagogical learning and teaching strategies in Phase three.................. 293
   i. Adjustments to the Bank of Pedagogical Performance Strategies................................. 294
   ii. Teaching Australian or national repertoire........................................................................ 296
6.8 SUMMARY, DISCUSSION AND RESPONSE TO THE RESEARCH QUESTIONS 2, 3 & 4 ............... 301

CHAPTER 7 EVALUATIONS, OUTCOMES AND FUTURE DIRECTIONS – PEDAGOGICAL STRATEGIES IN ACTION 305
7.1 RESPONSE TO THE RESEARCH AIM .................................................................................. 306
7.1.1 Application of results presented in in-depth performer’s analyses of Australian art songs and publications................................................................................................................. 308
7.2 RESPONSE TO RESEARCH QUESTIONS ........................................................................... 313
7.2.1 Response to research question one................................................................................. 313
7.2.2 Response to research question two .............................................................................. 316
7.2.3 Response to research question three .......................................................................... 320
7.2.4 Response to research question four ............................................................................ 321
7.3 CONTRIBUTIONS TO KNOWLEDGE AND DISCUSSION .................................................. 322
7.3.1 Contributions to knowledge .................................................................................... 322
7.3.2 Discussion .................................................................................................................. 327
7.4 FURTHER OUTCOMES FROM THE RESEARCH PROJECT ............................................. 331
7.4.1 Repertoire for low voices ............................................................................................ 331
7.5 RECOMMENDATIONS FOR FURTHER RESEARCH .................................................... 333

BIBLIOGRAPHY .......................................................................................................................... 335
SONGS DISCUSSED IN THE THESIS .......................................................................................... 356
List of Tables

Table 3-1 Demographics of participating Singing Teachers (Phase three) ........................................ 117
Table 4-1 Phase one, professional singers’ Profiles ............................................................................ 136
Table 4-2 Participant’s submitted songs relating to questions answered in Questionnaire No. 2 ........ 139
Table 4-3 The 11 key themes evident in the data in Phase one with corresponding sub-themes following recursive analysis of the data conducted in NVivo in order of frequency ................................................. 141
Table 5-1 Professional singers’ performer profiles ........................................................................... 196
Table 5-2 The four key themes evident in the data in Phase two with corresponding sub-themes following recursive analysis of the data conducted in NVivo8 ................................................................. 202
Table 5-3 Strategies used by performers in Phase two of the research .............................................. 247
Table 5-4 Strategy use in Phase two by performers ............................................................................ 252
Table 6-1 Brief information about the participating singing teachers and the 10 pedagogical analyses of Australian art songs returned by them in Phase three ................................................................. 261
Table 6-2 Pedagogical vocalises included in the analyses ................................................................. 270
Table 6-3 Ralston Repertoire Difficulty Index, adapted Aggett ......................................................... 284
List of Figures

Figure 1-1: Music for voice and piano deposited at the Australian Music Centre in 2003, 2009 and 2013 showing a range of voice types and time period of composition. ................................................................. 7

Figure 2-1 How the research questions relate to the different sections of the literature review .......... 19

Figure 2-2 Criteria from results of (initial) literature review and pilot study [continued on next page] . 23

Figure 3-1 The research design, showing the three phases of the research, the participants, which research questions are addressed in each phase and the research methods used for each phase ..... 76

Figure 3-2 Research Process, showing the relationship of the participants, the different aspects of the theoretical frame, the criteria evolved from the literature review and participants, the Bank of pedagogical learning and teaching strategies and how all relate to the researcher/performer ... 79

Figure 3-3 Theoretical Frame: Incorporating pedagogical, musical, practice-led, practice-based, reflexive and reflective scholarly influences ................................................................. 82

Figure 3-4 Depicting the melodic shape of ‘I’m Nobody’ from Frogs by Nigel Butterley (L to R) across time (in bars indicated by time signatures) and the vocal range of the song represented by height .... 84

Figure 3-5 Categories of reflective thinking increase in reflection from bottom to top, with categories shown on the same horizontal level regarded as being equivalent in reflective thinking. Levels 1-3 (grey) non-reflective action; levels 4-6 reflective action. ................................................................. 92

Figure 3-6 Trajectory Model of Practice and Research (Edmonds & Candy, 2010, adapted Aggett, with permission). .......................................................................................................................... 95

Figure 3-7 Repertoire chosen for AAS recitals ................................................................................. 107

Figure 3-8 Aggett’s cyclical reflexive journaling process in relation to the preparation of a musical performance ................................................................................................................. 111

Figure 3-9 Aggett’s reflexive/reflexive cyclical journaling process (Aggett, 2010a), with the inclusion of Mezirow’s (1991) levels of reflection (adapted by Kember et al., 1999) applied to each of the steps process as a means of identifying different levels of reflection in the process ......................... 114

Figure 3-10 Demographics of participating Singing Teachers ........................................................ 119

Figure 3-11 Bank of pedagogical learning and teaching strategies, phases one, two and three .......... 127

Figure 3-12 Triangulation of methodology design ........................................................................... 129

Australian art song: Pedagogical strategies framed for singers and singing teachers
APPLIED TO EACH OF THE STEPS PROCESS AS A MEANS OF IDENTIFYING DIFFERENT LEVELS OF REFLECTION IN THE

PROCESS \( (R) \). ........................................................................................................................................ 325

FIGURE 7-3 AUSTRALIAN MUSIC FOR VOICE AND PIANO ACCOMPANIMENT DEPOSITED AT THE AUSTRALIAN MUSIC CENTRE

IN 2003, 2009 AND 2013 DISPLAYED BY VOICE TYPE........................................................................... 332
List of Musical Examples

Musical example 5-1: ‘Brown Jack’ from Child in Nature (1957), a song cycle for soprano and piano by Nigel Butterley, with text by Robyn Gurr, bb 16-21. © Nigel Butterley, published by Wirripang Pty. Ltd., used with kind permission. CD 1 tr 9, Cathy and Leanne performing song................................. 204

Musical example 5-2: Climb the rainbow for soprano and piano by Martin Wesley-Smith, text by Ann North, bb 47-53. (1975, this version, 1976). From “10 songs for soprano and piano”, music by Martin Wesley-Smith ©; lyrics by anon, Henry Lawson, Ann North, Martin Wesley-Smith & Peter Wesley-Smith. Used with kind permission of the composer and poet. CD1 track 28, Jane and Leanne performing ................................................................. 206

Musical example 5-3: ‘The earth is the Lord’s - Psalm 24’ from Five Songs of Happiness from the Psalms (1953) for high voice, piano and oboe (optional) by John Antill, bb 10-12. Copyright held by Jill Antill, daughter of the composer, used by kind permission. CD2 tr 17, Cathy and Lilli and Rachel performing........................................................................... 208

Musical example 5-4: ‘Death be not proud’ from Four Divine Poems of John Donne (1950) for mezzo-soprano and piano by Dorian Le Gallienne, bb 33-37. Published in “Australian Composers in Song” by All Music Publishing©, used by kind permission. CD1 track 15, Jane and Leanne performing........... 211

Musical example 5-5: ‘The Lament of Ovid’, bb 15-19 from Towards the Psalms by Betty Beath ©, text adapted from the novel by Anne Michaels. Published by Wirripang Pty Ltd. Used by kind permission. CD 1 tr 23, Cathy and Diana performing. ................................................................. 212

Musical example 5-6: ‘Homespun Collars’ from Five Songs for voice and piano by Peggy Glanville-Hicks, text by A.E. Housman, bb 12-16, used with kind permission. CD 1 tr 12, Cathy and Diana performing ........................................................................................................ 213

Musical example 5-7: You Spotted Snakes by Margaret Sutherland, bb 6-10, with text by Shakespeare. Copyright held by Antony Bunney, grandson of the composer. Used by kind permission. Publication out-of-print. CD 1 tr 14 (Jane and Leanne performing) ............................................. 214

Musical example 5-8: Song of the Cattle Hunters by Miriam Hyde (1956), text by Henry Kendall, bb 11-15, published by Publications by Wirripang Pty Ltd, used by kind permission. CD 1 Tr no 30, Robert and Leanne performing................................................................. 217

Australian art song: Pedagogical strategies framed for singers and singing teachers xvii
MUSICAL EXAMPLE 5-9: ‘RIMPROVERO’ FROM FOUR ITALIAN SONGS FROM THE TELEVISION SERIES “WATERFRONT” (C1970), GEORGE DREYFUS. BB 16-19 (COUNTING ADDED IN BAR 16 TO ILLUSTRATE STRATEGY DISCUSSED) CD 1 TR NO 29 (CATHY AND LEANNE) ........................................................................................................................................................................ 220

MUSICAL EXAMPLE 5-10: ‘SCHOOLMASTER’ FROM REMEMBERING BABYLON BY DIANA BLOM (1997), TEXT BY DAVID MALOUF, BB 1-11, CD 2 TRACK NO.12 (PETER AND DIANA PERFORMING) © WIRRIPANG PTY. LTD, USED WITH KIND PERMISSION. ........................................................................................................................................................................ 221

MUSICAL EXAMPLE 5-11: III FROM SILENT AND ALONE BY JULIAN YU (2000), POEMS BY LI YU, TRANSLATED BY HSIUNG TING, BB 12-17. COUNTING AND CIRCLING OF NOTES ADDED TO SCORE FOR PURPOSE OF EXAMPLE ONLY. © BY JULIAN YU, USED BY KIND PERMISSION OF THE COMPOSER. CD 2, TR 3, PETER AND DIANA PERFORMING........ 224

MUSICAL EXAMPLE 5-12: ‘THE STONES CRY OUT’ FROM FIVE AUSTRALIAN LYRICS BY JOHN ANTILL, BB 44-53, © BY CD 2 TRACK NO. 4, PETER AND DIANA PERFORMING. ........................................................................................................................................................................ 225

MUSICAL EXAMPLE 5-13: ‘THE EARTH IS THE LORD’S’ FROM “FIVE SONGS OF HAPPINESS” BY JOHN ANTILL, BB 8-14, © BY JILL ANTILL, ANTILL’S DAUGHTER, USED BY KIND PERMISSION. CD 2, TRACK NO.17, CATHY AND LILLI PERFORMING ........................................................................................................................................................................................................ 227

MUSICAL EXAMPLE 5-14: AT TELEGRAPH BAY II BY ANNE BOYD, TEXT BY JAN KEMP - ‘SOMETHING IN THE AIR’ BB 5-8. © BY BOYD, USED BY KIND PERMISSION OF THE COMPOSER. CD 2 TRACK NO.6, ROBERT AND LOUISE PERFORMING. ........................................................................................................................................................................................................ 228

MUSICAL EXAMPLE 5-15: ‘MY FATHER’S EYES’ FOR UNSPECIFIED VOICE FROM “MR BAR-b-que” BY ELENA KATS CHERNIN, TEXT BY JANIS BALODIS, BB 12-18. PUBLISHED BY THE AUSTRALIAN MUSIC CENTRE (UNDER LICENCE FROM BOOSEY AND HAWKES), USED WITH KIND PERMISSION. CD 1 TRACK NO.22, ROBERT AND LEANNE PERFORMING ........................................................................................................................................................................................................ 229

MUSICAL EXAMPLE 5-16: ‘CURTAIN’ BY ESTHER ROFE, WORDS BY GRANT UDEN, FOR BARITONE AND PIANO, BB 6-9, FROM “THE ESTHER ROFE SONGBOOK”, PUBLISHED BY THE AUSTRALIAN MUSIC CENTRE, © BY ESTHER ROFE, USED WITH KIND PERMISSION. CD 1 TRACK NO.26, ROBERT AND LEANNE PERFORMING ........................................................................................................................................................................................................ 230

MUSICAL EXAMPLE 5-17: I ‘AT NIGHT’ FROM AT TELEGRAPH BAY (1984), FIVE SONGS FOR BARITONE AND PIANO BY ANNE BOYD, TEXT BY JOHN SPENCER, BB 14-18. © ANNE BOYD, PUBLISHED BY THE AUSTRALIAN MUSIC CENTRE CD 1 TRACK NO.33, ROBERT AND LEANNE PERFORMING. ........................................................................................................................................................................................................ 235

Australian art song: Pedagogical strategies framed for singers and singing teachers xviii

PUBLISHED BY NOVELLO AND CO ©, REPRINTED WITH KIND PERMISSION. CD 2 TRACK NO.13, PAUL AND DIANA PERFORMING. ........................................................................................................................................................................ 235

MUSICAL EXAMPLE 5-19: ‘DEATH BE NOT PROUD’ from FOUR DIVINE POEMS OF JOHN DONNE (1950) FOR MEZZO-SOPRANO AND PIANO by DORIAN LE GALLIENNE, BB 33-37. PUBLISHED IN “AUSTRALIAN COMPOSERS IN SONG” by ALL MUSIC PUBLISHING © CD, REPRINTED WITH KIND PERMISSION. CD 1 TRACK NO.15, JANE AND LEANNE PERFORMING. ........................................................................................................................................................................ 238

MUSICAL EXAMPLE 5-20: ‘UNLUCKY LOVE’ from FIVE SONGS by PEGGY GLANVILLE-HICKS, BB 9-12. WEINTRAUB MUSIC, PUBLISHER ©, REPRINTED WITH KIND PERMISSION. ........................................................................................................................................................................ 239

MUSICAL EXAMPLE 5-21: ‘STARS’ from FIVE SONGS by PEGGY GLANVILLE-HICKS, BB. 24-29. WEINTRAUB MUSIC, PUBLISHER ©, REPRINTED WITH KIND PERMISSION. CD 1 TRACK NO.11, CATHY AND DIANA PERFORMING…… 240


PUBLICATIONS BY WIRRIPANG PTY LTD PUBLISHERS, COPYRIGHT BUTTERLEY, USED WITH KIND PERMISSION. CD 1 TRACK NO.19, CATHY AND LEANNE PERFORMING. ........................................................................................................................................................................ 241

MUSICAL EXAMPLE 6-1: SPIRITS VOCALISE 1 ........................................................................................................................................................................ 270

MUSICAL EXAMPLE 6-2: SPIRITS VOCALISE 2, BASED ON SYSTEM 2, P. 1 ........................................................................................................................................................................ 270

MUSICAL EXAMPLE 6-3: SPIRITS VOCALISE 3 ........................................................................................................................................................................ 270

MUSICAL EXAMPLE 6-4: THE WALLABY AND THE BULL-ANT WARM-UP ........................................................................................................................................................................ 271

MUSICAL EXAMPLE 6-5: ‘AT NIGHT’ from AT TELEGRAPH BAY (1984), ANNE BOYD, BASED ON BB 14-18 - VOCALISE ........................................................................................................................................................................ 271

MUSICAL EXAMPLE 6-6: ‘I’M NOBODY’ from Frogs (1995), NIGEL BUTTERLEY. BB1-3 ........................................................................................................................................................................ 272

MUSICAL EXAMPLE 6-7: ‘AND NO BIRD SINGS’ from THE HERMIT OF THE GREEN LIGHT (1979), ROSS EDWARDS ©.

FINAL TWO PHRASES. ........................................................................................................................................................................ 272

MUSICAL EXAMPLE 6-8: SONG OF THE CATTLE HUNTERS (1956), MIRIAM HYDE, BB 14-15 - VOCALISE .................................................. 273

MUSICAL EXAMPLE 6-9: “MOONRISE” (1983), GORDON KERRY AND CAROLYN MASEL, SYSTEM 1, P. 3 ........................................................................................................................................................................ 274

MUSICAL EXAMPLE 6-10: MESSA DI VOCE EXERCISE FOR CURTAIN ........................................................................................................................................................................ 275

MUSICAL EXAMPLE 6-11: MESSA DI VOCE EXERCISE FOR SON OF MINE ........................................................................................................................................................................ 275

MUSICAL EXAMPLE 6-12: ‘THE NIGHT WIND’ (1914), MARGARET SUTHERLAND. BB 4-9 ........................................................................................................................................................................ 276

Australian art song: Pedagogical strategies framed for singers and singing teachers

xix
Australian art song: Pedagogical strategies framed for singers and singing teachers

MUSICAL EXAMPLE 6-13: ‘AND NO BIRD SINGS’ FROM THE HERMIT OF THE GREEN LIGHT (1979), ROSS EDWARDS,
POEM BY MICHAEL DRANSFIELD. COPYRIGHT, ROSS EDWARDS, USED WITH PERMISSION. CD1 tr 8, JANE AND
LEANNE PERFORMING......................................................... 281

MUSICAL EXAMPLE 6-14: THE WALLABY AND THE BULL-ANT BY COLIN BRUMBY, BB 1-9. PUBLISHED BY WIRRIPANG PTY
LTD, COPYRIGHT COLIN BRUMBY, USED WITH KIND PERMISSION. CD1 tr 31, CATHY AND LEANNE PERFORMING.
.............................................................................................................. 287

MUSICAL EXAMPLE 6-15: ‘SPIRITS’ FROM REMEMBERING BABYLON (1997), DIANA BLOM. TEXT BY DAVID MALOUF . P2,
SYS 2. PUBLISHED BY WIRRIPANG PTY LTD, COPYRIGHT DIANA BLOM, USED WITH KIND PERMISSION. CD2, TR 11,
PETER AND DIANA PERFORMING.................................................. 288

MUSICAL EXAMPLE 6-16 : MOONRISE, P. 1, S.1 BY GORDON KERRY, TEXT BY CAROLYN MASEL.......................... 291

MUSICAL EXAMPLE 6-17: ‘CURTAIN’ BY ESTHER ROFE, BB 6-8 ................................................................. 292
Abbreviations

**AAS**  Australian art song

**AMC**  Australian Music Centre

**AMEB**  Australian Music Examinations Board

**ANATS**  The Australian National Association of Teachers of Singing

**ASME**  The Australian Society of Music Educators

**RRDI**  Ralston Repertoire Difficulty Index

**TCL**  Trinity College of London
Abstract

Australian art song (AAS) has a rich heritage spanning more than a century, which has led to a diverse and varied body of works. As with contemporary art song of any country, the repertoire suffers from a lack of public performances that would allow audiences to become more accustomed to it. The repertoire also offers other challenges to singers and singing teachers. These include repertoire often being original hand-copied scores, out-of-print scores containing new or unfamiliar vocal techniques or notation, plus the idea that ‘melody’ may be perceived differently to songs from a romantic lied. The aim of this study, therefore, was to find the most suitable pedagogical issues and frames by which both singers and singing teachers can more easily approach the learning, teaching and performance of contemporary Australian art song.

The multi-dimensional perspective of the research is underpinned by a theoretical frame with an overarching pedagogical focus, which draws together the major scholarly influences brought to bear on the practice-led, practice-based aspects underpinning the research design. Participants in the study included Australian and International professional singers and singing teachers of contemporary art song. Four research questions focused on issues that inform the selection of contemporary art song repertoire for a recital/performance; what practice and learning strategies inform the learning, performing and teaching of contemporary art song; how singers and singing teachers might effectively apply the pedagogical outcomes (strategies) of the research; (and) how the pedagogical information can most effectively be presented and framed for singers and singing teachers so
as to enable the most effective access to contemporary AAS. To respond to these questions, data were gathered through e-mail questionnaires with 14 professional singers (Phase one, 2006-2007), reflective journaling and interviews with four singers, four accompanists and correspondence with a composer and poet in the preparation for two recitals in Sydney in 2008 and 2009 (Phase two), and a questionnaire in response to performer’s analyses of AAS from 19 singing teachers in Phase three (2009-2010). Each Phase of the study informed the Phase which followed and in doing so built up a Bank of pedagogical learning and teaching strategies for singers and singing teachers to draw on.

In responding to the research questions, six new contributions to knowledge emerged: (1) The development and application of the Bank of pedagogical learning teaching strategies for singers and singing teachers, which were contributed, trialled and suggested by singers and singing teachers in the practice-based, practice-led phases of the research; (2) the application of Rink’s (2002) performer’s analysis - analysis by performers for performers - to the learning and teaching of AASs, is a way of perpetuating knowledge about the repertoire that is passed on to others through building and sharing a pedagogical resource so that the repertoire is learned, taught and ultimately, performed more; (3) defining the literature reviewed relevant to the learning and teaching of contemporary (Australian) art song through categorisation into contextual, musical and performative criteria offered a way of using and reflecting on strategies when approaching new AAS; (4) the development of Aggett’s cyclical reflexive journaling process can assist in the preparation of a musical performance. This extension of the reflexive journal process included Mezirow’s (1991) levels of reflection (adapted
Kember et al., 1999) applied to each of the steps as a means of identifying different levels of reflection. These levels may further assist singers in the practice preparation for any singing task; (5) recordings were found to be a valuable tool used to assist in performance preparation in all phases of the research, including self-recording, MIDI and where available, commercial recordings; and finally, (6) developing a reliable way/tool for grading repertoire, by adapting and developing the Ralston Repertoire Difficulty Index (RRDI), with the assistance of three ‘critical friends’, to research and validate the grades. Following the singing teacher’s study (Phase three), an eighth criteria, dynamics and expressive techniques, was added to the index.

The diverse contemporary Australian art song repertoire of composers discussed in the thesis, which includes the works of 24 Australian composers, demonstrates the breadth of styles, genres, levels of abilities, beauty and variety in the repertoire. The thesis, therefore, aimed at introducing singers and singing teachers to this rich and rewarding body of works, discussing what it has to offer.

**Keywords:** Australian art song, strategies, learning, teaching, performing, reflexive, performer’s analysis.
Key Definitions

This section includes the meaning of key terms commonly used throughout the thesis, extended definitions and discussion of which are found throughout the text.

i. Art song
Art song is the ‘marrying’ of text, vocal line and accompaniment, where each is given equal importance, though not necessarily at the same time in the music. While each of these three elements could often quite happily exist on their own, it is their coexistence that makes art song a unique genre. Art song had its beginnings in the lieder of Schubert and Schumann, moving on to be an accepted genre in most countries. Text is central to the art form. Works are not intended to be staged, but rather, performed as part of a recital or relatively formal occasion. Piano accompaniment is a frequent accompanying instrument, but many combinations of instruments may accompany the singer.

The art songs of Australia are similar to those of other countries, such as America, England, Brazil and Canada, in that they are written by composers of their country and often have a musical language that is unique to it. That musical language will have as much to do with each composer’s style as with the country in which it has been written. The history of art song in Australia can be traced back more than one hundred years to the songs of composers such as Fritz Hart and Margaret Sutherland, with many contemporary composers still choosing to write in the art form.
ii. Professional singer

‘Professional singer’ encompasses both the singer who has attained professional status and the singing student studying to become a professional. Both singers are seen as going through similar practice regimes to prepare twentieth and twenty first century vocal repertoire, though of course, at different levels of attainment.

iii. Singing teacher

A singing teacher does more than ‘just’ teach about the art of singing, imparting knowledge on diction, repertoire selection, vocal health, stage craft, as well as knowing when to refer a student to appropriate medical practitioners. The literature and pedagogical content in this thesis attempts to address the diverse areas a singing teacher will encounter in their teaching, study and preparation of students in contemporary art song, in particular, Australian art song of the twentieth and twenty-first centuries.

iv. Contemporary (recent classical) (art) vocal music

Contemporary art vocal music is

.... non-traditional twentieth [twenty-first]-century Western art music for voice [which is] music not based on diatonic harmony; music which may not employ irrational rhythms; music which may use a melody rather than the standard legato cantilena line; music which may be based on a fragmented text, a series of phonemes, or no text at all; music which may require more of the vocal spectrum than a bel canto tone; music which may use a non-standard notation. To be included in this category, a composition need not exhibit all of these characteristics, but a combination of several. The category excludes all classifications or ‘popular’ music. (Higginbotham, 1994:10-11.

v. Contemporary popular vocal music

Contemporary popular vocal music is a genre of music not covered in this thesis. Singers of contemporary popular vocal music will usually perform with
amplification of some kind (a microphone and PA system), no matter what the size of the performing venue. The reason for the use of the microphone is to facilitate a more intimate singing style, which would not be possible without a microphone. Pop singers also use microphones “to do a range of other vocal styles that would not project without amplification, such as making whispering sounds, humming and mixing half-sung and sung tones” (from “Singing” "http://en.wikipedia.org/w/index.php?title=Singing&oldid=585195942", retrieved 22.12.13)

vi. Practice-based research
Practice-based research is research which uses artistic practice as a means of questioning a pre-determined theoretical or technical issue (Rubidge, 2005). In this thesis, it refers mainly to the reflective work of performers in their preparation for various performances of Australian art song. That preparation and reflection included the two recitals (5.2) discussed in detail in Phase two of the research – The art of Australian song I (5.2.1) and The art of Australian song II (5.2.2). The songs prepared for these two recitals were those discussed by the singers in Chapters 5 and 6, the material used in the Performer’s analyses sent to teachers in Phase three, and the strategies that make up the Bank of pedagogical learning and teaching strategies (first presented in 4.3.12, and further discussed in 5.7.1 and 6.7.1).

vii. Reflective practice
Schôn (1987, 1991) first introduced the concept of reflective practice, where practitioners review their actions and the knowledge which informs them. In this research, the term is mostly used in reference to discussions about preparations of performances, particularly in Phase two.
viii. **Reflexivity**
Reflexivity is focusing on one’s own actions and their effects on others, situations, and professional and social structures (Bolton, 2005, p. 10). Reflexivity is referred to extensively in Chapter 5 in the discussion of my cyclical journaling when practicing a song/work.

ix. **Practice strategies**
Practice strategies are ‘thoughts and behaviours that musicians engage in during practice that are intended to influence their motivational or affective state, or the way in which they select, organize, integrate, and rehearse new knowledge skills’ (Jorgenson (2004) adapted from Weinstein and Mayer, 1986). Practice and performance strategies are discussed extensively in reference to the development of a Bank of Pedagogical Learning and Teaching (Practice) Strategies that is added to throughout the different Phases of the research.

x. **Performer’s analysis**
Drawing out performance or learning strategies from the experience of singers and one’s own work are a critical part of a performer’s analysis, analysis written by performers for performers. It can highlight performance issues, contribute a deeper understanding towards pedagogical issues and offer possible strategies for the singer, accompanist and singing teacher to enable them to be able to develop a more accurate, authentic, convincing, musical performance of a song. Rink (2002) acknowledges that ‘the music’ can sound different with each performance and each interpretation of the score, and secondly, that there can be a difference between score based structural analysis and performance based analysis. He believes that
performer’s analysis primarily takes place while one is practising rather than when one is performing.

xii. **Pedagogy**
Pedagogy can be defined as the “art and science of teaching... a principled and creative act that embraces teaching and learning.” Welch (2006)¹.

xii. **Vocal pedagogy**
Vocal pedagogy is central to the design of the methodology of this study, in that its central aim revolves around creating strategies for singers and teachers to find, access, learn and ultimately perform twentieth and twenty-first century Australian art song.

xiii. **Musical, contextual and performative criteria**
The use of these three terms evolved in the thesis as a result of the initial review of the literature. It became apparent that literature reviewed fell into these three broad categories. For the full discussion of each of the aspects, see Chapter 2.
Chapter 1  Contemporary Australian art song: Setting the scene

“The vocal artist has a responsibility to communicate both intellectual and emotional ideas while interpreting the composer’s intentions. He or she must be committed to the projection of an internal intent, vocalizing and physically representing that which lies in the mind and emotions” (Mabry, 2002, p. 26)

1.1 Introduction

Australian art song stretches back more than 100 years. The song heritage begins with works by Fritz Hart (1874-1949), Horace Keats (1895-1945), Margaret Sutherland (1897-1984), Peggy Glanville-Hicks (1912-1990), Alfred Hill (1869-1960), Keith Humble (1927-1995), Malcolm Williamson (1931-2003), William James (1892-1977), Miriam Hyde (1913-2005) and Dorian Le Galliène (1915-1963) and continues today with composers including Peter Sculthorpe (1929-2014), Ross Edwards (b. 1943), Colin Brumby (b. 1933), Betty Beath (b. 1932), Nigel Butterley (b. 1935), Elena Kats-Chernin (b. 1957), Larry Sitsky (b. 1934) and Katy Abbott (b. 1971).

Fritz Hart (1874-1949), founded the short-lived Australian opera league in 1913, in 1915 becoming the director of the Albert St Conservatorium, later to be known as the Melba Conservatorium. Hart was a composer who wrote more than 514 songs and 23 operas. He was also highly regarded as a teacher, with Peggy Glanville-Hicks, Margaret Sutherland and Robert Hughes among his pupils. Hart’s influence in the early history of Australian composition, in particular as a prolific composer of song and teacher of singing, would be felt well into the twentieth and even twenty-first centuries.
Aggett Chapter 1

Australian art song: Pedagogical strategies framed for singers and singing teachers

Many of Australia’s early song composers were female, as are many of today’s active Australian art song composers. The result of this interest by Australian composers in writing art songs over a century is that a large body of works has built up, yet few performers incorporate this repertoire into their performance programs and teaching. The purpose of this practice-led, performance-based, qualitative study, therefore, was to find the best way for professional singers and singing teachers to access contemporary Australian art song repertoire.

In a section at the end of the thesis titled ‘Songs discussed in the thesis’, all Australian compositions, their titles, composers and poets, are listed. Of the 33 songs discussed and their 22 composers, 11 are male and 11 female. This split of gender in composers was unintentional, it just happened naturally as the repertoire was finally decided, but given our relatively short history, it is interesting that this should be even. Reference is made to male and female composers on three of the main Australian publishers of music, the Australian Music Centre (AMC), Wirripang Pty Ltd and Keys Press, all exclusive Australian publishers. Of the AMC’s 630 represented composers, 156 are female; of Wirripang’s 77 composers, 19 are women; and of Keys Press’ 67 composers, 20 are women. While it was out of the scope of this thesis to investigate matters of music and gender, it is a topic others have already explored and one which continues to hold interest (see Appleby, 2012).

1.2 Aim and research questions

The study, therefore, aims to find the most suitable pedagogical issues and frames by which both singers and singing teachers can more easily
approach the learning, teaching and performance of contemporary Australian art song.

1.2.1 Research questions

The following four research questions are designed to address the pedagogical issues of the learning and teaching of contemporary Australian art song repertoire by investigating

1. What issues inform the selection of a contemporary art song repertoire for a recital/performance?

2. What practice and learning strategies inform the learning, performing and teaching of a contemporary art song for a recital/performance?

3. How might singers and singing teachers effectively apply the pedagogical outcomes of the research? and

4. How can the pedagogical information most effectively be presented and framed for singers and singing teachers to enable effective access to contemporary Australian art song?

Access to Australian art song written in the twentieth and twenty-first centuries is limited in a number of ways, including the availability and accessibility of scores, limited research into the music, and few practical or pedagogical articles written on the subject. This results in a lack of knowledge about the repertoire, especially in relation to approaches on how to learn and perform the music. The research of this study is designed to contribute new knowledge to research on Australian art song with particular benefit to two groups: singers, both experienced performers and students; and singing teachers.
There is little pedagogical literature which discusses the vocal works of Australian composers with Miller, Dixon, Aggett and Foulsham, (2005) and Miller, Dixon, & Foulsham, (2007) the only vocal repertoire guides addressing pedagogical aspects relating to the preparation of Australian art song. Manning, (1986, 1998) discusses the work of 10 Australian compositions from a performer’s perspective. Other authors explore individual composers’ songs, but focus on composers of Australian solo song composition and Australian composition, none writing from a performer’s perspective. Some, however, mention or list titles of compositions, make reference to songs in relation to a composer’s overall output, giving important insights into who writes vocal compositions and the musical trends influencing many of these composers.

The major repository for Australian solo songs written in the twentieth and twenty-first centuries is the Australian Music Centre (AMC), with other holdings at the NSW State Library, the National Archives in Canberra (some scores online at www.musicaustralia.org), the Grainger Museum, The University of Melbourne library, both in Melbourne, Victoria; and the Callaway Institute in Perth, Western Australia. There are also individual independent publishers.

i. Why a singer would want to learn an Australian art song
Art song, per se, offers the singer the opportunity to explore performance in the miniature - stripped back to the bare bones of music with just the melody, the text and the accompaniment. A performer has nowhere to hide and this can be an advantage and disadvantage. The journey of engaging with art song is one which hones the craft of all classical singers, as the
repertory is vast. A singer and their accompanist are therefore able to find music to suit their tastes and so, give a convincing performance. The repertoire of Australia, while initially linked to an almost solely English influence in its early history, given our ancestry and that of most of the early composers, has more recently been fused with influences of the musics of many other cultures, as Australia has become a truly multicultural society. This is especially so since the 1950s, when many migrant composers settled and adopted Australia as their own country.

ii. Why a teacher would want to teach an Australian art song

Teaching art song has long been part of a singing teacher’s regular repertory, in part because it affords a teacher access to playing both the accompaniment and vocal lines of the songs being taught/learned. Including Australian art song in a student’s repertory can introduce a student to a rich variety of musical works. This enhances a students’ learning by introducing different composer’s styles across more than a century, plus topics, techniques and abilities suitable to any student’s stage of development. Accessing accurate information for repertoire selection, part of the aim and discussion of this thesis, is essential in ensuring the correct marrying of repertoire with student.

1.3 Scope of the study

The conceptual frame of this study involves the pedagogical survey of Australian art song repertoire being informed by the experience of professional singers and professional singing teachers. To this end, the study encompassed data gathered from three groups. The first phase invited a group of 16 professional singers who participated in a qualitative e-mail study
into the ways in which singers prepare and select solo vocal repertoire for a performance, to ascertain the strategies they used in the process. The second phase involved four professional singers and four accompanists who participated in practice-led, performance-based research in preparation for two public recitals of 41 Australian art songs. Strategies gathered in the first phase of the research informed these performances, and in the second phase, expanded upon them. In the third phase, 19 professional voice teachers participated in a qualitative study to ascertain the effectiveness of the performance analyses of the 10 presented Australian art songs, grading of songs and strategies. As part of the study, all repertoire for voice and piano held at the Australian Music Centre for all voices was reviewed (see Figure 1-1), initially in 2005, then throughout the research up until the end of 2012, to select a pedagogical spread of repertoire for all voice types.
Figure 1-1: Music for voice and piano deposited at the Australian Music Centre in 2003, 2009 and 2013 showing a range of voice types and time period of composition.
1.4 A voice in the research

Some of the thesis is written in first person, in particular Phase two, where much of the research is practice-led and practice-based. Wherever it was appropriate to speak as the singer of the work, I did so. If I had first-hand knowledge of the performance preparation of a work, either performing it myself, or with other singers, I have used first person to put forward my reflections as a singer or singing teacher.

There are many ‘voices’ heard throughout this research. The singers have a ‘voice’ in many sections of the thesis. In Phase one, the professional singers have all been given pseudonyms to protect their anonymity. One singer and one pianist/accompanist in Phase two both chose to remain anonymous, and have been assigned pseudonyms. The singing teachers involved in Phase three are all identified by pseudonyms. Most of the time, I have referred to myself as Cathy rather than ‘the researcher’, as the research was practice-led and practice-based, particularly in Chapters 4 to 6.

The impetus for this research stems from my love of all Australian classical music, in particular, Australian vocal music. As both a singer of solo and choral vocal music, particularly Australian music, and a music educator for more than 30 years in the classroom and in the studio, it seemed natural that my passion for this genre be channelled into my teaching and performing -vocal music. As I have experience in being both performer and teacher, research into Australian art song seemed the most appropriate avenue. The selection of Australian art song for voice and piano, rather than including chamber ensembles was a conscious one as the research is pedagogically
focused. For both singer and singing teacher, repertoire for voice and piano allows the possibility to play through works to decide on repertoire. Singing teachers have differing keyboard skills. Most can handle a vocal line and piano accompaniment, but not all have the skill to reduce multiple instrumental lines of a score when preparing chamber music. As the majority of vocal scores are not supported by recordings to assist the singer or singing teacher, the ability to read, sing and/or play the scores is paramount to entering the composer’s world.

Performers and performance are central to this discussion, as are singing teachers. As a singer, pianist, and singing teacher, I am ideally placed to comment on issues that are central to this pedagogical thesis. My 30 plus years of experience as both a classroom and studio music teacher have influenced some of the thoughts I bring to the study. Learning and performing strategies adopted by professional singers, my own experience and knowledge drawn from relevant literature are combined with strategies to cope with technical issues that arise in the twentieth/twenty-first century scores discussed (Mabry, 2002). These strategies are offered to singers and singing teachers to enable further insight into the music.

1.5 Theoretical frame of the study

This study is based on a theoretical frame (Figure 3-3) which draws on six main scholarly influences - pedagogical, musical, practice-led, practice-based, reflexive, and reflective - with pedagogical influences underpinning all discourse and arguments. These influences are drawn upon throughout the thesis to explain and illuminate aspects of the research.
Phase one, the professional singers’ study 1, conducted with 14 national and international singers, is a qualitative study designed to ascertain the ways in which professional singers prepare and select twentieth and twenty-first century vocal repertoire, with specific reference to a song they recently performed. This Phase addresses research questions one and two.

Phase two, the professional singer’s study 2, conducted with four professional singers including the researcher and three accompanists, is a practice-led/practice based research, which applies the strategies in the growing Bank of pedagogical learning and teaching strategies. This Phase addressed research questions two and three.

Phase three, the professional singing teacher’s study conducted with 19 national and international singing teachers, is qualitative research designed to ascertain whether the way in which the ten presented Australian art songs indeed are framed in a way in which singers and singing teachers can more easily access the information about the song, thereby being able to learn and perform it more easily. This Phase addressed research question four.

The theoretical basis for the thesis is drawn from the findings and thinking of a number of key writers (academic influences) who are brought together in a theoretical frame. John Rink’s principles on performer’s analysis (2002)² are central to the treatment of much of the preparation and investigation of the music throughout Phases two and three. The vocal pedagogical literature and scant Australian vocal literature is drawn together to provide a theoretical frame which is the basis for the discussion of vocal works and

---

² See articles 46 & 48 in Vol.2: Appendices for an in-depth exploration of Rink’s performer’s analysis in relation to the preparation of two Australian art songs.
related pedagogy. Major influences in the methodological construction are pedagogical, practitioner-led research; arts-based research; practice-based research; reflectivity and reflexivity. As a practice-led and practice-based body of work, research has been centred on the work of Graham Welch (2006), John Rink (2002), Sharon Mabry (2002), and Jack Mezirow (D Kember et al., 1999; Mezirow, 1990).

1.5.1 Outcomes

Outcomes of this research may include:

- providing stimulus for change in teaching of the repertoire through the discussion of pedagogical issues, teaching strategies and vocal techniques;
- enabling the learning of the repertoire through the outlining of practice and learning strategies, and learning procedures, (i.e. the steps taken in learning a task) and increasing knowledge of each composer’s compositional style;
- encouraging performance of the repertoire by presenting strategies and approaches aimed at helping performers in the preparation of repertoire, and sourcing references of information and scores, thereby
- facilitating a greater knowledge of Australian art song of the twentieth and twenty-first centuries through all of the above.
1.6 **Significance of the study**

1.6.1 **Significance for Singers**

As noted, few references exist to assist singers, either professional or student, on ways in which to perform Australian art song. The present research is designed to give performers a practical tool with which to approach the learning of the repertoire, with an obvious view to its performance, as well as paving the way for further research into the unexplored plethora of music that awaits the researcher at Australian repositories including the Australian Music Centre, the Mitchell library, the National library, the Grainger Museum and Monash University library.

Two main tools are used to equip the singer to more easily learn and perform Australian art song: a Bank of pedagogical learning and teaching strategies, and a number of exemplar performance analyses of Australian art songs, which apply the performance strategies. The applications of these two tools aim to enable a singer to approach new repertoire with more confidence.

1.6.2 **Significance for singing teachers**

The research aims to benefit singers and musicians in relation to information about the rich Australian song heritage in existence, and what this repertoire has to offer teachers and singers pedagogically. It is hoped that the two pedagogical tools described above may prove to be something singing teachers can add to as they study songs in their own teaching and performance experience.
By finding ways of making Australian art song more accessible both to those who perform the repertoire and to those interested in studying it, the findings may also apply to other contemporary art song.

1.7 Copyright and recording

As I chose to perform as a participant in the research, as well as record and include musical examples of all of the songs discussed in the study of the other singers involved in the recitals, the issue of copyright needed to be addressed. Written permission from the copyright holders was sought to perform, record and include musical examples in the thesis for each song. Use of The University of Western Sydney’s APRA (Australian Performing Rights Association) license was sought and granted for both of the recitals related to Phase two. A full discussion on all copyright issues can be found in Chapter 3.

1.8 Thesis overview

This chapter gives an overview of Australia’s twentieth and twenty-first century art song heritage, its relevance to the research, and the need for research into tools to assist professional singers and professional singing teachers to more easily access the repertoire for teaching and performance. Lack of access to scores and articles written from a pedagogical or performers perspective on specific vocal music is outlined. This chapter states the research aims and questions, gives a background to the study and defines key terms. An overarching methodology for the thesis is given and the voice of the researcher as singer and singing teacher is introduced.
Chapter 2 is the literature review written in four sections. An introduction presents key themes in the literature, as well as defining art song. Section A discusses the literature on Australian art song, reviewing it under the three headings of contextual, musical and performance criteria. Section B literature is focused on singing and vocal pedagogy in non-Australian art song, with particular relation to the teaching of twentieth and twenty-first century repertoire. Learning of contemporary vocal repertoire and learning styles of the vocal student is also discussed. The literature on learning, rehearsing and performing strategies is reviewed, as is that on learning strategies and teaching procedures and strategies. Singing in performance, and poetry and text in art song, are important aspects reviewed in relation to the study of art song. Grading vocal literature is covered in this section. Section C addresses repertoire selection. Topics include voice classification and the selection of twentieth and twenty-first Century repertoire. Section D is a survey of instrumental and vocal surveys - a ‘survey of surveys’ - looking at style, whether items are graded or ranked, pedagogical issues, and discussion about what makes them most effective as an instrumental survey.

Chapter 3 discusses the research methodology, outlining the theoretical frame upon which this practice-led, qualitative research is based and detailing how it is applied to the three major Phases of the study. The methodological construction of the research takes into account the needs of the singer and singing teacher, grounded on principles of pedagogy and vocal pedagogy as defined by Graham Welch, in a theoretical frame of academic influences, which are drawn upon throughout the research to
explain aspects of the research and address the research aim and four associated research questions.

Each of the pedagogical influences in the theoretical frame are introduced, beginning with Graham Welch’s overarching definitions of pedagogy and vocal pedagogy. The scholarly influences in the three sections, musical influences, practice-led and practice based influences, and reflexive and reflective influences are introduced with reasons given for their inclusion and influence on the research.

The introduction and explanation of the criteria derived from the literature review, and how it was applied in the subsequent Phases of the research is described. The methodology for each of the three Phases is explained in detail, including the rationale, recruitment of participants, data collection procedures and coding of data. Important aspects of the research design that emerge are explained, in particular, the development of the evolving Bank of pedagogical learning and teaching strategies.

Copyright issues, validity and trustworthiness, how triangulation is achieved in the thesis, and the ethics applications are discussed.

Chapter 4 is a discussion of the findings of data from Phase one of the research, where Pedagogical strategies gathered from professional singers contributing to produce a foundation Bank of pedagogical learning and teaching strategies. Chapter Four presents the first of four in-depth, pedagogical performance analyses for each of the main voice types, Gordon Kerry’s Moonrise (1984) with text by Carolyn Masel, written for soprano (see Appendix D:46). These analyses present pedagogical strategies
for singers and singing teachers to consider when preparing this repertoire.

Kerry's song became a pilot song and model for other analyses presented in Phases one and three.

Chapter Five discusses Phase two, a practice-led, practice-based, reflexive body of data of the performance preparation of four professional singers, their three accompanists and some of the composers involved in their journey to prepare and perform 47 Australian works for two public recitals. Reflective practice journals were kept by two of the singers giving insight into the performance process. These journal entries and interviews with the four singers and one of the accompanists form the qualitative, reflective, reflexive data used in this Phase. Discussion of the performers' preparation is made under the headings of one of the three key themes to emerge, and their 17 sub-themes. Growth of the Bank of pedagogical learning and teaching strategies is discussed.

Chapter Six presents the results of Phase three of the practice-led and qualitative research conducted with professional singers and singing teachers. The evaluation, through questionnaire, by 19 singing teachers, of the pedagogical strategies in 10 AAS performer's analyses is presented. Explanation of the development of ideas that went into the 'framing' of the pedagogical information of each song is given. This includes the procedure for distribution of the performer's analyses, and the input of singers, composers, performers and various (vocal) music educators who advised on the shaping of the information before being sent to singing teachers for evaluation.
Chapter Seven responds to the research aim and four research questions and offers future directions of AAS in relation to the findings of the research. Outcomes of the research are discussed. As this was pedagogical research with a main aim of ensuring that the AASs were accessed more by singers and singing teachers, with the outcome being the repertoire would therefore, be performed more, that theory was tested out in several educational settings over the period of the research to gauge the effectiveness of the ongoing results and music educator’s response to them. Three presentations were given in different musical settings, to contextualise some of the general outcomes of the thesis, and these are discussed.
Chapter 2 Literature Review

Throughout her vocal writing, Margaret Sutherland has demonstrated a clear ability to capture the essence of each poem. This is indeed, one of her most successful attributes. The demands and scope of each poet are necessarily very different and Margaret Sutherland has been scrupulous in expressing these differences.’ (Sheridan Slaughter, 1976, p. 26)

‘Twentieth-century [vocal] music has not received a fair hearing, from singers or teachers and thus from audiences [with] one of the contributing factors being the difficulty of performing this literature’ (Higginbotham, 1994, p. 119)

2.1 Introduction

Chapter 2 is a review of the literature relating to the research questions as shown in Figure 2-1. With the exception of Question 3, all questions relate to sections A, D. Question 3 relates to sections A, C only. It is not the aim of this review to go into detail about every area of vocal pedagogy, as several comprehensive reviews already exist on the topic, for example, (Brown, 2007; Callaghan, 1997; Coffin, 1989; Lamperti, Brown, & Strongin, 1973), nor is this an historical review of the literature.

The literature has been reviewed in four main sections:

A. Australian art song, particularly what has been written about it from a structural and performative perspective, identifying trends in the writing

B. singing and vocal pedagogy, including learning, performing and rehearsing strategies; pedagogical issues specifically relating to AAS,

C. selection of repertoire and grading, including voice classification, tessitura, selecting 20th/21st Century repertoire, the beginning singing, Australian repertoire and repertoire for specific purposes, and
Aggett Chapter: 2

Australian art song: Pedagogical strategies framed for singers and singing teachers

Figure 2-1: How the research questions relate to the different sections of the literature review

Australian art song: Pedagogical strategies framed for singers and singing teachers
D. a survey of vocal and instrumental surveys, focusing on the style of the surveys reviewed, identifying seven areas of interest, the broad versus in-depth survey, narrative and descriptive surveys, lists, graded/ranked or non-ranked surveys, those that provide numbers or levels and surveys of a pedagogical nature.

The relevance of literature reviewed in this pedagogical study of Australian art song will be highlighted by focusing on how biographical information can assist a singer or singing teacher in their preparation of song; how the overall understanding of musical characteristics of a work can enhance a singer’s performance or preparation; and how aspects of the performative literature can give insights into the way in which works are to be performed.

One of the aims of the research is to make AAS more ‘accessible’ to singers and singing teachers, an aim which ultimately extends to audiences. Sharon Mabry (2002) suggested that the term

...inaccessible, when applied to modern music, has often been considered a death sentence by many composers, arts presenters and performers. If the music seemed “good” or “serious”, it was treated like bad medicine that had to be taken for a short time and then put away with the hope that one would not have to experience it again. As a result many fine vocal works had limited performances and have all but disappeared from the concert repertoire. Other works considered more accessible have been heard with more regularity. That accessibility most often meant that the music was easy to listen to, memorable, or likable, or that it had a tune easily whistled. (p. 15)

Mabry further suggested that ‘varied repertoire is the key to keeping the audience fascinated’ and that ‘knowledge of the repertoire and one’s own ability to present it without apology’ (p. 15) is essential to ensuring a reversal of any inaccessibility.
Selection of repertoire is seen as paramount in this study, as this must occur before any performance of it can take place. The decisions a singer makes in selecting repertoire are akin to those when shopping for clothes; you are looking for the right ‘fit’ of a song for the voice, matching it with aspects including the singer’s range, tessitura, level of ability, interests and any specific quality or area you may be seeking to fill, that special song ‘outfit’, if you will. As always, it is the selection of repertoire which will determine whether the performer ends up singing the repertoire most suited to their voice and/or is set on a path of discovery of new repertoire that may develop new skills. In searching for contemporary art song repertoire, the type of literature a singer might consult is considered in this chapter.

2.1.1 Key themes in the literature

Following an extensive review of literature on Australian and non-Australian art song, it became apparent there were recurring themes, which could be discussed under the broad headings (see Figure 2-2) of contextual, musical and performative.

Contextual pertains to aspects including the title of a work or its date; the composer, background or biographical information about the composer; information about the poet, or their background; background or biographical information about the arranger, or their background; publishing or editorial details; information on the availability/existence of score/accompaniment/recording/performances/performers; musical examples/incipits; description; discussion; pedagogical information; grading; period; song translations.
Musical issues include rhythm, harmonic foundations and tonality in relation to a composer’s overall compositional style and occasional discussions of specific works.

Performative aspects are concerned with interpretation, accompaniment, pedagogical information, audience matters, memory, entertainment and length of composition.

2.1.2 Art song

Kimball (2006) described art song as a ‘fusion of poetry and music’ (p. xiii). Following on from the definition of art song in Key Definitions, where it was stated ‘the text is what sets art song apart from other genres’, one need only look at the choice of poets and writers in the art songs selected in this thesis to see the quality of writers Australian composers have chosen to set: poets such as Emily Brontë (The Nightwind, 1914, Margaret Sutherland); William Blake (‘Vision’ from Five Blake Songs, 1978, Alan Tregaskis); and Emily Dickinson (‘I’m Nobody! Who are you? from Frogs, 1995, Nigel Butterley); and novelists such as David Malouf (‘Spirits’ and ‘Schoolmaster’ from Remembering Babylon, 1997, Diana Blom)³.

³ See ‘Poetry and text in (Australian art song’ in this chapter for more discussion on the poetry used by Australian composers.)
| Range | Tessitura | Rhythm | Phrases | Melodic Line | Harmonic Foundations | Pronunciation | Tempo | Metre | Style | Key/tonality | Voice Type | Passaggio | Voice suitability | Language | Poet/poetry/text | Diction | Timbre | Instrumentation | Dynamics & Expressive Tech. | Articulation | Breathing | Length of performance | Performances/performers | Mental preparation | Emotional communication | Performing from memory | Interpretation | Title | Title date | Composer | Comp Birth Date | Comp Biography | Poet Date | Publisher | Editor | Arranger | Avail. of score | Accompaniment | Recordings | Musical examples/incipits | Description | Discussion | Pedagogical information | Grading | Period | Australian content | Entertainment | Liking the music/song | Audience consideration/matters | Program notes | Grouping songs by theme | Mood/character | Known repertoire | Song translations |
### LITERATURE REVIEW

Only the 4 pilot singers’ data is included in table. 56 of 687 refs included as at 6/3/13

<table>
<thead>
<tr>
<th>PEDAGOGICAL LITERATURE</th>
<th>ARTICLES ON VOCAL REP.</th>
<th>BOOKS/ARTICLES ON AUSTRALIAN MUSIC/SONGS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Musical Criteria: 163

| Range | tessitura | rhythm | phrases | melodic line | harmonic foundations | pronunciation | tempo | metre | style | key/tonality | voice type | passaggio | voice suitability | language | poet/poetry/text | diction | instrumentation | dynamics & expressive tech. | articulation | breathing | length of performance | length | performances/performers | mental preparation | emotional communication | performing from memory | interpretation | title | title date | composer | comp birth date | comp biography | poet date | publisher | editor | arranger | available of score | accompaniment | recordings | musical examples/incipits | description | discussion | pedagogical information |
|-------|-----------|---------|---------|-------------|---------------------|---------------|-------|-------|-------|-----------|-----------|-----------|----------------------|----------|---------------------|-------|---------------------|----------------|----------------------|----------------|------------------|------------------|-----------------|-----------------|------------------|------------------|----------------|------------------|------------------|

#### Performative Criteria: 70

|          |          |          |          |             |                    |                |       |       |       |           |           |           |                      |          |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |

#### Contextual Criteria: 269

|          |          |          |          |             |                    |                |       |       |       |           |           |           |                      |          |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |                     |       |

#### Australian art song: Pedagogical strategies framed for singers and singing teachers

![Figure 2.2: Criteria from results of (initial) literature review and pilot study (continued)](image)

24
Section A – Literature on Australian art song - addressing research questions 1, 2, 3 & 4

There is scant pedagogical literature written on Australian solo vocal repertoire with only six texts found. The approaches taken include textual relationships (Miller, Dixon, Aggett, & Foulsham, 2005; Miller, Dixon, & Foulsham, 2007; Sheridan Slaughter, 1976); aspects of vocal style - (Manning, 1986, 1998; Miller, et al., 2005; Miller, et al., 2007; Sheridan Slaughter, 1976); diction (Manning, 1986, 1998; Miller, et al., 2005; Miller, et al., 2007); phonetics - (Miller, et al., 2005); conceptual analysis - (Miller, et al., 2005); vocal techniques - (Andrews, 2003; Miller, et al., 2005; Miller, et al., 2007); and vocal line and accompaniment - (Manning, 1986, 1998; Miller, et al., 2005; Miller, et al., 2007).

The first two chapters of Sheridan Slaughter’s (1976) thesis contextualise Margaret Sutherland’s influences and role as a composer, concentrating greatly on the relationship of the texts within the music, in particular, the poetry of Shaw Neilson, Blake and Judith Wright. In her discussion of Sutherland’s settings of poems by, ‘Winter Kestrel’ from Six Songs by Wright, Sheridan Slaughter points out the performative relationship between the singer and accompanist to explain ‘the kill’ in the text, saying...

…the pianist and singer must be of one accord – the intensity of the performance relying on the steady growth of the music from a controlled pianissimo to an equally controlled, yet triumphant fortissimo on the words, “seize him from above” (bars 26-27) (p. 52, emphasis in original text).

This is just one of the examples where reference is made to the relationship between singer and accompanist with direct mention of the score. Very brief mention is made to the relationship between voice and piano (p. 29,
example 3 'May' from "Five Songs"). Other performative discussion in Sheridan Slaughter’s thesis of musical concepts in Sutherland’s songs is highlighted, namely that of tonality (p. 28, example 1 'For a Child'; p. 36, example 9 'Piping down the Valley'); rhythm (p. 32 example 5 in 'When Kisses are as Strawberries'); register (p. 37 and p. 38 from 'In the Dim Countries' to illustrate her point); range (in relation to 'Winter Kestrel' on p. 49); metre/time signature (p. 55); harmony (p. 56); intervals (pp. 55-56); texture (p. 59); tonality (p. 62); and melody (p. 63).

Manning (1986, 1998), in her two books, New Vocal Repertory and New Vocal Repertory 2, gives a singer’s analysis with pedagogical information for both the singer and accompanist. In the 1986 publication she looks at the solo vocal works of three Australian composers, Keith Humble, Alison Bauld and Ross Edwards. Manning (1998) covers a further composers’ work, that of Martin Wesley-Smith, Malcolm Williamson, Alison Bauld, Tristram Cary and Gillian Whitehead. What makes these publications rare and important are: they highlight works not discussed in the literature elsewhere; they offer pedagogical information for not only the singer and singing teacher, but also the accompanist; the literature is graded and while the grading is not clearly explained, there is a grading, which is vital for a performer when selecting new repertoire. The approach taken is partly descriptive, partly analytical, however, always directed towards advice on how best to perform the repertoire. Problems which may arise in the music are pointed out and solutions offered from a performer’s perspective. For example, in Ross Edwards’ ‘Geography VI’ from The Hermit of the Green Light (1979), Manning (1986) suggests that ‘the singer must create and otherworldly atmosphere and maintain it with rapt concentration in an unwavering tone….In the last section it would be wise not to
breathe in the small rest preceding the perfect 5th which drop suddenly down to low A on ‘mine’. This pedagogical information is invaluable and scarcely found in the literature and definitely not elsewhere for any of these works.

Andrews (2003) offers a singer’s analysis of Alison Bauld’s four Shakespeare settings incorporating structural analysis and a discussion of vocal techniques, with pedagogical information for the singing teacher. For example, she gives ‘..a clue to the approach Bauld uses in shaping her texts....’The physical sound of the spoken words determines the shape of the voice’s melodic line, the piano reinforcing an operatic intensity of tempo and extreme of dynamics.” (p. 42)

Songs from Australia by Miller, Dixon, Aggett, & Foulsham (2005) contains pedagogical performer’s analyses of 27 Australian songs. The text, diction, accompaniment matters of style and interpretation are fully explained, with pertinent pedagogical aspects linked. Vocal exercises are included with some analyses as well as a full analysis of each song from a conceptual viewpoint. Each song includes a textual analysis, biographical details, a structural analysis broken down into musical concepts with a range of pedagogical material including performance and vocal techniques, phonetics, range and tessitura, a glossary of musical definitions, information on interpretation, diction and a separate section on the piano accompaniment. All instructions are written with the performer/singer in mind. To give one example, the following discussion of the text of Alan Tregaskis’ O Yellow, Yellow Sweet provides pedagogical information on how to achieve the resonance balance in the song: ‘The two consonants dominating the text are [s] sweet, sing, scarlet and [j] yellow. A strong [s] for sing (bars 4, 21 & 55) will give emphasis and set up the resonance balance required to sing the rising 4th into the upper register. Similarly, the [s] in scarlet (bar 7) and
foresters (bar 24) assists the top G˜s. The [l] in yellow requires similar attention. (p. 103) A vocal exercise that supports the information discussed in the performance technique section is also included. For the singer, this pedagogical literature offers a source of information from which to devise strategies that will assist in acquiring appropriate vocal technique for the repertoire being performed. Singing teachers will be alerted as to the pedagogical aspects inherent in the repertoire.

2.2.1 Contextual aspects

A substantial body of literature containing information on biographical and historical aspects of Australian music exists, with references to Australian art song, but with limits to contextual context. Such literature may discuss the title of a work or its date; the composer, background or biographical information about the composer; information about the poet, or their background; background or biographical information about the arranger, or their background; publishing or editorial details; information about the availability/existence of any score/accompanyment/recording/performances/performers. The historical and biographical literature addresses musical issues including rhythm, harmonic foundations and tonality in relation to a composer’s overall compositional style and there are occasional discussions of specific works. None of the literature focuses especially on detailed analytical aspects of any composer’s song compositions. Instead they list titles or make reference to songs in relation to a composer’s overall compositional output and such non-musical issues as composer’s birth date, publisher, arranger and editor of music. This information can benefit the singer by contextualising a composition in
relation to historical, social and cultural issues (Bebbington, 1997; Broadstock, 1995; Callaway & Tunley, 1978a; Kerry, 2009; Murdoch, 1972, 1983); and giving biographical information that can provide a background to help the singer place the repertoire in context with a composer’s songs, their total output and any relevant struggles they may have experienced as musicians (Bebbington, 1997; Broadstock, 1995; Covell, 1967; Kerry, 2009). More importantly, any information which can enlighten a singer in any way about the intentions a composer had when writing a song may be enough to assist them in completing their interpretation or understanding of particular song repertoire, such as can be found in (Beckett, 1992; Hayes, 1990, 1993; Keats, 1996; Mansfield Thomson, 1980; Skinner, 2007). Detailed location of the original manuscripts of songs is given (Hayes, 1990, 1993; Holmes, Shaw, & Campbell, 1997; Murdoch, 2002; Pearce, 2000; Rogers, 2009; Skinner, 2007, 2010; Symons, 1997; Tunley, 2007).

Comments of especial interest to singers often emerge in passing. For example, in his book Australia’s music – Themes of a new society (1967), Roger Covell seldom refers to songs or vocal music, focusing rather on historically contextualising the work of Australian composers and English composer, Benjamin Britten (p. 91). Covell brushes aside Antill’s songs by saying that ‘those...that have been given an adequate hearing suggest that he is inclined to favour a monotonous rate of movement and that he has not often been sufficiently bold in encouraging declamation to flower into self-sufficient lyricism (p.156)’. In saying this, Covell offers a strongly negative opinion towards Antill’s songs to the singer. However, as he does not identify a particular song with the comments, the negative connotations of the wording could influence a singer adversely in their decisions regarding the whole of Antill’s interesting song repertoire.
Three other composers are singled out by Covell for their song writing. William James' songs are described as having 'direct, unforced qualities' (p. 158); Horace Keats' song writing as being of 'a distinctly finer order' (p. 158); and May Brahe's 'commercial ballads' (being) more effective than most of the songs produced by her compatriots (p. 158). These more positive descriptions encourage singers to explore the repertoire.

While biographical literature helps place into perspective the lives and works of composers, archival texts are important in contextualizing a composer within a compositional period, as well as leading the researcher to possible sources of rare, undiscovered, lost or rarely performed repertoire. Biobibliographies on composers and articles on manuscript archiving that lead the singer/researcher/reader to primary source material of the composers in question. Such detailed research is invaluable to performers searching for original scores or existing recordings, particularly when cross-referencing existing copies of scores which may contain questionable entries.

James Murdoch's (Murdoch, 2002) biography of Peggy Glanville-Hicks, Peggy Glanville-Hicks: A Transposed Life, gives great insight into Glanville-Hicks the composer and is an example of the type of information some singers may find useful. This includes a discography dating from 1937-2001; and a selected bibliography, filmography and list of works listed chronologically, including unpublished works.

The major reference guides on Australian music, including Covell (1967), Callaway & Tunley (1978b), Murdoch (1972), Murdoch (1983), Broadstock (1995) and Bebbington (1997) and Kerry (2009), all feature entries or articles on composers of Australian solo songs and Australian composition. The
authors discuss issues including rhythm, harmonic foundations and tonality in articles on composers’ overall composition style and occasional discussions of specific works. None of the guides specifically focus on detailed analytical aspects of any composer’s song compositions. Instead they list titles or make reference to songs in relation to a composer’s overall compositional output and include such non-musical issues as composer’s birth date, publisher, arranger and editor of music. They do, most importantly, highlight the emergence of different composers’ styles and the contributions they make to Australia’s musical history.

In Murdoch’s Australia’s Contemporary Composers (1972), there are biographies of 33 Australian composers. Several chapters briefly mention the vocal works of Dreyfus, le Gallienne, Sutherland and Tibbits, but this information places their songs in a biographical context only. While this book is now over 40 years old, many of the composers are still alive and actively composing today, and the list of their works contains some inclusions that are not found in other sources. This book highlights the importance of reading the list of works and bibliography in any publication seeking new repertoire previously never performed or not recently performed and not referred to in other publications.

Australian Composition in the Twentieth Century is a series of biographical essays on Australian composers edited by Callaway and Tunley (1978b). Nineteen essays outline the major influences and developments of Australian composition in the twentieth century providing the singer with important historical and musical information to contextualize a composer’s vocal
writing. Four chapters, each written by different authors, contain some background into vocal compositions.

Laughton Harris compares the use of tonality and harmony in Margaret Sutherland’s Five Songs (1936), with the atonality in her settings of poems by Judith Wright in Six Australian Songs (1967), encouraging the singer to investigate the textual and harmonic relationships in the songs. Elaine Dobson commented on the parody and humour in Dreyfus’ two song cycles Galgenlieder (1957) and Songs Comic and Curious (1959) (p. 126). The harmonic function of Dreyfus’ use of a twelve-note theme in From Within Looking Out (1962) is discussed (pp. 126 – 127), plus mention of mood, style, text and accompaniment, arming the singer with the type of information that can lead to a more effective performance. Philip Bracanin discusses compositional techniques and the treatment of text through a structural analysis of Don Bank’s Triade (1968) and Laughton Harris briefly mentions Keith Humble’s involvement with the lied tradition in his compositions Songs of Depression (1955) and Trois Poèmes d’amour (1970) by the integration of words and music (pp. 118 – 119). Both Bracanin and Harris focus on the treatment of text in the songs of Banks and Humble. The biographies of the composers, alone, make this book of value to both the singer and singing teacher, despite the early publication date.

In Sculthorpe’s (2001) autobiography, Sun Music, two solo vocal works are mentioned. Of Love 200 (1970), a work for orchestra, two singers and rock band, later arranged for voice and piano by Michael Hannan and called Boat Rise (1980), the religious relevance of the text and details of its first performance (pp. 114-115) are discussed. The circumstances surrounding
the selection of text for Sculthorpe’s The Song of Tailitnama (pp. 203-204) is outlined. Three biographies on Sculthorpe exist - (Barnes, 2011; Hannan, 1982; Skinner, 2007. Hannan explores Sculthorpe’s compositional style through a thorough structural analysis of works, including many of the songs, the discussion often presented within the context of the composer’s contemporaries, such as Dorian Le Gallienne, Richard Meale and Margaret Sutherland. Skinner (2007) discusses Sculthorpe’s earliest songs (pp. 110-114) in relation to style and aspects relating to their composition. The comments made by both Hannan and Skinner give important insight into what was one of the most fruitful compositional periods of solo song writing for the composer, early in his career. Barnes’ (2011) monograph on Sculthorpe explores much of the composer’s influence on his students.

A further two biographies focus on the lives and works of composers Horace Keats and Alfred Hill who both produced substantial song outputs. In a biographical study of the life of Horace Keats (1895-1945), his son, Brennan Keats (1996), gives full background into all of the compositions of Keats, including reproductions of many first pages of the manuscripts of songs. An example of the type of information given is the discussion of Keats’ Brennan Songs, a collection of eleven songs written to the poetry of Christopher Brennan over a period of nine years from 1936 – 1945 (see pp. 131 – 139). By including information of first performances and reviews of these songs, singers are given a unique insight into the struggle of composers and musicians of our musical history. Mansfield Thomson’s (1980) biographical, historical study of the life of Alfred Hill (1870 – 1960) contains many reproductions of score snippets, reviews and discussions with references to songs that are in a similar vein to the Keats biography. Broadstock (1995)
Aggett

Chapter 2

offers biographies of contemporary Australian composers born after 1950, focusing on the composers’ compositional techniques, however, not specifically their vocal compositions.

There are a small number of archival texts which are important in contextualizing a composer within a compositional period, as well as leading the researcher to possible sources of rare, undiscovered, lost or rarely performed repertoire. Three bio-bibliographies exist, two written by Hayes (1990; 1993) on Peggy Glanville-Hicks and Peter Sculthorpe and a third by Holmes, Shaw & Campbell (1997) on Larry Sitsky. All contain biographical backgrounds of the composers, works and performances, discographies, bibliographic material by and about each composer and information about archival resources. The intricate detail included in these books can lead the singer to the location of scores, both published and unpublished, as well as recordings, articles, reviews and previous performances of any of these works.

Lawn’s (2002) article details the archiving of Alfred and Mirrie Hill’s manuscripts at the State Library of NSW and gives information on issues arising from problems encountered with large volumes of unmarked, uncatalogued music and papers.

Murdoch’s A Handbook of Australian Music (1983) is the first reference text on Australian music and foreshadowed the format of such texts that followed, including those of Bebbington (1997, 1998). Entries on composers, compositions, performers, performances and institutions are included. Much of the information in this volume is now out of date and would, therefore, be of little use to singers and singing teachers. Bebbington’s (1997)
comprehensively eclectic reference work, *The Oxford Companion to Australian Music*, covers a massive amount of material crossing many musical genres, including entries on composer, performances, performers, some songs, their origins, and Australian musical organisations. Additional references at the end of each entry aid deeper research, and are one of the most valuable contributions of the volume. The singer and singing teacher will find this text a suitable starting point for biographical information on composers, but would need to consult more up-to-date sources to ensure accuracy of references and composition output.

### 2.2.2 Historical and biographical aspects

Any historical and biographical literature can offer a singer insight into a composer’s background, their songs and the struggles they experience as musicians.

### 2.2.3 Musical aspects

Music’s analytical literature can be written from at least two perspectives: structural analysis, highlighting how a composer has used and shaped musical elements, and how this is viewed by the musicologist and theorist; and the performer’s analysis, or analysis of works written by performers for performers. Both approaches offer many musical aspects relevant to the learning, teaching and performing of Australian art song.

Musical elements of tempo (Edgerton, 2004; Higginbotham, 1994; Hirst & Wright, 2000; Mabry, 2002; Rink, 1995) and metre in relation to (Australian) art song are important factors to consider. Higgenbotham (1994) relays Thomas Buckner’s suggestion that
...because of a biological phenomenon, the brain can readily double a tempo, therefore, if one can learn a rhythmic pattern at exactly half the performance speed, and then double the tempo, the process is much easier than practicing the pattern, increasing the tempo by small increments until the performance tempo is achieved. (Higginbotham, 1994, p. 49)

Other musical issues raised in the literature include metre (Aggett, 2006, 2010b; Everett, 1985; Magrath, 1995; Manning, 1986; Miller, et al., 2005; Nordstrom, 1992; Rink, 1995; Sheridan Slaughter, 1976), style (Adler, 1965; H. Barry, 1992; M. Elliott, 2006; Kimball, 2006; Manning, 1986; Miller, et al., 2005; Pask, 1976; Sheridan Slaughter, 1976; Swanson, 2005); key/tonality (Boytim, 1982; Dreyfus, 1996; Edlund, 1974; Himonides, 2009; Palmer, 1989); voice type (Coffin, 1960; Jones, 2007; Kagen, 1968; Sundberg & Hogset, 2001; Welch, Sergeant, & MacCurtain, 1988); passaggio (Aggett, 2006; Echtemach & Richter; Jones, 2000; Lander, 1997; Mabry, 2002); voice suitability (Edgerton, 2004; Nix, 2002; Ord, 1995; Sadler, 1995; Shewell, 2009); language (Grubb, 1979; Hall, 2003; Manning, 1998; Patel, 2008; Spencer, 1989; Stapp, 1996; Wall, 1989); poet/poetry/text; diction; timbre; instrumentation.

Structural analyses of songs are frequently found in musicological and theoretical texts, and performer’s analyses are a growing body of writings.

Nicholas Cook expects an analysis

...to tell us something about the way we experience music: we judge whether it is good or bad according to whether it seems true to experience or not, and the objection to old-fashioned harmonic and formal labelling was precisely that they were not true to experience (Cook 1987: p. 219).

Therefore, by gaining an understanding of a composer’s compositional style, a singer can devise strategies to fully understand a song and ultimately give a more convincing performance. By understanding how another singer
approaches and experiences a song through a performance analysis, a singer would be more likely to perform repertoire that is suitable for their vocal range and ability. By engaging with both types of analysis, the extent to which a singer understands a song will always enhance the final artistic outcome.

Deciding what an analysis is seeking to achieve and for whom it is written, underlies this discussion of both analysis approaches reported on in the literature on Australian art song. Bartlett (1978) writes a structural analysis of Malcolm Williamson’s From a Child’s Garden (1968), concentrating on the structure of the songs in the cycle, as well as harmonic, melodic, rhythmic and textual elements.


The analyses are not in-depth, but are more descriptive in nature, focusing on texture, melodic fragments, instrumentation and some structural discussion. Whilst Wilson includes musical examples of some of the songs she discusses, some of which are not adequately referenced, as in the case of the examples of Nigel Butterley’s Child of Nature throughout Chapter 4, no song names or bar numbers are given for the examples included). Wilson’s analyses are of a musicological nature with no reference to the vocal line,
except for one in relation to singing style in her discussion of Nigel Butterley’s Child of Nature:

A lyrical style of singing is demanded coupled with the ability to cope with his fondness for groups of five, six and seven notes. The vocal part is set mainly in the middle to upper registers of the voice with the extremities of the range reserved for special effects. (p. 32).

Flaherty’s (1987) thesis studies the stylistic development of Nigel Butterley’s vocal music with one chapter devoted to songs for solo voice and piano. Eight vocal works are analysed: three for solo voice, three for solo voice and flute and unaccompanied voice, and two for solo voice/voices and ensemble. Each is viewed in an academic and analytical manner, from a stylistic viewpoint. While the text and vocal line is discussed in detail, something missing in many other studies, the only mention of the voice is in relation to the discussion of ‘The Bird’, the second song of Child in Nature. Registers are discussed ‘The chest register is used in the succeeding phrase in complete contrast, with a low heavy quality for expressing the sadness and isolation of the person observing the bird - the singer’ (p. 23). While this text is aimed at the musicologist and analyst, the singer studying Butterley’s songs will gain particular insight into them through this work.

McCubbin (2004) makes the comment that Nigel Butterley’s vocal works

...offer singers the challenging experience of learning difficult music with rewarding and many-layered texts. His vocal music poses difficult questions rather than easy answers, and invites the singer to explore complex ideas. (p. 2)

Boardman (2002), in her article titled Australian Folksongs by Vincent Plush, discusses and describes the music, rather than analyses it as such. While in the conclusions the author mentions some of the vocal techniques required
of the singer in Plush’s work, despite many score examples, nowhere is the vocal line discussed, rather, the emphasis is on the discussion of text and the ‘look’ of the score.

Symons’ (1997) book, The Music of Margaret Sutherland, has a chapter containing structural analyses of the vocal works from 1950, including The Woman and the Child, The Orange Tree, The Judith Wright Songs and Six Songs. The theoretical perspectives presented in these structural analyses are supported by biographic and historical details surrounding the composition of the songs.

With the exception of Boardman (2002), the writings of Sheridan Slaughter (1976), Bartlett (1978), Wilson (1979), Cook (1984), Flaherty (1987) and Symons (1997), all examine Australian solo vocal repertoire from a structurally analytical viewpoint, studying the compositions of Vincent Plush, Margaret Sutherland, Peter Sculthorpe, James Penberthy, Nigel Butterley, George Dreyfus, Don Banks and Malcolm Williamson. None analyse the repertoire from the performer’s perspective. All authors include composer biographical information.

For the performer, a performer’s analysis describes or discusses a song the way in which it can be performed. For Nicholas Cook (1987), ‘the point of an analysis is not to describe what people consciously perceive: it is to explain their experience in terms of the totality of their perceptions, conscious and unconscious’ (p. 221).

Where an analysis is written for a performer, there is often a combination of structural and performance issues. An insight into Margaret Sutherland’s
compositional style in writing for solo voice can be gained from reading Sheridan Slaughter’s (1976) Aspects of Margaret Sutherland’s Vocal Style, in which she presents a structural analysis from a theoretical and stylistic perspective. Of greatest benefit to the singer is detailed discussion of the relationship of melodic motif and text in two of Sutherland’s songs:

As in much of Margaret Sutherland’s writing, the vocal line is conceived as part of the overall web. In “Bullocky,” the use of recitative sections has been noted as an important source of textural contrast within the song. To an even greater degree, the composer employs this recitative style in the setting of “The Twins.” The juxtaposition of textures helps convey the sense of two different levels suggested in the poem’ (p. 62).

Biographical and musicological information is also included, with some pedagogical issues raised in relation to performance for both singer and accompanist in Winter Kestrel (pp. 51-52), and the interaction between thematic material of the vocal and piano lines. For example, Slaughter writes:

...on importance in the piano line throughout the song are the rhythmic ostinato patterns. This feature is employed effectively in the actual preparation for “the kill.” Here, in particular, the pianist and singer must be of one accord – the intensity of the performance relying on the steady growth of the music from a controlled pianissimo to any equally controlled, yet triumphant fortissimo on the words, “seize him from above,” (bars 26-27).” (p. 52)

A Critical Review of Select Works for Solo Voice and Piano of Malcolm Williamson by Trisha Fiona Cook (1984) contains structural analyses of four works by Williamson from both a musicologist’s and more of a singer’s view than other writers in this section. The study of four vocal works, Celebration of Divine Love (1963); Three Shakespeare Songs (1964); From a Child’s Garden (1968); Six English Lyrics (1966) includes both biographical and musicological information about the works. It differs from the other literature previously
discussed in that the analyses are structural, containing some performance and pedagogical information. This includes a discussion of character in the songs (pp. 14, 18, 43); vocal ranges for each song; the relationship between music and text and the mood created; and the singer is discussed (p. 38). In ‘Come Away Death’, one of the Three Shakespeare Songs, Cook writes of the ‘restless of the character in the song’ (p. 18) achieved through Williamson’s use of varied length of phrases, speeding up of rhythm, and increasing of dynamics. This gives ‘emphasis to the obvious turbulence and hurt ’he’ has suffered’ (p. 18).

Cook, (1984) writes about the style of these songs. Vocal ranges are given, something none of the other authors in this section have done, with information included about the performers and first performances of each song, a help to the singer in leading them to possible recordings of these performances. The four works analysed focus on the appropriateness of the accompaniment to the text, the extent to which the sentiment of the text has been captured in the melodic line and accompaniment, whether or not the settings are effective and the use of motifs, keys and harmony (p. i). The mood of the music as reflected in the text and portrayed in the vocal and accompaniment lines of Celebration of Divine Love provide singer and accompanist insight into the music. Three musical examples illustrating drifting clouds (Cook, 1984: example 3, p. 9), the depiction of ‘drowsing’ (example 4, p. 9) and fear and terror (example 5, p. 10), are explained analytically. For Cook

...in any vocal work, consideration of the text and the composer’s ability to express, through the setting, the essence of the poem itself are most important. ... The composer’s text consideration, the implications of each word, each
“stress-pattern”, each colour and image are all reflected in the setting of a text (p. 52).

The discussion of texts and their relationship to accompaniments in this dissertation give unique insights to singers on ways to prepare and understand the works discussed.

An article discussing Alison Bauld’s vocal works (Andrews, 2003) makes reference to the titles of many songs for voice and piano by Bauld, including many musical examples of several songs, with particular focus on the use of Sprechstimme (p. 40) in Banquo’s Buried (example 5, p. 41), Where Should Othello Go? (examples 9, 10, 11, 12 and 13 on pp. 43, 44 and 45) and Cry, Cock-a-Doodle-Doo (examples p. 44). Descriptive analysis is present in this article, with no reference made about the vocal line or accompaniment, however, mention is made of the vocal ranges at various parts in the songs. A particular focus of the article is on the dramatic content of the text and delivery of the songs.

For the singer, a structural analysis can explain the musical structure and basis upon which a song is built. A performance analysis can offer possible strategies for the singer, accompanist and singing teacher to enable them to be able to develop a more accurate, authentic, convincing, musical performance of the song being analysed.

2.2.4 Performative issues

Performative issues applicable to Australian art song and raised in the literature focus on dynamics and expressive techniques (Bunch, 1997; M. Elliott, 2006; Haseman, 2006; Miller, et al., 2005), breathing (Bunch, 1997;
Dayme, 2005; M. Elliott, 2010; Fine & Ginsborg, 2007; McCoy, 2004; Sundberg, 1990), the length of a performance (Miller, et al., 2005), mental preparation (Driskell, Copper, & Moran, 1994; P. Holmes, 2005), the use of imagery (Carter, 1993; Edwards, 2000; Emmons & Thomas, 2008; Freed, 2000; Günter, 1992; P. Holmes, 2005; Juslin & Västfjäll, 2008; Linklater, 2006; R. Miller, 1989; Spencer, 1989; Wollner & Williamon, 2007); emotional communication (M. Elliott, 2010; Gabrielsson, 1999; Juslin, 2003; Juslin & Laukka, 2003; Juslin & Västfjäll, 2008; Lindström, Juslin, Bresin, & Williamon, 2003; Sloboda & Juslin, 2001; Stucker & The University of Wisconsin - Madison., 1981; Sundberg, Iwarsson, & Hagegård, 1994), performing from memory and interpretation issues (K. Anders Ericsson, Krampe, & Tesch-Romer, 1993; Ginsborg & Chaffin, 2009; Ginsborg & Sloboda, 2007; Serafine, Crowder, & Repp, 1984; Sloboda, 1982), among others. While sight singing (Bonham, 1979; Edlund, 1974; Kodály & Young, 1963; Ottman, 1986) was not included on the original spread sheet in Performative Criteria (see Figure 2-2), it was a recurring theme in the literature, one which was integral to the theoretical frame and which the researcher sees as integral to the success of successful mastery of the performance of contemporary art song repertoire and being able to teach it.

2.3 Section B - Singing and Vocal pedagogy in non-Australian art song - responding to research questions 1, 2, 3 & 4

The discussion and application of vocal pedagogy with particular relation to the teaching of twentieth and twenty-first century vocal repertoire, whether by Australian composers or not, is central to the discussion of repertoire presented throughout the thesis. A pedagogy which embraces a range of
musical styles, compositional techniques and individual compositional voices is essential to be able to approach repertoire which spans more than one hundred years and with it, the many styles of singing the performer is faced with learning if they are to be a credible, versatile artist in this genre. Having said that, as the genre continues to evolve, singers who are continually prepared to learn and adapt to new compositional techniques will be the very performers who find themselves in demand in recital. The topics of vocal pedagogy, grading of repertoire with particular focus on vocal repertoire, different strategies used in the preparation of repertoire, and aspects relating to singing in performance are all matters reviewed in this section.

2.3.1 Vocal pedagogy

A review of the literature of vocal pedagogy with the main aim of learning, teaching and performing twentieth and twenty-first century (Australian) vocal repertoire (for voice and piano) is undertaken in this section. It is framed by Welch’s (2006) definition of pedagogy and vocal pedagogy.

Vocal pedagogy can be viewed from a purely scientific perspective, a technical one, one which embraces a mind-body approach, an emotional one, or ideally, a pedagogy which is inclusive of all these viewpoints.

For the singer and singing teacher with a grasp of modern pedagogy, it would be narrow to consider vocal pedagogy from only one viewpoint. Given that contemporary art music spans a wide variety of vocal styles and genres, along with the challenges that accompany those styles and genres present, the singer and singing teacher who can understand their own instrument, how it works in different musics and how to keep the voice
functioning at its optimum ability will be better equipped to perform any music they encounter.

The design of the voice as an instrument is described by Welch & Sundberg (2002), including its anatomy, physiology and psychological relationships, its function in singing, and the pedagogical implications for both teachers and performers (p. 253). Full descriptions of the structure and functions of the voice, vocal tract, breathing, voice source and formants (‘vocal tract resonances that appear at certain frequencies’ p. 261) are given. In relation to solo singers in training, Welch & Sundberg present five reasons the voice teacher is challenged:

Much voice behaviour is not conscious. It is also influenced, and reinforced by how we feel at the moment of voice use (Thurman & Welch, 2000).

We cannot physically see the sound source (vocal folds) or tongue shape, therefore, we have to rely on proprioception (from muscle receptors) and auditory feedback to sense what our voice is doing.

Highly skilled musical performance requires consistent musical behaviours; vocal music is a highly complex sociocultural artifact.

The grouping of tones in musical motifs and phrases is an important aspect of music performance (Gabrielsson, 1999).

Changes in vocal timbre are often used for marking boundaries in musical structures. This makes the elimination of timbral differences between different pitch regions in a voice an essential aspect of voice pedagogy (p. 265).

These are all relevant to the singer and singing teacher engaging with contemporary art song. Welch states that

The basis for performance [is described as being] a variety of practice and rehearsal strategies that allow the singer to shape the perceptual and physical systems toward the identified musical goal (c.f. Welch, 1985 b, as cited in Welch and Sundberg, 2002. Parncott & McPherson, eds., p. 266).
These authors discuss the implications of the need for a thorough knowledge of vocal structure and function in relation to vocal pedagogy, saying that teacher feedback should be related directly to shaping conscious awareness; the more complex the vocal task, the greater the opportunity for the student to misinterpret teacher feedback (Welch, 1985a, 1985b); simpler vocal tasks, therefore, are more accessible to focused change; (and) the biological aging process changes structure and function, notwithstanding the relative stability of voice production across four decades (ages 20 to 60: Titze, 1994, p. 182, as cited in Welch and Sundberg, 2002. Pamcutt & McPherson, eds., p. 266).

Authors can use the science of vocal pedagogy as their basis, as does Appelman (1986) or adopt a balance between the philosophy and psychology of singing linked with a body-mind approach, in the cases of Thurman & Welch, 2000; and Ware, 1998. Cowley (2006) gives a definition of what vocal pedagogy is and why teachers should study it saying that:

>Singers need to be clear about the bases for repertoire choice which are crucial to singers' vocal health, developmental stage and professional credibility. [Singers] need to understand how to communicate text and character, and the basis of stage movement. We need to be aware of diction and language issues (p. 4).

Ashmore’s (1995) treatise on formal approaches to the training of the child voice discusses the ‘formal approach’ and the ‘song approach’. The main relevance of this treatise to this study is in its summary of the formal teaching techniques as applied to the teaching of the song approach. The formal approach is where students are taught with an emphasis through technical vocal skills. The song approach is where students are taught by the teaching
of songs rather than the teaching of vocal techniques and exercises. The result of the study conducted in this treatise was that the formal approach was more effective ‘in producing good singing habits and skills in children over that achieved by the song approach’ (p. vii).

i. **Learning contemporary vocal repertoire**

A discussion of teaching procedures and strategies available in the literature regarding learning contemporary vocal repertoire is presented.

There are many factors that put singers off performing contemporary vocal (art) music\(^4\), among them difficult scores, challenging tonality, rhythm and melody or perceived lack of it, different treatment of text, extended vocal techniques and changes in notation, to name a few. Several researchers have tackled these matters, including Higginbotham (1994) in her study *Performance Problems in Contemporary Vocal Music* and some suggested solutions. The research categorised problems encountered in the performance of non-traditional twentieth century Western art music for the voice, describing the changes in the five categories of tonality, rhythm, melody, text treatment and extended vocal technique, and notation by interviewing seven prominent professional singers about their practice, presenting four compositions as performance analyses to ‘reveal a fairly wide spectrum of twentieth-century vocal demands’ (1994, p. 83)’. Higginbotham believes that ‘… twentieth-century [vocal] music has not received a fair hearing - from singers or teachers and thus from audiences [with] one of the contributing factors being the difficulty of performing this literature.’ (p. 119).

\(^4\) See definitions of key terms at the end of the thesis for a definition of both contemporary (popular) vocal music and contemporary (recent) vocal art music.
In her article ‘”I Can't Learn That!” Dispelling the Myths of Contemporary Music’, Baggech (2000) discusses breaking down the learning process of contemporary vocal music by looking at how the music is organised by approaching the music from basic musical concepts: rhythm, melody, dynamics, form and harmony, and isolating these individual components, challenges of difficult pitch relations, nonstandard notation, extended techniques and interpretation can be achieved.

A male who chooses to sing in the countertenor register requires special consideration in the preparation of their vocal technique and in the choice of contemporary art song for their voice type. Five art songs for countertenor with piano are listed at the AMC. Ross Edwards' *Hermit of the Green Light* was chosen to be included for discussion in the thesis as representative of compositions for the voice type. In his dissertation on the countertenor, Giles (1994) describes the voice placement of the countertenor as one

... who possesses a tenor basic-voice moves into pure head-voice to sing alto, usually at a higher pitch: at about F4 or even G4. The counter-tenor with a baritonal basic-voice, who uses ‘through technique’, usually moves into pure head voice at about B3 or C4. We should never forget, however, that these ‘shifts’ [passaggi] are in, or should be regarded as being in areas of transition, that is, in the ponticello. The area of the actual moment of change is, properly, variable (pp. 188-189).

The anatomical action that takes place in the highest vocal registers is described by Scott McCoy (2004) as

... male falsetto and female whistle voice, the thyroarythoid is often passive...... The cricothyroids are the primary muscles of high pitched sounds.

---

particularly those associated with the vocal qualities identified typically as head voice, light mechanism and falsetto. In singing, there is a constant interplay between the TA and CT muscles as pitch rises and falls, which is particularly apparent in transition ranges, often called passaggio points. (p. 177).

Edgerton discusses the main ‘[c]haracteristics of the countertenor voice [which] include a reduced power low in its range, while becoming more intense in the middle of its range and becoming thinner and harsher near the top of its range’ (Edgerton, 2004, p. 30). For Richard Miller, the countertenor is

…most often a baritone who has made the decision to develop the falsetto register as his chief performance vehicle [and there is] no pejorative judgment made regarding that decision’ (Richard Miller, 1993, p. 13)

Miller offers the singer and singing teacher of a countertenor a number of vocal exercises to assist in transitioning from falsetto to full voice (Richard Miller, 2008, pp. 107-115). A short history of the emergence of the contemporary countertenor is discussed by Miller (1996, pp. 193-195), who argues the emergence of the English countertenor Alfred Deller in the 1940s, for whom Britten wrote the role of Oberon in his opera A Midsummer Night’s Dream, was the beginning of the contemporary reintroduction of the voice type.

ii. Learning styles of the vocal student

Swanson (2005) discusses the benefits of ‘altering one’s teaching style to match the learning style of students’ (p. 207). He outlines some of the techniques his students use to learn songs. Audra Torey, an auditory learner, seldom forgets her words when performing, though will break character when her concentration is interrupted. Audra uses music software to make a ‘CD to listen to and learn new songs’ (p. 204). She learns new music best listening to it being played and will respond well to verbal information conveyed to them.
Kenny, a kinaesthetic learner, is a good student and actor who prefers the faster paced songs. Kenny learns best by touch and will learn a new song best by also learning the accompaniment (p.205). Swanson discusses Gardner’s Theory of Multiple Intelligences in relation to the examples of students he has discussed in his article, and also proposes an interpretation for voice teachers of Gregorc’s mind styles model (Gregorc, 1979).

Equal numbers of music students involved in a study undertaking lessons in a tertiary music studio setting were identified by Zukov (2007) as employing learning styles exhibiting positive learning strategies (extrovert and serious) and negative approaches (apologetic, disappointed and frustrated).

2.3.2 Learning/rehearsing/performing strategies

i. Learning strategies
Learning strategies relating to the selection of repertoire are suggested by both (Nix (2002) and Ware (1998). Miller et al. (2005) offer teaching strategies and performance outcomes to singers.

Baggech (2000) writes of breaking down the learning process of contemporary vocal music repertoire selection. Others offer options and exercises to develop the primo and secondo passaggi of the tenor voice (Lander 1997) and a conceptual approach to learning repertoire (Miller et al. 2005). Greater understanding is offered on different aspects of the voice that assist the singer and singing teacher through a discussion of the adolescent changing voice by Cooksey & Welch, (1998); vocal registers Callaghan (1996); and voice classification Collyer (1998).
Singers perform with a partner - an accompanist - and must together interpret the text of the song they perform (Fine & Ginsborg, 2007). The demands modern composers have placed on performers involve challenges in rhythm, new vocal techniques, and often new notation approaches in scores, to name but a few (Mabry, 2002). While each performer will rely to a certain extent on their intuition and innate musical talent (Rink, 2002), various skills involving the preparation of the music can be learnt and may go towards enhancing the singer's path in achieving perceived excellence.

Within the scope of practice (Hallam, 1997b) and learning strategies (Nielsen, 1999), a performer has the possibility to develop and maintain their skills in many areas. Skills such as sight reading/sight singing (that is, being able to sing the notation) is one many singers struggle to master despite its importance (Killian & Henry, 2005). The skill of memorising the words and melody together was found to be effective for singers (Ginsborg & Sloboda, 2007), with the formal structure of a song providing the basic framework for memory. Communicating emotion through both psychological and physiological means is essential for a singer, with strategies involving both speech and singing (Sundberg, et al., 1994).

Other strategies musicians use in their pursuit of performance excellence (Williamon, 2004) include the areas of analysis, practice (Jørgensen, 2004), imagery (Emmons & Thomas, 2008), rehearsal, memory (Bary & Hallam, 2002), self-regulation (McPherson & Zimmerman, 2002), technique, goals, organization, and time management (Jørgensen, 2004).
ii. Teaching procedures and strategies

The male and female adolescent changing voices are discussed in an article by Cooksey & Welch (1998). Specific ranges are given as to what boys and girls are able to sing with voice change indicators.

*Adolescent singers can only achieve subtlety in their performances and classroom activities if the limitations of range, tessitura, and register for specific voice change stages are taken into account... The teacher’s role is to supply appropriate singing material which matches the physical as well as socio-cultural and statutory realities.* (p. 116).

The explanation of vocal registers given by Callaghan (1996) adds to the literature on this topic from the viewpoint of voice science by explaining how the voice works when singing different registers, including the bridges between the registers (the passaggio). Collyer (1998) discusses voice classification and lists ways in which classifying the voice, plus issues of range, timbre, passaggi and tessitura, can assist both singers and singing teachers.

The subject of register is discussed by Lander (1997), who covers the passaggi of the tenor voice, Cooksey & Welch (1998), covering the male and female adolescent voices, Callaghan, discussing vocal registers and the passaggio, and Collyer (1998), who draws all of the issues together in her article discussing voice classification. By clearly identifying the physical characteristics of the tenor voice (p. 50), Lander (1997) presents a variety of options to consider when training, studying or developing the tenor voice. He creates a strategy to teach tenors to develop their vocal range across the primo (lower) and secondo (upper) passaggi through the introduction of specific repertoire suggestions and technical exercises. The reader is introduced to 25 notated repertoire examples that gradually increase the
tenor’s range, along with explanations of what is happening both physically and vocally, supported by vocal exercises, some of which are notated.

The teaching strategies presented in Miller et al. (2005) include stated study and performance outcomes for each song, practical ways in which the performer can convey musical ideas, specific guidance on vocal techniques appropriate to each song, and a number of textual exercises with IPA (International Phonetic Alphabet) symbols given in addition to the English text.

### 2.3.3 Singing in performance

#### i Poetry and text in art song

As Kimball says, *‘an art song’s poetry existed before [emphasis in original] the song was written’* (Kimball, 2013, p. 15). Composers of Australian art song choose to set texts by poets as varied as any of the song composers of the German lied. Among poets Australian composers have set are Shakespeare (set by Alison Bauld, Andrew Ford, Fritz Hart, Moya Henderson, Alfred Hill, Percy Grainger, Robert Keane, Dorian Le Gallienne, Richard Peter Maddox, Henry Handel Richardson, Chester Schultz, Peter Sculthorpe, Margaret Sutherland⁶), Christopher Brennan (Horace Keats⁷), William Blake (Alan Tregaskis, Margaret Sutherland, Horace Keats, John Peterson, Roy Agnew, Peter Webb, Roger Smalley, Roger Hagney, Andrew Schultz, Gerald Glynn), A.E. Housman (Peggy Glanville-Hicks, Peter Sculthorpe, Lamy Silsky, Gordon Kerry), Grant

---

⁶ Michael Halliwell and Miller have recorded a CD (2013), *O Muse of Fire*. Shakespeare settings by Australian composers, produced in collaboration with the Australian Music Centre, VAST033.2. The CD includes recordings of 30 songs by 18 composers.

⁷ The Brennan Songs by Horace Keats are available in a collection published by Wirripang Pty Ltd, ISMN M720007762. They are also recorded on Poets Composer by Jane Parkin, soprano and Celmens Leske (Wirr 040) and by Wendy Dixon and Miller on Echo (ABC Classics).
Uden (Esther Rofe), Judith Wright (Margaret Sutherland, Gordon Kerry, Richard Mills, Chester Schultz, Moya Henderson), William Butler Yeats (Gordon Kerry, ), Gwen Harwood (Larry Sitsky, Gordon Kerry, Moya Henderson), Jalal al-Din Rumi (Gordon Kerry, Larry Sitsky, Michael Knopf, Richard Mills ), Carolyn Masel and Les Murray (Gordon Kerry). Authors set to song include Rudyard Kipling (Percy Grainger) David Malouf, Helen Garner, (Diana Blom).

The performance of any vocal repertoire requires an understanding of what role text plays in their composition, however, in the discussion of art song, where the text or poetry is central or equal to the vocal line and accompaniment, it is essential both singer and pianist ‘study the poetry first, then the performance problems, and then each aspect of the musical structure in turn’ (D. Stein & Spillman, 1996, p. xiii). Knowing the ‘persona’, or whose voice is speaking in the text (D. Stein & Spillman, 1996, pp. 29-33) can assist the singer to know how to direct the content of the text to the audience, whether that be as the voice of a narrator, speaking inwardly, in the voice of another character, as if speaking to another character. Consideration of when a singer and pianist determines the rhythms of the text (Carol Kimball, 2006, p. 13), determining how or if they are mirrored in the accompaniment (p. 14), should result in a more effective performance. While the use of text in contemporary song is different from that of lied, the basic compositional rules still apply, and many contemporary composers still use traditional or combinations of traditional and modern techniques to set texts, which singers, singing teachers and pianists need to be aware of. Carol Kimball (2013) believes in working with the poetry in a song, the sounds of its words, reading poems aloud and reciting them then to music.
Authors Stein & Spillman (1996) set exercises at the end of each of the sections in their book Poetry into Song that allow the singer and singing teacher to learn, adapt and apply the necessary skills to contemporary examples of poetry and text they will meet in Australian art song. In Part II particularly of their text, ‘The Language of the Performer’, the authors cover aspects of texture (pp. 59-68), temporality (pp. 69-80), and elements of interpretation (pp. 81-96), within which a discussion of vocal timbre, accompaniment timbre and ensemble timbre occurs, all essential elements of successful art song performance. In ‘The Language of Music’ (Cooke, 1989), the discussion of harmony and temporality (pp. 105-140), melody and motive (pp. 141- 166), rhythm and metre (pp. 167- 190), form in the German lied (pp. 191-208) and different settings of a single text (pp. 211 – 230) are of particular relevance.

2.3.4 Grading vocal literature

The grading of vocal literature is essential in being able to accurately assess its suitability for a singer. If a work or body of work has been assigned a grading, it is necessary to know exactly how that grading has been arrived at to know whether the grade is applicable to the singers’ needs. In the case of contemporary art song, the only tested set of criteria that has been adapted for this study was by Ralston (1996). Her research was based on the work of Hu (1991) and Jones (1988).

The Ralston (1996) dissertation on the development of a valid and reliable instrument to grade the difficulty of vocal solo vocal repertoire selects and defines seven criteria to represent the technical characteristics that
contribute to the difficulty of vocal solo repertoire. Ralston developed her
index of seven measurements, a ‘measurement instrument incorporating these
characteristics was designed to evaluate each characteristic individually’ (p. iii). The
seven criteria, referred to as the ‘Ralston Repertoire Difficulty Index (RRDI)’
provide a proven method by which the difficulty of solo vocal repertoire can
be graded. It must be noted, that, however, as she stated in her article
summarising her own findings (J. Ralston, 1999), ‘although the current project
does not disregard solo repertoire written using twentieth century techniques, it is
meant to provide more general characteristics to consider matching repertoire of any
period with the abilities of the singer’ (p. 165). It was for those reasons that the
index was adapted for use with this study.

In Solo Vocal Repertoire for Young Singers: An Annotated Bibliography,
Boytim (1982), assigns both a grading of I, II and III to the repertoire, being
easy, moderate and advanced, as well as a ‘usefulness code’:

- Child voice or early junior high school
- Junior high school
- Senior high school
- 1st and 2nd year college and community adult (p. xi)

The grading numbers indicate the recommended category of student, with
‘some overlapping due to individual ability…many songs listed 3 would also be
appropriate for some college age students’ (p. xi).

2.4 Section C - Repertoire selection - addressing research
questions 1 & 2

The task of the singing teacher is not only to ensure that a singing student has
a secure vocal technique, understands how to apply healthy vocal habits
and is singing the proper repertoire, but also to ‘carefully choose repertoire that ensures success and progress, while it challenges them, but does not defeat the student’ (Nix, 2002, p. 217).

Criteria for selecting repertoire are broken down into four broad categories by Nix (2002): ‘the physical limitation of the singer, the voice classification of the singer, expressive/emotional factors, and musicianship skills’ (p. 217). In each of these categories, Nix clarifies for the voice teacher issues that need to be addressed to ensure that the repertoire selected is suitable for each student. Physical limitation ‘includes three considerations: the age of the student, the length of time the student has been studying, and the individual technical problems the student is experiencing’ (p. 217). Vocal registers are discussed in the voice classification section, with the location of the ‘register bridges in the singer’s voice [the passaggio], the tessitura of the voice, the timbre of the voice and its range’ (p. 218) being the most important. Nix was one of the only writers to discuss emotional and expressive factors in the selection of repertoire, pointing out that ‘the emotional maturity of the singer, the singer’s temperament, and the singer’s personal preferences as to styles of music and poetry’ are important. (p. 219).

Ware (1998) maintains there are four main criteria when selecting repertoire, musical and textual worth, singer and voice type compatibility, type of audience and music publication and copyright laws (p. 229). He includes motivating students to practice regularly, instilling basic musicianship, building systematic vocal technique and a desire for expressive song communication as the four guiding pedagogical objectives in the selection of repertoire (p. 228).
2.4.1 Voice classification

Four approaches of voice classification - range, timbre, passaggi and tessitura - are addressed by Collyer (1998) who maintains that as singers and teachers, it is important to be as objective and consistent as possible in our application of the categories and of the methods of voice classification (p. 62). However, it would appear that as there are no accepted standards or methods of applying voice classification to repertoire, the objectivity and consistency Collyer speaks of is virtually non-existent in both the literature and classification of repertoire. Nix (2002) believes ‘the pitch location of register bridges in a singer’s voice, the tessitura ..., the timbre, and its range’ (p. 218)’ are all factors in voice classification and are related to repertoire selection. These four criteria are also mentioned in other literature regarding selection of repertoire, including that written by Ashmore (1995), Callaghan (2000), Cooksey & Welch (1998), Lander (1997), Nix (2002), Nix (1995), Sheridan Slaughter (1976) and Symons (1997).

2.4.2 Selecting twentieth/twenty-first century repertoire

Issues singers need to consider when choosing appropriate twentieth and twenty-first century vocal repertoire are addressed by Mabry (2002). Of the selection of contemporary music, Mabry suggests that ‘careful consideration should be given to the repertoire’s vocal difficulty and musical complexity, with a special focus on the realistic outcome given the performers involved’ (p. 14). The technical purpose of each piece must be determined so that it can be used effectively for a given learning situation relating to vocal development (p. 16). Mabry suggests that vocal range, diction, tessitura and passaggio
‘events’ should be assessed when choosing twentieth-century repertoire. Passaggio events are described as being ‘the connectors between vocal registers’ (p. 16). It is these ‘connectors’, Mabry believes, that present

... the most crucial aspects of consideration on choosing repertoire from this period... The kind of vocal demands that need to be monitored are tessitura, overall vocal range, flexibility requirements, rhythmic and tonal complications, range of dynamics, presence of unusual vocal effects or extended techniques, and phrase lengths that will effect breath management.” (p. 17)

In discussing the uses for the music, Mabry talks of what the ultimate goal of the voice teacher and performer is in their search of appropriate repertoire for study and performance. They are looking for ‘exactly the right piece, one that fits the singer’s achievement level and personality yet is an effective tool for attaining vocal progress. When all these criteria are met, everyone knows it: the teacher, the performer, and the audience’ (p. 18).

The opinions and attitudes of six prominent Australian and New Zealand educators of the 1970’s stress ‘the value and importance of singing as part of general musicianship training, irrespective of the student’s specialist field.’ (Bonham et al., 1979, p.45). Different views on the role of singing in education are expressed. Richard Gill details the need for sight singing to be a part of every student’s music education (pp 50-52).

2.5 Section D - A survey of repertoire (vocal and instrumental) surveys - addressing research question 4

In order to present the contextual, musical and performative information about each song to singing teachers in Phase three of the study, the most effective frame for this information was sought. To this purpose, a survey of 18 repertoire surveys (11 vocal and 7 instrumental), a ‘survey of surveys’, was conducted to ascertain the commonalities, differences, uses and
pedagogical classifications of each. The findings and their implications for the study are discussed below. A summary of the findings for each of the repertoire surveys under the headings author, title, style of study, graded/non-graded and pedagogical classifications can be found in Appendix A:1.

2.5.1 Style of surveys

Styles in which the surveys reviewed are written fall into six different categories: broad, in-depth, narrative, analytical, descriptive and listed. Surveys written from a broad perspective examine a large body of repertoire. Jeanelle Carrigan’s (2004) survey of Australian solo piano works of the last twenty-five years, made an impact when it was first published in Australia (1998), in that it was the first of its kind to address a wide body of repertoire of Australian literature (for solo piano) in one volume. The impetus for Carrigan’s study was ‘music of the last twenty-five years’ relating to the NSW Music syllabus topic of the same name. Another survey broad in depth is by Espina (1977), covering repertoire from a number of centuries for the solo voice.

i. Broad versus in-depth

The in-depth survey presents more detailed information about repertoire. Presentation of information included in the three in-depth surveys examined (Manning, 1986, 1998; Miller, et al., 2005) differed in that Manning’s surveys were both narrative, whereas Miller et al.’s survey was written in a descriptive style. While Manning’s narrative style of writing provides the reader with an insight into the songs about which she writes, her liberal use of metaphor and
imagery mixed amongst the musical information sometimes clouds the intent, for example: ‘A delicious opening number with a light pearly staccato accompaniment. The voice part consists of two-note ‘pecking’ Figure s, gracefully shaped, and breaths should not be taken in the gaps between them’ (Manning, 1998, p. 117). The performance advice that Manning gives along with the musical information is what makes these two repertoire surveys of such value to singers and accompanists alike. Of Ross Edwards’ The Hermit of Green Light, written for countertenor, information is included on tone quality and dynamics, as well as possibilities for singing the work in another voice type. Manning writes that

“An alto or bass, for instance, will naturally command a fuller tone in the lower reaches, but might on the other hand lack the trumpet-like clarity for the middle or upper notes that is a counter-tenor’s special attribute…It is important to avoid a rich tone which might blur the finely wrought lines” (p. 118).

The style adopted by Miller et al. (2005) is still in-depth, but is presented in a more ordered, descriptive manner. A template organises detailed information on each song, including learning outcomes, textual analysis, style, interpretation, diction and pedagogical ideas for the singer, full analysis of the piano accompaniment and a comprehensive analysis from the perspective of musical concepts. One of the unique features of this text is that it presents possible outcomes for the student and teacher to consider. For example, the learning outcomes given for Stephen Yates’ An Angry Cactus Does No Good (1995) are that ‘studying and performing this song will enable a student to:

- Achieve sotto voce
- Maintain the tone and intensity through a rest
Sing a syncopated melody

Control a crescendo to a subito piano

Differentiate shifting rhythmic patterns’ (p. 70).

Surveys covering a wide range of repertoire, which may span several centuries, such as Magrath’s (1995) piano repertoire survey listed by historical period, and Espina’s (1977) cover of vocal material from the 13th century to the present, give little information about individual items, in favour of volume of entries.

A broad viewpoint is expressed in surveys such as those of Espina (1977), and Kagen (1968), who divides his list of repertoire into four sections covering songs and airs, folk songs and operatic excerpts. Magrath (1995) lists piano repertoire by historical period, while Miller et al., (2005) covers Australian songs from 1933 – 2002. Mabry’s (2002) guide covers twentieth century vocal music. Studies taking an in-depth view of repertoire include Everett’s (1985) exploration of repertoire available for the bass trombone; Fruchtman’s (1967) checklist of vocal chamber works by Bernadetto Marcello, part of the Detroit studies in music bibliography; Nordstrom’s (1992) survey of music for the bandora; and Manning’s (1986, 1998) survey of studies of new vocal repertoire for the voice with a particular emphasis on new vocal techniques from the twentieth century.

Both the broad and in-depth approaches to listing, sorting and examining repertoire have their advantages as well as disadvantages. It would very much depend on the performer/singer/teacher/student’s intent in consulting a particular survey as to whether it would meet their needs. For example, if a singer was seeking to find a relatively approachable song from
the twentieth century for mezzo-soprano, either Jane Magrath’s New Vocal Repertory (1986) or New Vocal Repertory 2 (1998) would give detailed information about the repertoire as well as offering a grading of both musicianship and technical difficulty. For singers with a very specific repertoire search in mind, teaching manuals such as Miller et al. (2005) offer in-depth information about a narrow range of songs.

Advantages of the broad approach are that these surveys give an overview of a large body of music and development can be seen over a period of time. Disadvantages are that the material covered can be so vast, with little specific information given about any repertoire, and it can be difficult for the reader to make an informed choice without seeing the actual music. Readers may also be tempted to ‘skim’ over a period, not realising the wealth of the musical material represented within it.

The in-depth approach to repertoire surveys may assist researchers to locate music of a specific composer’s output. The narrow nature of a survey such as Fruchtman’s (1967) Marcello survey may limit its use for some singers and teachers, but it gives sufficient information on the scores, and on the location of the original manuscripts to enable possible further investigation.

### ii. Narrative

Surveys which present the information in narrative form rather than point form, include Everett’s (1985) study on the bass trombone; Magrath’s (1995) investigation of and Manning (1986,1998), the latter being one of the only authors to include notated examples. Everett includes interesting information on performance techniques: ‘*Number 10 deals with blowing bubbles from the open end*’ (Everett, 1985, p. 18) as well as information for the accompanist:
‘The piano part of Three Sketches has some fragmented lines, and it is a difficult part’ (p. 25). ‘The accompaniment parts require good soloistic performers’ (p. 48).

This kind of information, including the musical examples, allows the musician to make a more informed choice on repertoire before consulting the music.

iii. Descriptive

The three descriptive surveys conducted by Carrigan (2004), Nordstrom (1992) and Miller, et al. (2005) all set out to describe their subject material in different ways. Carrigan’s (2004) study of 1,149 Australian piano works uses short descriptions that include both musical and performing information.

Nordstrom’s descriptive, academic study includes incipits which ‘are grouped according to mode and metre. Within each grouping, all similar forms (e.g. pavans) have been arranged together’ (Nordstrom, 1992, p. 59). Miller, et al. (2005) have analysed each of the songs musically and textually, as well as giving composer and poet biographies for each song.

Carrigan (2004) provides names of composer, birth date, biography, name of piece, duration of piece, a short description including its stylistic and pianistic characteristics and any other pertinent information, personal grading as well as a comparative AMEB grading, availability and condition of score, availability of recording, plus CD catalogue numbers. Nordstrom (1992) includes sources of the manuscripts given, dividing the information into four sections, history, forms and sources, index of sources and thematic index, including musical examples, photos and diagrams, and covers a great deal of background information. Miller, et al. (2005) is a pedagogical study covering performance and vocal techniques, phonetics, piano

---

8 Australian Music Examination Board, the most popular music examining board in Australia.
accompaniments, teaching ideas, textual analyses, musical concepts, and includes sheet music of all 27 songs, MIDI accompaniment, composer biographies and a musical glossary.

The descriptive survey can be of great help if the subject matter matches that of the search as it provides detailed information about repertoire, allowing the researcher to make a more informed selection. The amount of detail presented and the way in which it is presented, however, can sometimes detract from the overall content of a survey. The complex filing system of Nordstrom’s survey of music for the Bandora is enhanced and clarified by the inclusion of incipits.

iv. Lists

Surveys which can best be described as lists include those by Thompson & Lemke (1994) for low brass instruments, the four volume survey for singers by Coffin (1960), the survey by Fruchtman (1967) of vocal chamber works by Bernedetta Mercello, and survey of music for the voice by Kagen (1968). While each makes no attempt to grade the literature listed, with the exception of Thompson & Lemke who add a degree of difficulty assigned by the publisher, each author presents the repertoire in a slightly different way.

Coffin’s Singer’s Repertoire (1960) in five volumes is still one of the most consulted vocal repertoire lists available, however, the text does little other than listing the title, the range as being H, M or L, a confusing way of expressing specific ranges (e.g. BF – EF indicates B flat to E flat and CS – FS is C sharp – F sharp, however, in both cases you do not know which B flat, E flat, C sharp or F sharp the writer is talking about!), and publisher.

Fruchtman’s Checklist of Vocal Chamber Works by Bernedetto Marcello is
also presented as a list, with the locations of the original manuscript noted and accompaniments noted where appropriate. Little information can be gleamed from a singer’s point of view from this listing, as no musical information is given. Music for the Voice: a descriptive list of concert and teaching material (Kagen, 1968) is divided into four sections: Songs and Airs before the nineteenth century; Songs: nineteenth and twentieth century; Folk Songs; and Operatic Excerpts; with a separate section for the listing of songs and airs by Bach, Handel, Gluck, Haydn & Mozart, making it easy to find repertoire. Kagen’s entries still resemble lists, with entries including the title, range (described as the compass), tessitura, voice type and remarks on each entry.

The Thompson & Lemke (1994) survey of French music for low brass instruments is the only historical survey reviewed. It covers repertoire from the Conservatoire National Supérieur de Musique de Paris (the Paris Conservatory) of the 18th century. While both the Fruchtman (1967) and Thompson & Lemke surveys have historical links, they differ considerably in style and treatment of material. Thompson and Lemke annotate each entry, offering the reader descriptive, dedicatory and analytical information, as well as general comments. Fruchtman, on the other hand, notes the location of the original manuscripts and accompaniments are noted where appropriate.

Repertoire lists can provide information in a succinct manner, depending on the manner in which the information is presented. The information contained in volumes such as those of Coffin’s and Kagen is enough to give singers a very general description of the work listed. That is where the information stops
and broader surveys come into play and may be more useful if more
information is needed.

v. Graded/ranked or non-ranked

It became apparent, the more surveys examined, that when a grading or
ranking scheme was included in a survey, the reader was offered two
important pieces of information: a measure of levels or standards with which
to compare different pieces in the collection presented; and a sorting of the
repertoire into categories, usually determined by the author of the survey
and often specific to the genre, which then makes it easier to select
repertoire.

Grading schemes range from the simple to the more complex. One example
of a simple grading system is that employed by Boytim (1982), who graded
her literature from I – III, with I being easy, II – medium and III difficult.
Magrath (1995) adopted a more complex benchmarking system of grading
the literature into 10 levels with reference to 10 works. Pellerite (1965) grades
similarly, extending the numbered grading to encompass I - II: very easy to
easy, III - IV: medium easy to medium difficult, V - VI: medium difficult to
by numbers, grading works into ‘two separate categories - technical and musical
- ranging from I to VI in progressive difficulty’ (Manning, 1998, p. 2). No clear
explanation is given as to what the six gradings relate to, other than to say
that ‘the songs have been ordered by degree of technical difficulty and
then subdivided by musical difficulty’ (p. 2).

Miller, et al. (2005) includes the grading given by the Trinity College of
London (TCL), an examining body that has selected the 27 songs in the
presented collection. These range from Initial grade to Performer’s Certificate, covering 10 grades in all, with some corresponding AMEB (the Australian Music Examinations Board) grades given. Carrigan (2004) also gives AMEB equivalent grades.9

vi. Benchmarked

Coffin (1960), Everett (1985), Fruchtman (1967), Goleeke (2002), Kagen (1968) and Nordstrom (1992) all make no attempt to grade the literature in their lists. The bearing this would have on a search would depend on the information you were hoping to illicit from the survey. Even when a survey is graded, the extent to which the grading is explained is perhaps just as pertinent as there being a grading in the first place. Benchmarking is an interesting case at hand. As musicians, we will probably each have a slightly different opinion about a piece of music. Herein lays the problem of setting a piece of music as your benchmark. Let us say we had 10 pieces of music as the benchmark for our grading, as does Magrath (1995), who assumes the reader has a knowledge of that repertoire or expects that they would acquaint themselves with it to enable them to fully understand the grading system used. By not spelling out exactly what criteria the author has used in the grading of the repertoire, the reader cannot be sure whether their selection has been based upon the same as the author intended.

9 The AMEB was approached to provide information on criteria used to select repertoire for both the current traditional Singing syllabus and the pilot Singing for Leisure syllabus. Following many e-mails with various people, I received an e-mail from the then CEO of the AMEB, Paul Morgan, who informed me that ‘the AMEB is a privately owned company, whose business details are confidential, and released to third parties only where there is sound cause, and with the approval of the AMEB Board of Directors.’ (Email from Paul G. Morgan, Wednesday, February 08, 2006, 5:04pm.) We then spoke on the phone the next day, where he suggested I write to the Board of the Directors formally outlining my request. At this time, the AMEB grading system is not available for public knowledge.
vii. Numbers/levels

Manning (1986, 1998) sorts repertoire into ‘two separate categories, technical and musical, ranging from I – VI in progressive difficulty (p. 2)’. No clear explanation is given as to what the six gradings relate to, other than to say that ‘the songs have been ordered by degree of difficulty and the subdivided by musical difficulty’ p. 2. Carrington’s (1998) study of Australian piano literature assigns a number or grade from 0 - 10, with 0 referring to beginner-style pieces and 10 referring to pieces which could be performed by those professionals who have attained the highest level of technical and musical skills and are generally also conversant with contemporary musical styles and techniques. The other gradings fall between these two extremes.

viii. Pedagogical framework

Surveys that have a pedagogical framework address such issues as performance practice and physiological considerations, uses of repertoire and teaching suggestions. Magrath (1995) makes pedagogical comment, particularly where a piano piece is in several movements. Suggestions will sometimes be given for additional suitable works that can follow the study of the listed repertoire. For example, in the entry for Frederick Werle (Magrath, 1995, p. 550), Magrath suggests Werle’s ‘Pastorale, Sarabande and Piano Sports’ as an additional work to study. Performance aspects and techniques for the bass trombone, as well as for the accompanist, are discussed in the Everett (1985) survey on the bass trombone. Pellerite’s (1965) narrative survey on repertoire for the flute discusses technical aspects in relation to performance practice under the comments section and performance practice in itself under technique – for example, ‘The exercises advance quite rapidly into higher grade levels and it is recommended that these be used under the
supervision of a teacher.’ (Pellerite, 1965, p. 1). The Boytim (Boytim, 1982) survey includes a ‘usefulness code’ (p. xi) which assigns a number to indicate the category of student,¹⁰ not to be confused with a grading, which this survey also assigns. For example, Boytim (1982) describes Britten’s ‘The Plough Boy’ as being a level III (advanced), with a usefulness grading of 3-4, meaning the song would be suitable for senior high school, community adult to 1st and 2nd year college student. Manning explains twentieth century vocal music from many viewpoints, including the physiological, as in this example: ‘If the singer is not afraid to feel immediate contact with the glottis, she is less likely to want to force the voice; increased awareness and precision of placing leads to greater care in the attack’ (Manning, 1994, p. 75). This provides insight for both the teacher and performer.

Miller et al., (2005) presents pedagogical information for the performer, teacher and accompanist, analysing the text, music and accompaniment of each song, offering suggestions on performance preparation for both singer and accompanist, as well as background information on both the poet and composer. All of the songs in the survey are presented in the same manner, with full score included immediately following each analysis, giving the reader an in-depth view of the 27 songs. The Thompson & Lemke survey also contains detailed analytical information.

There are several surveys of repertoire for voice and instruments that discuss musical concepts to some degree, however, the way in which the concepts are discussed differs considerably from study to study. Everett (1985) uses musical concepts as a means to sort his entries, describing range, dynamics

¹⁰ ‘1 - Child voice or early junior high school; 2 - Junior high school; 3 - Senior high school; 4 - 1st and 2nd year college and community adult’ p. xi
and expressive techniques and duration; performance aspects; and accompaniment and problems encountered in performance. Magrath (1995) discusses musical concepts such as tempo, metre, rhythm, harmony and melody only if the work is in movements. In her comprehensive guide to Australian piano music of the last twenty five years, Carrigan (2004) refers to musical concepts in the ‘Comments’ section if they have a bearing on performance practice or in the ‘Work Description’ section where a concept is used to describe the piece. In her two books on twentieth century vocal repertoire, Manning (1986, 1998) only discusses musical concepts where they have an impact on either the performance or interpretation of the song.

2.5.2 Findings of a survey of vocal and instrumental surveys

Following the review of the eighteen instrumental and vocal surveys and annotated bibliographies, elements that make up the most effective surveys are seen to be:

- Graded surveys, especially when a detailed explanation of how the grading was applied was included, as in Mabry (2002), Pellerite (1965) and Thompson & Lemke (1994);
- Surveys that included pedagogical recommendations and suggestions, as in Mabry (2002), Magrath (1995) and Miller, et al. (2005); and
- Surveys that presented their information with at least some annotation, but at best, giving details, where appropriate, for the presented repertoire, as in Mabry (2002), Magrath (1995) and Miller, et al. (2005).

2.6 Chapter summary and discussion

An examination of the available literature on contemporary vocal repertoire including solo Australian vocal repertoire indicates three main areas of
information - contextual (historical/bibliographical), musical and performative (analytical and pedagogical). Of these the pedagogical, performative and learning literature offers the most direct assistance to both singer and singing teacher, however the contextual and musical literature plays an important role.

Several issues emerge from the literature review:

- The literature that exists on Australian music, some of which focuses on composers of AAS, is often of a biographical nature. That which does discuss or analyse works will often do so either descriptively or structurally (contextually), rather than from the performer’s perspective.
- There is little literature of a pedagogical focus on AAS for the singer and singing teacher.

A singer needs to be a detective in relation to contemporary repertoire and this is especially relevant for Australian songs. It is important to compare the list of works and bibliographies between publications to pick up any anomalies, that is, songs that are songs that are mentioned by only one source. Finding songs and their whereabouts can often be a tantalizing mission leading to the discovery of new repertoire previously never performed or not recently performed.

Historical and biographical literature can allow a singer to contextualise a song by exploring the background and compositional output of the composer who has written it and musical period in which it was written.

The literature offers a range of pedagogical, performance and learning strategies which can be employed and tried when new repertoire, especially contemporary art song, is being learnt. These strategies, many of which are
summarised in Figure 2-2, form the basis of a Bank of strategies for learning and teaching which grows throughout the thesis chapters and Phases of the study.

A singer can understand that different types of analysis serve different purposes, all useful to the learning of Australian art song. Structural analysis offers an understanding of the structure of the score; performance analysis offers ways in which a singer can better interpret and ultimately perform the score. There is a considerable body of work focused on structure and musical elements in Australian art song repertoire, but an urgent need for more writing from a performer’s perspective. As Danielle Carey (2006) mourned the lack of writing about Australian compositions, this comment is equally valid about Australian solo vocal repertoire from a singer’s perspective. Literature exists on contemporary song, such as the work conducted by Higginbotham (1994) and Mabry (1996) which offers singers and singing teachers practical strategies that can be adapted in their preparation of repertoire. However, more practice-led research needs to take place by performers, singers, accompanists and singing teachers, of the genre to add to the body of research.

A performance or performer’s analysis can offer a singer or singing teacher insight into the repertoire not found in descriptive or analytical analysis. While a singer may not always agree with performance analysis, it causes us to reflect on performing the repertoire in new ways. The more discussion made by performers about repertoire the richer the knowledge, and opinions will always be personal about choices made.
In conclusion, it is the pedagogical, contextual and musical information introduced to singers and singing teachers that potentially makes contemporary Australian repertoire (and possibly that of other nationalities) more accessible, encouraging participation and trial, or at times, discouraging some. Australian solo vocal repertoire is very rewarding for the performer, when time is taken to explore it. If this exploration plus writing about the repertoire is developed, then composers will write more songs which can only serve to further promote our Australian song heritage. To this end, the issues raised by the literature review are all key to the ongoing argument of this thesis.
Chapter 3  Methodology

“... it is important not to elevate it [analysis] above the performance it gives rise to, or to use it as a means of subjugating and shackling musicians. Instead, its potential utility must be recognised as well as its limitations, by which I simply mean that ‘the music’ simply transcends it and any other approach to understanding it. Projecting ‘the music’ is what matters most, and all the rest is but a means to that end” (John Rink, 2002, p. 56)

“I chose [Stephen Dankner’s cycle “Three Songs of Solitude” (2001)] to offer variety and balance in the program. I knew that the audience would be unfamiliar with both the composer and the song texts. It was exciting to sing three songs that I knew no one in the audience had ever heard (except for my wife). I strongly feel that [performers and] voice teachers owe it to audiences to continually sing fresh, new songs in programs. Song writing didn’t cease when Schubert and Poulenc passed away. The genre of art song continues to this day and there are some wonderful songs to teach and perform.” (Blake)

3.1  Introduction

Chapter 3 discusses the research design (Figure 3-1), the research process (Figure 3-2), the theoretical frame (Figure 3-3), a trajectory model of practice and research (Figure 3-6), in relation to the three Phases of the practice-led, qualitative research, and issues regarding copyright, validity and rigor, through triangulation, ethics and recruitment of participants.

The methodological construction of the research takes into account the needs of the singer and singing teacher, the two focal groups of the research, grounded on principles of pedagogy and vocal pedagogy as defined by Graham Welch, in a theoretical frame of academic influences drawn upon throughout the research as appropriate to explain aspects of the research and address the research aim and four associated research questions.
3.2 Design of the study

The aim of the research was to find the most suitable pedagogical frames by which both singers and singing teachers can more easily access performer’s analysis information and content about AAS and perform this repertoire. The four research questions were designed to address the pedagogical issues of the learning and teaching of contemporary Australian art song repertoire by investigating its selection for performance, and the pedagogical issues that inform the learning and teaching of the repertoire, to ultimately devise a list of strategies (in the thesis, called a “Bank of pedagogical learning and teaching strategies”) for how both singers and singing teachers can apply approaches to performing and learning of the repertoire. The four research questions are:

Figure 3-1 The research design, showing the three Phases of the research, the participants, which research questions are addressed in each Phase and the research methods used for each Phase.

Figure 3-1 The research design, showing the three Phases of the research, the participants, which research questions are addressed in each Phase and the research methods used for each Phase.
1. What **issues** inform the selection of a contemporary art song repertoire for a recital/performance?

2. What practice and learning strategies inform the **learning, performing and teaching** of a contemporary art song for a recital/performance?

3. How might singers and singing teachers effectively **apply** the pedagogical outcomes of the research? and

4. How can the pedagogical information most effectively be presented and **framed** for singers and singing teachers to enable effective access to contemporary Australian art song?

Being a practice-led research study centred on discussions of the creative processes of the self (Pedgley, 2007, p. 464), where highly private discourse is made public, it is most important that if there is to be any outcome from the process, the research must include ‘**substantial reflection, analysis and theorising on one’s design activity and design outcomes if the work is to be differentiated from routine design practice**’, Pedgley (as cited in Frayling, 1997; Friedman, 1997; Cross, 1998). The research design (see Figure 3-1) therefore, aimed to reflect, analyse and theorise the three Phases of the study.

After initial criteria were determined as being contextual, musical, or performative from a search of the literature, these terms were used to code responses in the qualitative study conducted by e-mail questionnaires with professional singers in Phase one of the research. Responses from the professional singers helped to further develop the Bank of pedagogical learning and teaching strategies, which were then applied in a practice-led/practice-based research project with four professional singers involving the researcher during Phase two of the research. This reflective Phase two is
highlighted by examples from the reflexive journal entries two of the singers, transcripts from interviews with the singers, accompanists and correspondence from composers involved in the performance process.

Phase three presented pedagogical performer’s analyses of 10 AASs, along with questionnaires to professional singing teachers to gain feedback on the success of aspects relating to how the song, the presented strategies and related information regarding their analysis were ‘framed’. While 43 songs were originally chosen to be included in this Phase of the research, 14 songs were finally chosen for in-depth analysis, maintaining a selection based on the original aim to display a balance for all voice types showing a variety of styles, genres, periods, vocal techniques, composers and compositional styles. Ten songs were eventually responded to by participants (see Chapter 6 for a discussion of the songs sent to singing teachers in Phase three of the research). More songs were analysed in depth in published papers during the candidature (see Appendix D).

The way my role as researcher/performer relates and contributes to the research process within the theoretical frame is illustrated in Figure 3-2.
Figure 3-2 Research Process, showing the relationship of the participants, the different aspects of the theoretical frame, the criteria evolved from the literature review and participants, the Bank of pedagogical learning and teaching strategies and how all relate to the researcher/performer.
3.3 Theoretical frame

As Leavy (2009) states, arts-based research (ABR)… draws on … music, performance, dance, visual art, film, and other mediums. Representational forms include but are not limited to short narratives … experimental writing forms, poems… performance scripts, theatre performances… and songs…ABR… disrupts traditional research paradigms. (Leavy, 2009, p. xvi)

This arts-based paradigm takes on a multi-dimensional perspective in this research, with practice-led and practice-based aspects forming part of the methodological basis of research for Phases two and three. While Leavy (2009) feels that some research practices cannot be captured in written text, such as performance and music-based methods, performance as a methodology is used in this research by the capturing of rehearsals, studio recordings and live performances with a digital recorder and professional recording equipment (both in the recording studio and on-site), which were then used as data for reflection and analysis. These performances were an integral part of the methodology of Phases two and three, through live performances, both in rehearsals and in formal recitals. In Phase three the recordings of these performances were initially sent to a ‘critical friend’ for comment, then to singing teachers for accompanying the performance analyses of the 10 Australian art songs. While technical advances allow for the publishing and archiving of sound files on the Internet, taking away the need and expense for traditional publishing, it still does not take into account ethical issues such as copyright, which was a major consideration throughout the project.
A theoretical frame (Figure 3-3) with an overarching pedagogical focus, which draws together the major scholarly influences brought to bear on the practice-led, practice-based aspects underpinning the research, aimed to find the most suitable pedagogical outline/framework by which both singers and singing teachers can more easily access and perform contemporary Australian art song. Research questions addressing pedagogical issues of vocal pedagogical literature involve issues of learning and teaching, which are then investigated in the three Phases of data collection.

Definitions of pedagogy and vocal pedagogy by Graham Welch help to focus aspects of the learning, performing and teaching of AAS, acting as an overarching pedagogical focus for the theoretical frame. Performer’s analysis (Rink, 2002) and vocal pedagogical literature (Mabry, 2002; Telfer, 1992, 1995, 1996, 2000, 2003, 2005) are used to assist discussion of the learning of contemporary vocal repertoire. Literature on grading repertoire, including Ralston’s (1999) Repertoire Difficulty Index (RRDI, adapted Aggett, see Appendix C:40, 40) is used as a basis for discussing the grading and difficulty of repertoire presented in the research (Phases two and three). Practice-based, practitioner-led and arts-based research (Rubidge, 2005) and research into reflectivity and reflexivity (D Kember, et al., 1999; Mezirow, 1991; Schön, 1987, 1991) all engage with the pedagogical focus for the singer and singing teacher in relation to the learning and teaching of AAS.
Figure 3-3 Theoretical Frame: Incorporating pedagogical, musical, practice-led, practice-based, reflexive and reflective scholarly influences.
3.4 Overarching pedagogical influences

i. G.F. Welch (2006)

Pedagogy is defined by Welch as “...the art and science of teaching ...a principled and creative act that embraces teaching and learning. Pedagogy is not wholly effective if it is solely focused on the teacher.” (G.F. Welch, personal communication, April 10, 2006)

Vocal pedagogy is

‘...the science and art of teaching voice such that the student

- maximizes their vocal potential,
- develops robust, healthy singing habits and voice care,
- gains appropriate practice and performance mastery of selected repertoire and
- develops knowledge, understanding and skills that can be applied to any subsequent singing task’. (Welch, 2006)

Both of Welch’s pedagogical definitions embrace the aspects necessary to learn, perform and teach the art of singing AAS and were therefore, guiding factors in the selection of strategies used by me and other performers in Phase two of the research. The definitions were also useful in the selection of strategies for the pedagogical performance analyses applied in Phase three of the research.

3.4.1 Musical influences

i. Rink (1990; 2002)

Musical theorist, John Rink’s, writing about performer’s analysis (2002), introduces performers to ways of thinking about preparing for performance and performing itself. Rink proposes five principles of performer’s analysis
(2002) based on temporality: musical shape rather than structure; that the score is not ‘the music’ and ‘the music’ is not confined to the score; not systematically prioritising analytically determined decisions when considering elements such as style, genre and performance tradition; and that ‘informed intuition’ (1990) guides the process of ‘performer’s analysis’ (2002, p.39). Rink believes that performer’s analysis primarily takes place while one is practising rather than when one is performing. While Rink’s focus is on instrumental performance, often piano, his principles have relevance for vocal performance, as will be demonstrated in this research. The many decisions made by a performer in performance are not always conscious, are often intuitive and are at ‘a submerged level of consciousnesses’ (Rink, 1990, p. 324). This is what Rink refers to as ‘informed intuition’ (p. 324). An example is his discussion of temporal aspects (1995), such as iambic metre (short, long, p. 263), in the seven Brahms Fantasien Op. 116 for piano helped shape his performance and the ensuing performer’s analysis guided the process of shaping the music in time to achieve a more relevant performance.

I decided to test some of Rink’s principles in my own performance preparation of ‘I’m Nobody’ from “Frogs” by Nigel Butterley\(^\text{12}\) (see Figure 3-4).

\(^\text{11}\) The comparative recordings and references Rink based his findings on in this article would be only a possible line of enquiry for a select few AASs and vocal works, given the lack of resources in the genre.

\(^\text{12}\) The discussion of Rink’s work is mostly taken from my paper Aggett (2008c).
and Aggett, 2008c) a song which challenged me as a performer due to its atonality and rhythmic fragmentation. I used Rink’s (2003) graphic analyses of tempo fluctuations (p. 49) and registral contour (p. 50) of Chopin’s Nocturne in C#min, Op. 27, No.1 as a conceptual basis to prepare Figure 3-4, which depicts the melodic shape of “I’m Nobody.” This was an experiment to see if graphing the music would alter my perception of the music in any way, or assist me in preparing the song for performance. Being a visual learner, seeing the entire song reduced to one graph helped me to see the patterns (shape) the melody made in reference to the frequent changing metre. While I had learnt the music of this song in the traditional way, from the score, I found learning many of the songs for the two recitals in Phase two challenged my long-held views of musical concepts, so that an ‘intuitive’ approach to learning the repertoire, especially in the early stages, was most successful (see discussion in Chapter 5 of the strategies I used in my preparation of ‘I’m Nobody’ from Frogs’ by Nigel Butterley. This in turn, informed the strategies drawn from my own practice journal.

ii. Mabry (2002) Learning and Teaching

Vocalist, Sharon Mabry (2002), offers strategies for the singer of Twentieth century vocal repertoire which is relevant to Rink’s principle of informed intuition. She addresses issues of pitch and vocal colorization by involving visualization of technical concepts and mind-body coordination, in particular, as it relates to the role of the singer and composer (Mabry, 2002, pp. 39-40). Ideas to develop confidence in securing pitch in twentieth century music include analysing the notation and its structure, marking tape cues if working with electric tapes, developing a kinaesthetic response,
paying attention to voice placement, learning exact pitches and making exercises out of difficult-to-hear passages in the music (pp. 34-5). Pitch in twentieth century music is discussed as often containing...

...complicated harmonies and [an] absence of a harmonic underpinning for the voice...The term melody does not necessarily signify linear movement, a recognizable tune, or symmetrical phrasing....[and]... pitch references may be difficult to find. (p. 33).

All these strategies were trialled in Phase two in my preparation of “Moonrise” by Gordon Kerry (1983) with text by Carolyn Masel, for the Art of Australian Song I Recital, the details of which were recorded in my reflective practice journal (see Chapter 5, for a discussion of the trialling of these strategies in performance).


Nancy Telfer offers the singer and singing teacher strategies for working on sight-singing (1992), warming up the voice (1995, 1996), for learning to sing in tune and for approaching music with high pitches in it (2003). I first came across Telfer’s work in choral circles and applied her sight-singing, warm-ups, and strategies for singing in tune approaching high pitches as a choral conductor both in schools and of adult choirs. I began using and adapting the same strategies at the same time in my teaching of singing in the private studio with great success and hence, applied the strategies in the preparation of songs the Art of Australian Song Recital I and II (see Chapter 5, for a discussion).

I was fortunate to attend two workshops given by Telfer, the first at the 4th World Choral Symposium held in Sydney in 1996 and another at St Catherine’s School, Waverley in 2007, which allowed me to experience her...
conducting and teaching techniques first hand and on the second occasion, conduct a brief interview to ask some questions relating to her approach to teaching the techniques discussed. I was particularly interested in speaking with Telfer regarding her own vocal experience and research, and how this was reflected in her work and/or publications, with particular reference to twentieth/twenty-first century repertoire. In response to my question “Is twentieth twenty-first century music different to music of other centuries?” Telfer responded

- Rhythm is expressed differently
- Melody is (often) disjunct
- Phrasing (can be) all different lengths
- Basic composition principles the same, but it is important to recognise the differences
- To relate contemporary music with everyday life, recognise changes in speech and metres
- Dissonant sounds are common, “like things falling out of the closet”

### iv. Ralston (1999)

When reviewing the literature on repertoire surveys, an important outcome was that the most successful surveys included repertoire that was graded (see Chapter 2, section D for a full discussion of the findings of this research). Finding a reliable, tested instrument that would be appropriate to use with contemporary AAS for different voice types in all circumstances and of different levels proved difficult. Ralston’s (1999) Repertoire Difficulty Index (RRDI, adapted Aggett, 2008)\(^\text{13}\), which draws on previous research by Jones

---
(1988) and Hu (1991) was selected as a means of grading the repertoire in the research (in particular, that presented in Phase three). The index uses seven criteria: range, tessitura, rhythm, phrases, melodic line, harmonic foundations and pronunciation, grading them as easy (E), moderate (M) or difficult (D). As Ralston’s original criteria were based on songs for young or developing voices only, with descriptors written only for a soprano and where range was mentioned, they were therefore related to the adolescent rather than developed voice or a range or voice types. In the model trialled in this research, each criteria has descriptors in three levels, E, M and D, of Ralston’s original Index, which were expanded to encompass aspects of contemporary art song repertoire suitable to all levels of ability and vocal types (see Appendix C:40 for details of each of the E, M and D descriptors for each of the seven criteria as given on the Grading sheet sent to Singing Teachers in Phase three of the research).

Each song sent to teachers in Phase three of the research was graded holistically from 1-5, ranging from a song able to be performed and learnt by singers with limited musical experience - an ‘easy’ or 1 grading, to a musically challenging song suitable only for the professional singer, a ‘difficult’ or ‘5’ graded song (see Appendix C:40 for full details of the holistic grading as given on the Grading sheet sent to Singing Teachers in Phase three of the research).
3.4.2 Practice-led and practice-based influences

Dancer, Sarah Rubidge, 2005, defines three separate aspects of practice-based research: Practice as research, Practice-led research and Research into artistic practice, through artistic practice. Practice as research is defined as ‘...research which uses artistic practice as a means of interrogating a predetermined theoretical or technical issue’ (Rubidge, 2005, p. 5). She defines practice-led research as

...research in which the research is initiated by an artistic hunch, intuition or question, or an artistic or technical concern generated by the researcher's own practice which it is has become important to pursue in order to continue that practice. It may not be linked to any formally articulated question, hypothesis or theoretical concern, although it may lead to them...This kind of research...[is] a means of developing new artistic strategies frameworks and insights in one's own practice, a means of solving artistic problems. Theoretical issues may be raised by the research, and addressed by the researcher both within the practice and in more conventional terms, but the researcher's artistic practice itself has initiated and driven the research (Rubidge, 2005, p. 6)

As a practitioner-researcher (Dallow, 2003; Davidson, 2004), my practice informs much of the writing throughout the thesis. My involvement in Phase two is particularly reported on in Chapter 5, as part of the practice-led research in the project The singer and accompanist participants of Phase two all drew on practice-led journalling and reflecting into their own preparation of repertoire for the recitals.

Zimmerman describes self-regulation as ‘cyclical because the feedback from previous performance is used to make adjustments during current efforts’ (B. Zimmerman, 2002, p. 14). The cyclical self-regulated learning he describes linking the fore-thought, performance and self-reflection phases of performance, are key to learning. The strategic planning and purposeful planning of self-regulation employed in purposeful personal tasks was an integral part of this study, in particular, for the researcher and at least one other performer.

### 3.4.3 Reflexive and reflective influences

i. **Schön (1987, 1991) Reflection-on-action; Reflection-in-action**

The terms ‘reflective’ and ‘reflexive’ are often used in the literature, in some instances, interchangeably. Schön (1987, 1991) first introduced the concept of reflective practice, where practitioners review their actions and the knowledge which informs them.

ii. **Mezirow (1991) based on Kember et al., (1999), adapted Aggett**

Dewey believed reflective thought to constitute

> Active, persistent, and careful consideration of any belief or supposed form of knowledge, in light of the grounds that support it and the further conclusions to which it tends (Dewey, 1933, p. 6).

The viewpoints of the mezzo and soprano (the researcher) engaged in short and long term reflective journaling to prepare for the public performances of Australian art songs, the discussion of which appears in Phase two (see Chapter 5). The singers were required to record their practice sessions, keep and reflect on them in practice journals, while choosing and adopting...
appropriate strategies (gathered in Phase one) as a means of improving their performances. Entries from the journals are given to show different levels of critical thinking present, which are related to musical examples from the repertoire performed. These entries are analysed adopting categories of reflective thinking based on Mezirow’s (1991) levels of reflection (adapted Kember et al., 2000) as a means of discussing focused practice-based journalling for performance (see Figure 3-5).

Mezirow’s six categories of reflection as quoted in (Kember et al., 1999, adapted Aggett 2010) - habitual action, thoughtful action, introspection, contend reflection, process reflection and critical (premise) reflection, are included as a means of assessing reflective thinking, as applied to the reflective journal entries of the soprano (the researcher) and mezzo (reflexive) (see Chapter 5 for applications of the different levels using examples from the two singer’s journals and (Aggett, 2010a)). The levels of reflective thinking represented in Figure 3-5 increase from bottom to top, with categories shown on the same horizontal level regarded as being equivalent in reflective thinking.

It is proposed that by reviewing one’s actions, such as is demonstrated in this research, the researcher/singer/performer can become more aware of the way in which they learn, thereby identifying areas which require remediation.  

15 The application of the approach is discussed in Aggett (2010a).
Mezirow separates non-reflective action from reflective action (D Kember, et al., 1999, p. 22), with non-action falling into the three areas of habitual action, thoughtful action and introspection (shown in Figure 3-5 shaded in grey).

Habitual action is action which has been learnt before and can be performed automatically or with little conscious thought. These actions are usually not recorded in journals. An example of habitual action for a singer might be an effective breathing technique, once learned, even though a singer’s breathing technique needs to be applied to each song and each phrase in a song.

Thoughtful action directs our attention to action that draws on previous meaning or learning schemes and can be described as a cognitive process. In a thoughtful action, such as playing a musical instrument, a performer may be drawing on such aspects as prior knowledge, analysing, evaluating,

Introspection refers to an awareness of thoughts or feelings about one’s self. As there is no attempt to re-examine, test or validate previous knowledge, introspection is considered a non-reflective action (Mezirow, 1991, p. 107).

Reflective action is described as making decisions or taking action based on insights as a result of reflection, with reflective thinking divided into the three areas of content, process and critical reflection (Mezirow, 1991, p. 108). Content reflection is what we perceive, think, feel or act upon (p. 107). Process reflection is how we perform these functions of perceiving, thinking, feeling or acting and an assessment of our effectiveness in performing them. Critical (premise) reflection is where we become aware of why we perceive, think, feel, or act as we do and the possible consequences of those actions (p. 108). Changes in perspective in the writing need to be noted for writing to be coded as premise reflection. If we accept that many of our actions are governed by a set of beliefs and values that have been unconsciously learnt within a particular context, then premise reflection requires a critical review of beliefs from conscious and unconscious prior learning and their consequences (Kember, et al., 1999, pp. 23-24). As Kember et al. (1999) also decided, the political overtones of Mezirow’s original interpretation of premise reflection are irrelevant in this discussion and have therefore not been considered. Reporting on work done to create a questionnaire to
measure reflective thinking, Kember et al. (2000) adopted Dewey’s (1933) definition of the term critical reflection to replace premise reflection, as the critical reflection has been more commonly used for this level of profound reflection, and the term has also been adopted in this frame.

iii. Davidson (2004); Edmonds & Candy (2010) - Reflexivity

My work as a researcher-practitioner is reflexive in two ways: a large part of the study has meant that other singers’ reflections, responses, performances, interviews, feedback and work relating to their preparation of twentieth and twenty-first century repertoire, including AAS, has been reflected on, and then reported on, by and through me (Aggett, 2008a, 2009a, 2009b); and the second aspect is about my own vocal preparation work in this process (Aggett, 2007a, 2007c, 2008c, 2008d, 2010a). Reflexivity is focusing on one’s own actions and their effects on others, situations, and professional and social structures (Bolton, 2005, p. 10). It is about understanding how research is affected, in terms of outcomes and process, by one’s own position as a researcher (Fox, Martin, & Green, 2007, p. 186). While it is impossible to be totally impartial in one’s views when reporting on such issues, especially when there is an emotional connection as a performer and as a teacher of performers, the constant struggle of which other reflexive researchers and practitioner-researchers report is always present in that one constantly seeks to find a balance between being self-aware and self-indulgent (Fox, et al., 2007, p. 189). Researcher reflexivity can be explained as ‘the capacity of the researcher to acknowledge how their own experiences and contexts inform the process and outcomes of inquiry’ (Etherington, 2004, pp. 31-32). In this research, reflecting on recordings and writing in a reflective practice journal, my impressions, thoughts, ideas and strategies to achieve goals that challenge,
improve and move me towards the imagined ideal performance (Emmons & Thomas, 1998) are part of the overall reflexive process.

Edmonds & Candy’s Trajectory Model, which is practice theory reflexivity based (2010) (adapted Aggett, with permission, as seen in Figure 3-6), provides a model of the practice-based research in the thesis, describing how, as a practitioner-researcher, this additional ‘theoretical framework …inform[s] and guide[s] the making and evaluation of the outcomes of [my] practice’ (p. 470). This process is further explained by adapting the model of practice-based research, describing how, as a practitioner-researcher, ‘a theoretical framework …inform[s] and guide[s] the making and evaluation of the outcomes of [my] practice’ (p. 470).

Figure 3-6 Trajectory Model of Practice and Research (Edmonds & Candy, 2010, adapted Aggett; with permission).

Practice theory reflexivity based: Practice (1)(W) inform the criteria (2) (C) that generate strategies, which are reflected on (3) (R), a framework is implemented (3)F, and tested out in performance again (4), criteria and strategies are further refined in theory (5) C, before final evaluation and reflection (6)R.

The research can be represented theoretically by the adapted Trajectory Model of Practice and Research (Figure 3-6) and be explained as Work or
Practice \((W - 1)\), which informs the Criteria \((C - 2)\), generating strategies which are reflected on \((R - 3)\) to which a framework \((F)\) is implemented \((3)\) and tested out again in performance; or Works \((W - 4)\), from which strategies are further refined in theory \((5)\) or Criteria \((C)\), before final evaluation and reflection \((R-6)\).

### 3.5 Initial criteria determined from literature review and pilot study

From the research questions, the literature and my own practice as a performer of singing and piano, strategies were generated from which a theoretical framework evolved (see Figure 3-3). A list of criteria under the headings of musical, performative (performance\(^{16}\)) and contextual, which applied to all three Phases of the study, evolved through a combination of processes:

- the continuing literature review;
- the study with professional singers into the way in which they prepare and select twentieth and twenty-first century solo vocal repertoire with reference to one particular song; and
- input from my singing teacher and various individuals, including the composers, poets, accompanists and vocal educators throughout the research.

The three headings, musical, performative and contextual, sort all the recurring criteria, and later data, into the three main areas of investigation within the study. Some of the criteria are drawn from a study by Ralston (J. Ralston, 1999) in her Ralston Repertoire Difficulty Index (RRDI). All information

\(^{16}\) In early documents, the term ‘performative’ as one of the three criterion was changed to ‘performance’, following feedback from the ‘Singer’s Questionnaires’, however, following contact and correspondence from Dr Kathryn Whitney from The Song Art Performance Research Group, it was decided the original decision to use of the word was appropriate.
was processed through me (the researcher) to end up with a triangulation of views, informing my performance analysis process in the research process.

3.6 **Rationale for Phase one of the research**

The professional singers completed a series of three e-mail questionnaires, details of which are discussed below.

The resulting qualitative data was categorized into a list of either performance or learning strategies. The draft list of strategies (\(n=42\) see Appendix A: 10) was informed by categories drawn from the initial literature review, combined and made available to four professional singers to apply as they prepared for a recital of Australian art songs in Phase two of the research (see Chapter 5).

Phase one of the research was designed to address the first and second research questions:

1. **What issues** inform the selection of a contemporary art song repertoire for a recital/performance?

2. **What practice and learning strategies** inform the *learning, performing and teaching* of a contemporary art song for a recital/performance?

Questions in the three e-mail questionnaires were written to elicit open, closed and open-ended responses from the professional singers to best enable answers that gave singers’ learning strategies when preparing a contemporary art song for a performance.
E-mail interviews (in the form of three questionnaires sent via e-mail) were selected as the preferred data collection for Phase one of the research (see Figure 3-1) for a number of reasons:

Firstly, so the research could be easily accessed by participants both within Australia and overseas.

Secondly, the asynchronous nature of e-mail communication allows the information to be easily requested and forwarded; allows participants time to respond to questions at their leisure, providing both parties easy access to communication, regardless of location and time zones and making it possible to ‘interview in a foreign language even if the interview is insufficiently fluent for a face-to-face interview’ (Bampton & Cowton, 2002).

Thirdly, e-mail interviews have proven to be more effective when they can be reduced to approximately three messages: ‘the problem statement by the client on the search request form, a summarization of the information needed by the intermediary, (and) a confirmation of the summary by the client’. (Abels, 1996, p. 8).

An information e-mail inviting participation was sent (see Appendix A: 3) to establish contact and ensure participants are performers of contemporary art song repertoire. This e-mail also set out ethical issues and matters of consent. A reply e-mail with ‘yes’ in the subject line was taken as consent.

---

37 That is, not occurring at predetermined or regular intervals, “occurring with pauses of varying lengths between bursts of communication of “episodes”” Bampton (2002) p. 2

18 “Asynchronous interaction allows people on very different schedules or in distant time zones to exchange messages and sustain discussions.” Im & Chee (2003), p. 9
Participant’s involvement in the research was set out to include: the completion of three e-mail questionnaires; sending a copy of the program of a recent performance (within the past 12 months) that contained a twentieth or twenty-first century solo song; and sending a copy of a song from the same program of a recent performance that contained a twentieth or twenty-first century solo song. The song did not need to be Australian.

The first e-mail (see Appendix A: 7) set out the proposed length of the project, the expected involvement of the participant and its overall aims. The singers were asked to send the program of a recent concert they performed, which included at least one contemporary art song and also asked a series of questions relating to their learning strategies in preparing the repertoire for performance. Singers were asked to fax or send a copy of one song from the program they submitted.

The second e-mail (see Appendix A: 8) contained questions about the submitted song they had included from a recent concert. The e-mail included questions relating to the selection and grading of repertoire (if grading was an issue for them) they gave which included at least one contemporary art song, the application of the criteria they identified in the selection process by describing ways in which, with reference to their previous responses and the submitted song they prepared for performance, asked for in the first e-interview.

19 As discussed in Ch.1, the term ‘twentieth or twenty-first century solo song’ was used to describe the songs written for voice and piano in documents sent out to participants in all Phases of the research, however, following responses from singers, composers and performers, the term ‘contemporary song’ or ‘contemporary art song’ replaces it.
The third e-mail (see Appendix A: 9) covered issues relating to the preparation of the song for performance, including any practice strategies participants employed and any related information the performers felt would be of benefit to the study. Basic background information was also gathered in this final e-mail.

Abels’ study offers a comparison of five different approaches to collecting data online, piecemeal, feedback, bombardment, assumption and systematic. The systematic approach was found to be the most effective and was the approach adopted in the study. Using the systematic approach, the initial e-mail had an un-structured statement setting out the study, followed by numbered, open and closed-ended questions. The participant was asked to include the question numbers in their responses, (Abels, 1996, p. 349) however, mastering the technology of return e-mails did not always make this small matter a reality. Participants’ responses, after all, were the most important part to the process.

No articles were found on e-mail questionnaires relating to music research when deciding on this research instrument in 2006. The e-mail questionnaires were planned to be backed up by telephone communication where necessary, as suggested by Abels (1996) and Burke & Miller (2001), and to that end, participants were asked to include their telephone numbers in their contact details. Phone contact was never resorted to, however, with issues requiring clarification conducted via e-mails. Some participants were extremely interested in the research and we continue to share information about our common interests in contemporary vocal music.
Piloting of the methodology for Phases one and three was completed with three participants to ensure accuracy and quality of the research instrument.

3.6.1 Recruitment and participants - Phase one, professional singers

Following an examination of repertoire lists and annotated instrumental and vocal bibliographies, a set of criteria was determined from responses received from professional singers, nationally and internationally, to a survey on the way in which they prepare and select contemporary vocal repertoire for solo concert performance. They were also questioned on the learning strategies they employ in the preparation of that repertoire, which could then be applied to selected solo Australian repertoire.

In the initial stages, the aim of the Phase one study was to have 20 - 25 professional singers undertake the e-mail questionnaires with telephone interviews as back up. Thirteen singers were initially identified from personal contacts to participate in the study: seven from America, two from Germany, two from Australia; and two in New Zealand. Additional participants were sought through websites including the NATS database: the American National Association of Teachers of Singing, boasting more than 600,000 members; members of EVTA, the European Voice Teachers Association; and www.ss-uk.org/classical_concerts.htm, which lists singers by country, with biographies, e-mail addresses and websites. It was possible to approach singers who listed art song, twentieth century repertoire, vocal pedagogy and/or research as their interests (39 singers were targeted in the search). As a result, a further four participants joined the research. Finally,
data was collected from a group of 14 professional singers from America (2), Australia (7), Canada (1), New Zealand (3), and Spain (1) in a study from 2006/7. Six were male, seven female, and their voice types were soprano (6), mezzo soprano (2), tenor (4), baritone (1), and bass/baritone (1).

### 3.6.2 Participants, Phase one

Detailed information about the professional singers who participated in the Phase one study can be found in Chapter 4, Table 4-2. Each participant’s voice type, their years of experience, information about their professional background and details pertaining to contemporary art song performances are included in the same table. A pseudonym was assigned to the participants to protect their identity, with further detailed information withheld.

The pilot study (the first introduction e-mail) was sent to five Australian singers (three sopranos, a mezzo and a bass) in August of 2006, all of whom accepted the invitation to participate and sent returned their responses to e-mail 1, along with their programs. Much of the discussion in Phase one centred on information participants sent in regarding a contemporary art song they had performed at a recent performance. The name of the song each singer submitted is given in chapter four (Table 4-2). The responses given to the three questionnaires are discussed in Chapter Four under 15 different categories arising from the data. The key themes arising from the data discussed are pedagogy, performance, musical concepts/criteria, strategies-learning, strategies-performing, text and language, accompaniment/accompanist, compositional, programming, research and
resources, non-musical criteria, decision-making, song selection, nationality and searches.

### 3.6.3 Coding of data → recurrent themes → Bank of pedagogical performance and learning strategies

After responses were received from the professional singers in Phase one of the research, data was coded using the qualitative data analysis software program, NVivo to elicit the main themes apparent, highlighting the areas of performance and learning strategies suggested by the singers. The responses and information from the participating professional singers developed the Bank of pedagogical performance and learning strategies, a repository of performance and learning strategies that were grouped into broad categories suggested by recurring themes in the literature review. Jørgenson (2004) adapted from Weinstein and Mayer, 1986) suggests that practice strategies are ‘thoughts and behaviours that musicians engage in during practice that are intended to influence their motivational or affective state, or the way in which they select, organize, integrate, and rehearse new knowledge skills (p.85)’. Within Performance and Learning strategies, beginning with an initial ‘bank’ of 42 strategies (see Appendix A:10) the performance strategies were broken down to overall strategies to prepare a piece (6), pitch strategies (12), rhythm strategies (2), textual strategies (7), vocal technique strategies (1) and ensemble & accompaniment strategies (7). Learning strategies had two sections, general strategies (6) and strategies to prepare a whole song cycle (1). These categories were later expanded upon throughout Phases two and three as new suggestions were made by singers and singing teachers.
3.7 Phase two - professional singers study 2

3.7.1 Practical application of pedagogical strategies in practice-led/practice-based research &= Learning + Teaching

strategies

This practice-led, practice-based Phase of the research involved four professional singers, including me, who were asked to apply the pedagogical strategies gathered in Phase one, where appropriate, in their preparation of Australian art songs for performance (Aggett, 2009, 2010). As a means of testing the effectiveness of these strategies, as well as in some cases adding to the Bank of Pedagogical Performance and Learning Strategies, the singers recorded their practice sessions, reflecting on them in a reflective practice journal. Three accompanists were involved in the preparation of the repertoire and they were asked to record and apply the strategies in their preparation of the repertoire. Two were interviewed regarding their involvement. Composers and a poet also took an active part in this performance preparation, via open e-mail dialogue about the performance preparation of their works.

Composer, Gordon Kerry was very open about the compositional process which led him to compose Moonrise, a song he wrote as a university student, with poet Carolyn Masel. Both entered into extensive dialogue about the process via e-mail, answering questions I had while practising the song, by myself, during sessions with a singing teacher and with two accompanists. Kerry also attended a rehearsal with an accompanist and me before the performance to give feedback about our performance. Dialogue occurred
with Queensland based composer Betty Beath, who responded to a call for scores I placed for Australian songs for beginning singers, which resulted in the composition of the song “Richard Want, Esquire”. When I included three of the songs from Beath’s cycle, Towards the Psalms in the second recital, Beath answered questions regarding her compositional process that assisted with the performance preparation. The findings from Phases one, two and three are discussed to show what strategies were adopted and used, (Phase one, from the professional singers \(\rightarrow\) Bank of pedagogical learning and teaching strategies), how the strategies were applied in Practice-led and Practice-based research (Phase two, professional singers \(\rightarrow\) resulting in a further expansion of the Bank of pedagogical learning and teaching strategies), and how the strategies were written into 10 AASs pedagogical analyses (Phase three, sent to Professional singing teachers).

### 3.7.2 Rationale for Phase two of the research

Phase two addresses Research Questions 1, 2 and 3 by:

1. Discussing why the songs were selected for the concerts and what worked for the singers (and accompanists);

2. Presenting practice and learning strategies used by singers and some accompanists informing the learning and performance of art song for a recital/performance presented in Phase two; and

3. Showing how the reflexive practice of all singers in the study, including the researcher, effectively applies the pedagogical outcomes of the research through their preparation of the repertoire in Phase two.
3.7.3 Participants, Phase two

Four professional singers and four professional accompanists were involved in the two recitals: Cathy Aggett, (soprano and the researcher), Jane Van Balen (mezzo soprano), Peter*20 (tenor) and Robert Mitchell (baritone); Leanne*, Diana*, Lilli Naulu and Louise Scott (piano).

3.7.4 Repertoire

Repertoire for the two recitals was chosen as a result of extensive research of all the AASs for piano and voice held at the Australian Music Centre submitted from 2005-9; at the National Library of Australia; and at the State Library of New South Wales (see Figure 3-7). As discussed in the Chapter 1, a selection of repertoire was chosen for a range of pedagogical criteria, namely repertoire being for all voice types, including songs for child/young voice, soprano, mezzo soprano, alto, contralto, counter tenor, tenor, baritone, bass baritone and bass, in a spread of vocal difficulties, demonstrating as many vocal styles, genres, techniques by as many composers as was evident in the repertoire.

---

*20 Pseudonyms used to protect the identity of these performers.
Figure 3-7 Repertoire chosen for AAS recitals

“The Art of Australian Song I” recital included 34 compositions by 19 composers dating from 1914 to spanning nearly 100 years. The recital was held on November 2, 2008 at St Andrews Cathedral, Sydney Square with performers Cathy Aggett (soprano), Jane Van Balen (mezzo soprano), Robert Mitchell (baritone), Leanne and Diana (piano). Compositions by Betty Beath, Colin Brumby, Anne Boyd, Nigel Butterley, Ross Edwards, Andrew Ford, Peggy Glanville-Hicks, Miriam Hyde, Elena Kats-Chemin, Horace Keats, Gordon Kenny, Dorian Le Gallienne, Mary Mageau, Esther Rofe, Peter Sculthorpe, Margaret Sutherland, Alan Tregaskis and Martin Wesley-Smith were performed.

“The Art of Australian Song II” recital included 21 compositions by nine composers spanning 76 years from 1930 – 2006. The recital was held on 27th June, 2009 at Kincoppal, Rose-Bay, with performers Cathy Aggett (soprano), Robert Mitchell (baritone), Peter (tenor), Diana, Louise Scott and Lilli Naulu,
(piano) and Rachel Tolmie (oboe). Compositions of John Antill, Alison Bauld, Diana Blom, Anne Boyd, Dulcie Holland, Elena Kats-Chernin, Esther Rofe, Martin Wesley-Smith and Julian Yu were performed on the day, with Julian’s Yu’s work, Silent and Alone being a World Premiere.

### 3.7.5 Data collection procedures

Interviews were carried out with three of the singers and one of the accompanists following the two recitals (see included CDs). Strategies applied by the performers in preparation of their repertoire are discussed in full in Chapter 5.

Coding of the data was carried out with the assistance of the qualitative data analysis program, NVivo8. The main recurring themes identified (in order of frequency) were accompaniment/accompanist; learning strategies; performance and learning considerations; singer’s performance strategies; musical interpretation/knowledge; and comments on learning art song. Queries were run on each of themes to identify the density of coding in each theme, which also revealed the importance placed by on the theme by the participants.

### 3.7.6 Reflective and reflexive journaling

Reflective journaling was integral to the practice-led aspect of the research of this Phase of the project, revealing the processes of the self as suggested by Pegley (2007, p. 464) (see Chapter 5 for a discussion of how reflective and reflexive journaling were used in Phase two of the research). Reflection-in-action (Schön, 1987, 1991) occurred during rehearsals when strategies were
suggested by performers and enacted upon them. Both reflective and reflexive journaling were adopted by two of singers in the study, the soprano (me) and a mezzo soprano, along with recording and reflection of rehearsals. The review of entries in the journals and of performances can be seen as reflection-on-action. The cyclical recording of my own rehearsals, by listening back, reflecting on my work, adapting future work (reflexively), adapting to situations as they occurred in rehearsals and performance, and afterwards, following an event, all formed part of my evolving reflective and reflexive journaling practice.

### 3.7.7 Self-reflection and self-evaluation

Listening to ourselves, or auditory feedback (Wollner & Williamon, 2007) also referred to as self-regulation in the literature (McPherson & Renwick, 2001; McPherson & Zimmerman, 2002; Nielsen, 2001; Paris & Paris, 2001; Renwick, 2008; B. Zimmerman, 2002), was integral to the process of self-reflection and self-evaluation as used by several of the participants in the research - me, Jane the mezzo soprano, and one of the accompanists, Diana. This process took on a major focus in the research on a number of levels, namely through the use of a reflexive/reflective practice journal, which was used regularly to reflect on practice sessions and performances; and recordings of practices and performances and the reflection and self-evaluation of such (see below in ’Recordings).

The process of self-reflection (Lebler, 2007; McPherson & Zimmerman, 2002) was adopted as discussed above in Phase two, and subsequently, in the preparation of all the performance analyses presented in the thesis. It was
employed by the keeping of a practice diary where learning approaches and comments made by anyone involved in the performance process are recorded; what things were working and why; and if they were not, trying to work out what was needed to do next to remedy these problems. Recordings of practice sessions and performances were also reflected on in the practice diary. Self-reflection and practice - reflection-on-action (Schön, 1987) used in combination, resulted in adjustments being made to the performances, and ultimately to the performance analyses of the works. Williamon (2004) believes that ‘self-reflection and self-evaluation are pre-requisites for making the most of any strategy and technique’ (p. 5). The reflections of musicians in the performance analyses and how they adjusted their performances through self-evaluation are presented as a means to discuss how they arrived at various presented strategies.
The rehearsal process of any piece starts with practising, where the piece is usually played through slowly, observing general impressions of the work during which playing/sight reading and use of the performer’s ‘informed intuition’ (Rink, 1990) occurred (Figure 3-8). General comments on the rehearsal process are recorded in a reflective journal, which may include comments or discussions from others involved in the rehearsal process.

21 The cyclical, reflexive preparation of the performance process engaged in by me, the soprano (and to a degree, some of the other performers) is illustrated in the research in a number of the performer’s analyses that were sent out to the singing teachers, that were presented at conferences and that appeared in publication.
perhaps from an accompanist, a vocal coach or teacher, or maybe a masterclass with the composer of the work (as occurred with Gordon Kerry’s Moonrise). Rehearsals are recorded, then listened back (often with the score), observing changes or areas needing attention. Reflections are recorded in the journal, working out possible strategies to overcome issues arising out of reflecting on the recording. The process is cyclical, in that more practise will occur, perhaps the trying out of more strategies, working out what works and doesn’t from recording, listening and reflecting, until finally, you feel you have a performance which you are confident with.

An example of the result of the application of this process can be found in the performer’s analysis of Moonrise by Gordon Kerry (Aggett, 2007a), where I went through a gradual trial of a number of strategies when practising Moonrise to assist with issues relating to treatment of text (Mabry, 2002, pp. 22, 36-37), rhythm, pitch (Mabry, 2002, pp. 34-35) and tessitura in the song.

The repertoire of Australian songs chosen for this research represented a wide variety of pedagogical aspects for all voice types, with a level of difficulty from 1-5 being given to grade the songs. Practice strategies are seen as a means of assisting singers and singing teachers to resolve performing challenges during the rehearsal stage and learning process, involving aspects of interpretation, performance analysis and organisation. Jorgensen (2004) describes practice strategies as

...thoughts and behaviours that musicians engage in during practice that are intended to influence their motivational or affective state, or the way in which they select, organize, integrate, and rehearse new knowledge skills. (Jorgensen, 2004, adapted from Weinstein and Mayer, 1986, p. 85).
It is these ‘thoughts and behaviours’ that are being investigated in this study, initially, by asking professional singers about the way they perform contemporary art song, then asking a select group of professional singers to document the processes they went through leading up to the performance of contemporary art song through the examination of the framing of a select performer’s analyses. By isolating the strategies the performers used in Phase two of the research and discussing the main themes, then adopting them, where appropriate in the performer’s analyses sent to teachers in Phase three, along with the growing Bank of pedagogical learning and performing strategies, singers and singing teachers should be better able to ascertain the success or not of the study.

Strategies drawn from Phase one participants were offered for trialling by the Phase two performers in their preparation for the two concerts of Australian repertoire.

In the process of Phase two, because of my involvement in the preparation of the recitals, my own personal cyclical journaling process which documents my performance practice developed to the point that it has become one of the methodological tools (see Figure 3-9) used to explain the performative process (see Aggett, 2010a, 2010b).
As a result of this continued practice, I would suggest to other singers and singing teachers that reflective and reflexive journaling is a good way to get monitor and get feedback on improve on your own performance, something essential when working as a solo performer. The input of others in the performance process, and reflecting on that input, is an essential element in the cyclical process.

---

22 When practising, informed intuition (Rink, 1990) and “knowing-in-practice” (Schön, 1983) may also be used.
3.8 Phase three - Professional singing teachers study

In Phase three of the study, a draft of the pedagogical performer’s analyses comprising 10 songs was sent to 20 professional singing teachers for evaluation and comment. Each of the 10 songs with pedagogical information was sent to three professional singing teachers in a song package comprising a score of the song; a representative recording of the song; a pedagogical analysis sheet; a sheet explaining how the song was graded and a questionnaire evaluating the whole process.

3.8.1 Rationale for Phase three of the research

The main aim of the research focuses on finding pedagogical strategies to make AAS more accessible to professional singers and singing teachers. The Phase three study with professional singing teachers was designed to evaluate the pedagogical content and presentation of the performance analyses of Australian contemporary art song. 36 songs were initially planned to be sent for evaluation, revised to 10 songs with accompanying recordings, covering the voice types unspecified voice; child’s voice; soprano; mezzo soprano; countertenor; tenor and bass/baritone, all sent to at least two teachers for comment. Questions were designed to address the second, third and fourth of the study’s research questions:

2. What practice and learning strategies inform the learning, performing and teaching of a contemporary art song for a recital/performance?

3. How might singers and singing teachers effectively apply the pedagogical outcomes of the research? and
4. How can the pedagogical information most effectively be presented and framed for singers and singing teachers to enable effective access to contemporary Australian art song?

### 3.8.2 Participants, Phase three

I sought a methodology based on criteria devised from the data in Phase one of the research (LeCompte, Millroy, & Preissle, 1992, p. 187), namely contextual, musical and performative criteria (Haseman, 2007), which was then applied throughout various stages of the research. As a means of validating the criteria, international participants were involved in both Phases one and three of the research to gather an international perspective on contemporary art song performance and performance. Participants were drawn from personal contacts who had already agreed to take part in the survey - some in Australia and others from overseas; ANATS, the Australian National Association of Vocal Teachers, of which I am an active member; the listing of singing teachers at www.musicteachers.com.au; two from NATS (National Association of Teachers of Singing, USA, the American national body of teachers of singing, again, with which I have contacts); and EVTA, the European Voice Teachers Association. Members from all these associations eventually made up the final cohort of participants of the singing teachers study. A profile summary of the participants can be found in Chapter 6.

---

23 Haseman (2007) proposes a third research paradigm - Performative research - to be accepted among the research community alongside Quantitative research and Qualitative research, typically numeric and textual data, where practice-led researchers' results would take the symbolic forms of poetry, fiction writing, theatre, performance, music, dance and the visual and graphic arts (p. 149).
In all, 85 invitations to participate in the study were sent to singing teachers. 28 singing teachers agreed to participate and were sent songs. 19 singing teachers sent back the questionnaire, including the three pilot studies (see Table 3-1). Responses of the pilot studies were considered worthy to be included within the results, with their data adding important insights into the pilot song (Moonrise).

Table 3-1 Demographics of participating Singing Teachers (Phase three)

<table>
<thead>
<tr>
<th>Studio type</th>
<th>Soprano</th>
<th>Mezzo Soprano</th>
<th>Contralto</th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private</td>
<td>4</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>School</td>
<td>3</td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Tertiary</td>
<td>1</td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Gender</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Years of experience</td>
<td>16-32</td>
<td>14-24</td>
<td>15-16</td>
<td>4-10</td>
</tr>
<tr>
<td>No of teachers interviewed</td>
<td>n=7</td>
<td>n=8</td>
<td>n=2</td>
<td>n=2</td>
</tr>
</tbody>
</table>

TOTAL N=19

Of the completed questionnaires (n=19) singing teachers were from Australia (11), New Zealand (4), America (2), Canada (1) and Belgium (1). The teachers had varying years of experience, ranging from four years, (a male teacher working in an American tertiary setting) to 35 years, (a female teacher working in a private studio in New Zealand). The teachers worked in both tertiary (6) and private studios (11) and were predominantly women (17/19). (See Figure 3-10)

Nine other participants were sent a song package after returning the information and consent form. After being sent reminders and being asked if they wished to continue, none sent the song back. One participant
indicated he was still intending to complete the questionnaire, however, after some time also withdrew from the study.

It was an aim of the study to have three responses per song. However, this was to occur with only one song, Moonrise by Gordon Kerry, which had four respondents (see Table 6-1 for the number of participants per song). The study aimed to receive at least two respondents to each of the other analyses. Given the number of teachers who had initially agreed to participate in the study, this should have been possible, but in reality, did not happen. Time also became a factor in calling a halt to the study and accepting that even though reminders were sent to the teachers, as with the study conducted with the professional singers, the singing teachers were being asked to take time out from their busy schedules to complete something that may not have interested them. Any and all responses were gratefully received.

As can be seen from Figure 3-10, participating teachers in the questionnaire had on average of just over 20 years of teaching experience. The majority of teachers were females (17) and two males. Studio types included tertiary (4); schools (4); and private studios (13). A significantly higher proportion of the participants came from Australia (11 of the 19 participants). In an attempt to achieve more of a spread of voice types in answering the questionnaire and in trying to ensure that three respondents commented on the pedagogical analyses of all songs, song packs were sent to 29 singing teachers in this phase. The results led to the gathering of more learning and teaching strategies being added to the Bank of pedagogical learning and teaching strategies.
3.8.3 Design of pedagogical performer’s analyses of AASs for singers and singing teachers

i. Beginnings - Song Print

The first draft of the pedagogical performance analysis sheets, titled “Song Print” (see ‘Song Print’, Appendix C: 21), was modelled on some of the ideas contained in Carol Kimball's text: A Guide to Art Song Style and Literature (Kimball, 2006). This document contains headings and my thoughts (reflections) as to what would be the most appropriate path for me to follow were:

I’ve been thinking of how the performance analysis might work. I always wanted the study to be an in-depth one and for space, maybe this is where the website might come in? (Reflection, March, 2008)

At this early stage of the research process, the idea was to have a style print of a composer (based on Kimball's style sheets for composers, pp: 23-4) that sets out the aspects that go to make up his/her compositional style and from that, individual song prints with the performative, contextual and

Australian art song: Pedagogical strategies framed for singers and singing teachers
pedagogical aspects of the song. I was considering modelling the sheets on Kimball's style sheets, as expressed in the following reflection:

Maybe I could put the papers I've done of full performance analyses up on a website for teachers to access and just send out the song/composer/style prints with the songs to be discussed. I’m not sure just how much teachers are going to read, how much time they’ve got and whether they’ll bother to complete the study. I’d like as many of them to complete the questionnaires I send this time (!!!), so want to keep the questions to a minimum and what I present to them preferably on two pages. (Reflection, March, 2008)

Seeking the right balance in the sheets between either too much or too little information for both the singer and singing teacher was always the challenge when designing the pedagogical analysis sheets. Ensuring both had enough information to select the repertoire that was most appropriate and the best suited to their voice was paramount in the design, particularly the performative information, range, tessitura, voice type, grade, which in this instance, gave very specific information about the song (the seven areas of the RRDI).

3.8.4 The role of the critical friends

The opinion of another professional singer and singing teacher, a ‘critical friend’, was sought on the grading I was applying\(^\text{24}\) and overall accuracy of the pedagogical song analyses before they were sent to Professional singing teachers for comment. I was fortunate in that Australian singer Jane Edwards (see Appendix C:42 for Jane’s biography) accepted my invitation to take on this role in January of 2009. As a trusted critical friend, Jane’s role was to ‘ask provocative questions and offer helpful critiques’ (Costa & Kallick, 1993, p. 49).

\(^{24}\) Each song is graded with the seven criteria in Ralston’s (2002) Repertoire Difficulty Index (adapted Aggett, 2008), as well as being given an overall holistic grade for the song.

Australian art song: Pedagogical strategies framed for singers and singing teachers
My initial agreement with Jane was to send her analyses of all 48 songs; however, this number was eventually revised to 14 songs due to time constraints, and of these Jane gave feedback on six songs (included in Chapter 6). These 14 songs still had what I saw as a pedagogical spread of material, as well as covering material for all voice types and a range of abilities. All 14 songs were performed in the two recitals and background research was performed on them, however, it was unfortunate that not all analyses were commented on by teachers. I had, however, presented a number of the songs at conferences and in publications throughout my candidature (see Appendix D and Chapter 7), songs which were outside of the 14 discussed below were actually reviewed by peers in the music and music education community. Diana, a pianist who acted as an accompanist/pianist in the study, also acted as a critical friend throughout this third Phase of the research, reviewing all pedagogical performer’s analyses. A third critical friend, Prudence Dunstone, a professional singer and singing teacher, commented on one song.

All three critical friends were sent the completed pedagogical analyses of the songs, along with a score, recording, and the grading sheet. They were free to either make comments and corrections of my analysis or write their own analysis and grading independently. I was also particularly keen to see whether they thought my discussion of the use and explanation of strategies to learn to perform the songs was helpful or not and if so, how they were. If not, they were asked to suggest alternate strategies to overcome the inherent challenges of the songs. I am indebted to the three performers for their insight into the repertoire and advice they gave on alterations to the pedagogical analyses before they went out to teachers. I did not always
agree with the opinions of the critical friends, but in those cases, I contacted the experts, discussed the issues and in doing so, grew in my understanding of the repertoire and the vocal techniques needed to perform it, and vocal pedagogy necessary to learn and teach it. Aspects the singers and accompanist gave advice on included suggestions of strategies for performance; and clarification of and/or honing some points made in the discussion.

### 3.8.5 Copyright issues

A statement of the intention of the research being carried out, similar to that contained in the ‘Information and Consent’ e-mail, was given to all holders of the copyright when approached for their consent. All songs were sent stamped with the phrase “copied with permission” in red.

#### i Permission from copyright holders

Knowing it would be a slow process, permission to include the music to be sent out to participants in the singing teacher’s study was sought as soon as repertoire was decided upon (from mid-2005 onwards). In some cases, the permission was a straightforward case, with the copyright being known and the companies and or parties being alive! For those composers deceased, the owners of the estates were contacted, such as was the case for Margaret Sutherland and her song “You spotted snakes”. The estate is administered by Sutherland’s grandson, Antony Bunney, who took some time to contact. However, once contact was made, Mr Bunney granted permission for copies of the song to be included in the copies of the song sent in the song packs. In some cases, I was dealing with composers directly
(for example, Gordon Kerry for his song ‘Moonrise’ and Martin Wesley-Smith & Ann North to use ‘Climb the Rainbow’); publishers (Wirripang Pty. Ltd., for the use of the many songs they publish and composers they represent, including the music of Horace Keats and Betty Beath); deceased estates (including that of Margaret Sutherland’s grandson, Anthony Bunney for permission to use and John Antill, whose daughter, Rose Antill controls her father’s estate); and libraries, who hold permission to the collections of many Australian composers.

Assistance to gain this copyright was also given from the copyright officer at UWS, Frank Wright. Variants of a copy of the letter sent to Antony Bunney became the model for future approaches to copyright holders when seeking permission to obtain copyright as necessary (July, 2007).

Initially, it was planned to write up all 48 songs as pedagogical analyses and send them for comment to the singing teacher, but as the task began of doing that, including sending the analyses for comment to the critical friends (see below) and my supervisor, it was decided that 14 of these songs would be a more realistic goal to complete. The 14 songs selected as representative examples of the repertoire are discussed below.

3.8.6 The pedagogical analyses of AASs sent to professional singing teachers

14 songs were initially selected to be included in the professional singing teachers study. 10 were eventually sent out and are discussed below. The four songs planned to be sent out to singing teachers that were not were I knew nothing (2006) by Martin Wesley-Smith, text by Peter Wesley-Smith.
written for soprano (grade 2); You spotted snakes (1940) from A midsummer night’s dream by Margaret Sutherland, words by William Shakespeare, for mezzo soprano (grade 3); ‘The Stones Cry Out’ from Five Australian Lyrics by John Antill, with text derived from tribal legends by Harvey Allen for tenor (grade 5); and ‘Vision’ (1978), from Five Blake Songs by Alan Tregaskis, words by William Blake. Drafts of pedagogical analyses of these songs were made but were never sent, as insufficient teachers replied to the invitation to participate in the study. Some of these songs are discussed in the responses of the singers in chapter five.

3.8.7 Professional singing teacher’s responses to pedagogical performance-based analyses of AASs from questionnaire

As a result of sending the 10 pedagogical AAS analyses to 19 professional singing teachers, plus the initial consideration of professionals involved in the pre-testing of the material before being sent out to the singing teachers, a number of changes were implemented to the original design of the sheets incorporating submitted suggestions.

---

25 Many composers chose/choose to set the poetry of William Blake because the quality of the text and because of no copyright restrictions: Eternity’s sun rise, John Peterson; Six Blake songs, Nigel Butterley; Love’s Secret, Horace Keats; Five Blake Songs for contralto, Alan Tregaskis; To the evening star, Andrew Schultz; Six Blake Songs, John Polglase; Four Blake Songs, Margaret Sutherland; Four Blake Songs, Marget Sutherland; 3 songs of William Blake, Felix Werder; Piping down the valleys wild, trio for women’s voices, Alfred Hill; The crystal cabinet, SATB unaccompanied, Roger Smalley; Three pieces after William Blake’s Songs of innocence and experience, Felix Werder; To Moming, Felix Gethen; William Blake triptych for SATB choir, Gerald Glynn.
3.8.8 Final version of pedagogical performance-based analyses of AASs

The initial intention of the research design was to write a draft version of the pedagogical performance AAS analyses, which would then be rewritten and edited with the considered responses from the singing teachers. Rather than totally rewrite all of the analyses, all of the main themes responded to by teachers are discussed in chapter 6, with the main improvements to the analyses presented as dot points.

3.9 Shaping the performer’s analyses

As a result of the literature review ‘Survey of Instrumental and vocal surveys’ (see Chapter 2, p. . , it was decided that the sheet needed to include pedagogical information, the songs be graded (hence, the search for and eventual decision to use an adapted version of Ralston’s RRDI), and to address the outcomes of the other aspects of the literature review, accommodate aspects of contextual information, where relevant.

3.10 The Bank of pedagogical learning and teaching strategies

3.10.1 Classification of strategies

The seventy five performance and learning strategies identified in the international study conducted with professional singers 2006/7 can be divided into two main categories, performance and learning strategies, and, from the literature review findings, can be classified as related to practice (K. A. Ericsson & Lehmann, 1996); memory (Barry & Hallam, 2002; Ginsborg & Sloboda, 2007; Hallam, 1997a; Sloboda, 1982); imagery (Carter, 1993;
Edwards, 2000; Juslin & Västfjäll, 2008; Wollner & Williamon, 2007); organization (Hallam, 1998, 2001); technique (Sloboda, 1994); goal (Barry & McArthur, 1994); analysis (Hallam, 1995); organisation (Jørgensen, 2004); performance excellence (Jørgensen, 2004; Krampe & Ericsson, 1996; Sloboda, 1994; Williamon, 2004) and self-regulation strategies (McPherson & Renwick, 2001; McPherson & Zimmerman, 2002; Nielsen, 2001; Zimmerman, 2002). Classifying the strategies may be of help to identify and link them in relation to the targeted aspect in the repertoire being discussed. As many of the strategies found to be useful in performance related to topics in the literature, providing these codes with the appropriate strategy for a performer is seen as a way offering a singer, singing teacher and other music educators further insight to the issues should they wish to pursue it further.

These strategies were trialled by four performers, both singers and accompanists, in their preparation of the selected Australian repertoire presented in Phase two and then informed the performer’s analysis sent to professional singing teachers in Phase three.

The strategies collected over the three Phases of the research formed a Bank of pedagogical learning and teaching strategies (see Figure 3-11), which acted methodologically as a developmental gathering device for suggested ways of learning and teaching various aspects of twentieth and twenty-first century (Australian) art song. Performers and teachers ‘deposited’ (added) and withdrew’ (used) the strategies in a variety of ways throughout the research. These are discussed in the thesis and reported on in publications and in presentations.
PHASE ONE, Bank of pedagogical learning and teaching strategies, Professional singers Study 1.

PHASE TWO, Bank of pedagogical learning and teaching strategies, Professional singers Study 2.

PHASE THREE, Bank of pedagogical learning and teaching strategies, Professional singing teachers Study 3.

Figure 3-11 Bank of pedagogical learning and teaching strategies, Phases one, two and three

Australian art song: Pedagogical strategies framed for singers and singing teachers

127
3.11 Validity and trustworthiness

3.11.1 Triangulation

The methodology is designed to ensure triangulation of data (Flick, 2004, p. 178) in relation to the criteria chosen for the pedagogical survey (contextual, musical and performative) based on input from professional singers on learning strategies, issues raised in the literature review, my own experience, from professional singing teachers and input from critical friends - that is, five perspectives of data of triangulation (p. 179) (Figure 3-12). This will give the pedagogical survey a trustworthiness and validity in relation to the research project itself, but also with the population who will be interested in the study outcomes, that is, singers, both student and experienced, and singing teachers. It will also verify the conclusions reached in the thesis because of the input of the two groups of participants.
Figure 3-12 Triangulation of methodology design

3.11.2 Ethics

Ethical clearance was applied for and granted with the University of Western Sydney Human Research Ethics Committee relating to all aspects of research undertaken with this study, approval number HREC 06/087. All subsequent amendments to ethics were advised and approved by the committee.

i. Ethics proposal for performing aspects of the thesis

On the 1st June, 2007, permission was sought from the University of Western Sydney Human Research Ethics Committee to include input from singers, vocal educators, accompanists, composers and poets about aspects relating to the performance of contemporary AAS. A copy of the “Information and Consent Sheet for singers, Vocal educators, Accompanists, Composers and Poets” is attached in the Appendix (see Appendix B:19).

An amendment to the Information and Consent form for Singers, Vocal Educators, Accompanists, Composers and Poets was sought on 14th March, 2008 which included a non-confidentiality clause. The approval was granted on the 18th March, 2008. In interviewing some performers and composers, it became apparent that because of the public nature of performances and recordings, discussing a performer or composer connected with them would reveal their identity and therefore, make it impossible for them to remain confidential. The confidentiality clause was therefore changed to a non-confidentiality one and a tick-a-box added at the bottom of the sheet if participants want to review material before publication.
In the final report sent to the ethics Committee on the 7th January, 2009, it was reported that the research project for which the original ethics application was sought, approval no HREC 07/087, was completed in August of 2008.

In relation to the conduct of the project, variations to the protocol occurred in respect to the duration of the project and the research procedures. The project was extended to allow international participants to complete the study and additional data to be collected. Additional information and consent forms were included to accommodate participants at conferences and those whose identity could not be kept confidential, such as performers. All of these changes were cleared with the ethics committee.

The number of participants was less than expected. 13 respondents completed the very detailed 3-part e-mail questionnaires, which often included additional e-mail contact and discussion relating to the project. The depth of the data has meant that 13 respondents are sufficient for this part of the project. Six singers withdrew from the study for various reasons including the amount of time it took to complete the questionnaires (3); a problem in receiving overseas mail (1, from Canada); and two who gave no reason for withdrawing half way through the study.

No participants reported any adverse effects while participating in the research, nor were any incidents or complaints reported to the Research Committee.
ii. **Ethics proposal to include input from professional singing teachers - Phase three research**

In December of 2008, permission was sought to include input from professional vocal teachers to enable evaluation of the pedagogical content and presentation of the survey of AASs, as discussed in the original submission to the ethics committee in 2006, approval no HREC 06/087. The need for seeking further ethical permission was to include input from singers, vocal educators, accompanists, composers and poets about aspects relating to the performance of contemporary AAS. The last time permission was sought, the wording in the submitted documentation covered the study I was carrying out with professional singers. It was realised, however, the input from these professionals would be ongoing until I completed my research. If any new participants were to sign up for the study, I needed to ensure the ethics clearance and wording on the agreement covered their consent. The new amendment covered that occurrence.

iii. **Ethics proposal to include conference delegates**

Presentations were given at conferences where the participation and contribution of delegates was sought. Ethics consent was sought to include the input from conference delegates in 2008, including an updated Consent Sheet, an information and letter for conference organisers (Appendix A:5) and an information and consent sheet for conference delegates (Appendix A:6). A workshop titled “A Mosaic of AAS” was given at the annual Orff Schulwerk Conference, MOSAIC, held at the Mornington Peninsula, Victoria, January, 2008, where participants were asked to “reflect on aspects relating to (their) performance of contemporary AAS in the workshop, for example, the process (they) went about as a group or as an individual to achieve the
end performance” (quoted from the ‘Your role in the research’ section of the “Information Sheet” given to Conference delegates, A:6). Nine delegates attended the workshop, all signing the ethics form, all agreeing to have the session recorded, which was done on an Roland Edirol hard disc recorder. The recordings formed part of a report discussed in Chapter 5. The sheets were also used for a workshop presented at the ASME Conference in 2007.

This chapter has outlined the research design, the research process, the theoretical frame, a trajectory model of practice and research, each of the three Phases of the research, and issues regarding copyright, validity and rigor in relation to the aims and research questions of the thesis. The following chapter describes and discusses the findings of Phase one of the study.
Chapter 4 Phase one - professional singers' study 1

For the pitched notes, I used my usual learning strategy, which is to practice the intervals between the notes and get to know, and feel, their relationships. I always try to avoid just punching notes out on the piano, as I find this does not give me a deep enough understanding of the pitch relations... I NEVER, NEVER (emphasis by the participant) listen to a recording to learn a piece... why copy someone else?” Hannah

“Sculthorpe’s rhythmic depiction is characteristic of the Australian landscape and ocean movement in slow, deliberate, and sometimes irregular settings.” James

“Art is absolutely necessary but is more hidden (art concealing art) because the songs are in our own contemporary idiom and have a deceptive speechiness and naturalness” Kerry

4.1 Introduction

Chapters 4, 5 and 6 discuss the gathering of data in three Phases: Phases one and two in relation to how professional singers adopt and adapt use and work with strategies to learn contemporary art song; and Phase three in relation to how professional singing teachers then assess the success of that work and its pedagogical implications. In each of the three chapters, a Figure of the Theoretical Frame shows which of the research questions are addressed and which of the scholarly influences are drawn upon in the discussion to address each Phase (see Figure 4-1)

This chapter reports on findings of Phase one of the research, detailing the strategies professional singers use in the selection and preparation of...
Aggett Chapter 4

Australian art song: Pedagogical strategies framed for singers and singing teachers

Figure 4-1 Theoretical frame informing Phase one of the study (those shaded in grey have less influence or are not addressed in this Phase)

Welch, (2006)
Vocal pedagogy definition: Science and art of teaching voice

Rink, (1990, 2002)
Informed intuition, performer’s, performance analysis

Mabry, (2002)
Strategies to sing WC rep: pitch and vocal coloration

Strategies to improve sight-singing, singing in pitch & practicing high pitches

Raiston, (1999)
adapted Aggett
Raiston Repertoire Difficulty Index (RDI, adapted Aggett)

Rubidge, (2005)
Practice-led and practice-based research

Zimmerman (2000)
Self-regulation

Reflection-in-action and reflection-on-action

6 levels of reflection (adapted Aggett)

Reflexivity

Research Aim:
This study aims to find the most suitable pedagogical issues and frames by which both singers and singing teachers can more easily approach the learning, performance and teaching of Australian art song.

Research Questions:
1. What issues inform the selection of repertoire for a recital/performance?
2. What practice and learning strategies inform the learning, performance, and teaching of contemporary art song for a recital/performance?
3. How might singers and singing teachers apply this pedagogical information?
4. How can the pedagogical information most effectively be presented and tailored to singers and singing teachers to enable effective access to contemporary Australian art song?

Practice-led & based influences

Overarching pedagogical influences

Reflexive & reflective influences

Musical influences

Australian art song: Pedagogical strategies framed for singers and singing teachers

134
contemporary art song. Strategies for Chapter 4 are included in Appendix A:11, numbers 1-97 and are discussed throughout the chapter. The name of the contributing singer of the strategy appears beside the number in the Bank of pedagogical learning and teaching strategies in the Appendix (see Figure 4-3 for an example of what this looks like). As there are many references to strategies throughout the three findings chapters, these references have been reduced to the number the Bank of pedagogical learning and teaching strategies situated within the relevant Appendix (in Chapter 4, it is Appendix A), and the number of the actual strategy (for example A:15). The name of the participant suggesting the strategy will be given in the discussion (see Figure 4-3 for an example of how a strategy appears when written in full in the Appendices).

The chapter addresses the first and second of the research questions:

What issues inform the selection of contemporary art song repertoire for a recital/performance?

What practice and learning strategies inform the learning, teaching and performance of contemporary art song for a recital/performance?

14 participants, drawn from Australia (8) and internationally, including New Zealand (3), America (2) and Canada (2), are profiled in Table -4-1, with their study pseudonyms; voice type; number of years of experience reduced to three different categories - early career (EC), midcareer (MC) and late
career (LC); professional background; and the frequency each singer performs contemporary repertoire and to whom\textsuperscript{26}.

Table 4.1 Phase one, professional singers’ Profiles

* EC = Early Career; MC = Mid Career; LC = Late Career

<table>
<thead>
<tr>
<th>Participant</th>
<th>Voice type</th>
<th>Exp.</th>
<th>Professional background</th>
<th>Frequency of performance of contemporary repertoire &amp; audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jasmine</td>
<td>Mez Sop</td>
<td>LC</td>
<td>Professional singer specialising in opera and lieder.</td>
<td>One-three performances/year. Musicians, music students and regular concert-goers make up the audience.</td>
</tr>
<tr>
<td>Rita</td>
<td>Sop</td>
<td>MC</td>
<td>Professional singer as one of chamber vocal group performing a large range of vocal styles, and in a church context.</td>
<td>Will perform twentieth/twenty-first century repertoire. In chamber group, but rarely gives solo performances.</td>
</tr>
<tr>
<td>Natalie</td>
<td>Sop</td>
<td>MC</td>
<td>Professional singer as one of chamber vocal group performing a large range of vocal styles, and having a lot of fun with opera and music theatre repertoire.</td>
<td>6 times/year, performing a solo contemporary piece at least once/year. Contemporary music buffs and very nice friends would be in the audience.</td>
</tr>
<tr>
<td>Ryan</td>
<td>B/Bar</td>
<td>LC</td>
<td>Professional singer, specialising in opera, with an interest in French song of the second half of the twentieth century.</td>
<td>Performs regularly, occasionally singing a solo, which may be from the twentieth/twenty-first century. Occasionally gives recitals.</td>
</tr>
<tr>
<td>Kerry</td>
<td>Lyric Sop</td>
<td>LC</td>
<td>Professional singer with a love for Renaissance music, the age of</td>
<td>8 recitals annually plus guest appearances, with the</td>
</tr>
</tbody>
</table>

\textsuperscript{26} None of the singers are Altos and only one is a bass, which parallels the voice types found in repertoire of AAS.
<table>
<thead>
<tr>
<th>Participant</th>
<th>Voice Type</th>
<th>Exp.</th>
<th>Professional Background</th>
<th>Frequency of performance of contemporary repertoire &amp; audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lara</td>
<td>Sop</td>
<td>LC</td>
<td>Professional singer specialising in early music, including Renaissance through to Classical.</td>
<td>Once a year, trying to include twentieth/twenty-first century repertoire. Colleagues, family/friends, members of the public and church-goers make up the audience.</td>
</tr>
<tr>
<td>Joy</td>
<td>Sop</td>
<td>MC</td>
<td>Professional singer with exp. in classical and contemporary commercial music.</td>
<td>Once every few years, with family, friends and interested parties coming as the audience.</td>
</tr>
<tr>
<td>Hannah</td>
<td>Sop</td>
<td>LC</td>
<td>Professional singer for 26 years, working regularly w a chamber ensemble specialising in new music, twentieth &amp; twenty-first century repertoire, w an interest in music for voice alone or voice w electronics.</td>
<td>Several times a year with twentieth/twenty-first century repertoire included in every performance, unless for a rare event.</td>
</tr>
<tr>
<td>Larissa</td>
<td>Sop</td>
<td>MC</td>
<td>Professional singer beginning to specialise in Australian and American contemporary composers, singing their compositions at different festivals and concerts.</td>
<td>4 or 5 professional performances per year of twentieth/twenty-first century repertoire for academics, composers &amp; the community.</td>
</tr>
<tr>
<td>Participant</td>
<td>Voice type</td>
<td>Exp. *</td>
<td>Professional background</td>
<td>Frequency of performance of contemporary repertoire &amp; audience</td>
</tr>
<tr>
<td>-------------</td>
<td>------------</td>
<td>--------</td>
<td>-------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>James</td>
<td>MC</td>
<td>10</td>
<td>Professional singer specialising in German lieder (Schubert, Schumann, Brahms, Wolf), French melodie, oratorio (including Bach cantatas), American &amp; Australian art song.</td>
<td>5 times a year, with performances of twentieth/twenty-first century repertoire always included, if not the whole program.</td>
</tr>
<tr>
<td>Jason</td>
<td>LC</td>
<td>10</td>
<td>Professional singer specialising in Baroque (especially Evangelists) &amp; twentieth &amp; twenty-first century repertoire</td>
<td>Solo recitals 2-4 times a year, with twentieth/twenty-first century repertoire included. Oratorio performances approx. 15 times a year.</td>
</tr>
<tr>
<td>Adam</td>
<td>LC</td>
<td>10</td>
<td>Professional singer specialising in opera and art song from 1650 to 2007.</td>
<td>Solo recitals of twentieth/twenty-first repertoire about once a year. Solo concert performances 3-4 times a year.</td>
</tr>
<tr>
<td>Blake</td>
<td>EC</td>
<td>10</td>
<td>Professional singer with a background in church music and a strong emphasis in vocal performance.</td>
<td>Solo recitals of twentieth/twenty-first repertoire about once a year. Solo concert performances about once a year.</td>
</tr>
<tr>
<td>Glen</td>
<td>Bass</td>
<td>LC</td>
<td>Professional singer who likes all periods of music except extreme serialism and the ultra-experimentation of the late 1950s and early 1960s.</td>
<td>Solo recitals once a year including two or three contemporary works on the program.</td>
</tr>
</tbody>
</table>
4.2 Submitted songs

The singers all sent a contemporary art song from their submitted program in with their responses to Questionnaire 2 (Appendix A: 8). The responses given throughout the chapter are in relation to their submitted songs listed in Table 4-2.

Table 4-2 Participant’s submitted songs relating to questions answered in Questionnaire no. 2

<table>
<thead>
<tr>
<th>Singer</th>
<th>Voice type</th>
<th>Submitted song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rita</td>
<td>Soprano</td>
<td>‘Sure on this shining night’ by Samuel Barber (1938) words by James Agee (USA)</td>
</tr>
<tr>
<td>Natalie</td>
<td></td>
<td>‘Our Andy’s gone with cattle’ by Martin Wesley-Smith (1965) poem by Henry Lawson (AUS)</td>
</tr>
<tr>
<td>Hannah</td>
<td></td>
<td>‘Sequenza III’ – Berio (1967) (IT)</td>
</tr>
<tr>
<td>Kerry</td>
<td></td>
<td>‘I hate music’ from “Five kid songs” by Leonard Bernstein (USA)</td>
</tr>
<tr>
<td>Joy</td>
<td></td>
<td>“A song for the Lord Mayor’s Table” by William Walton (1962) (ENG)</td>
</tr>
<tr>
<td>Lara</td>
<td></td>
<td>No score submitted (NZ)</td>
</tr>
<tr>
<td>Jasmine</td>
<td>Mezzo soprano</td>
<td>‘My man’s gone now’ from “Porgy and Bess” by George Gershwin (1935) lyrics by DuBose Heyward (USA)</td>
</tr>
<tr>
<td>Larissa</td>
<td></td>
<td>“Daragang Magayon cantata” by Bruce Crossman (2001), text by Merlinda Bobis (AUS)</td>
</tr>
<tr>
<td>James</td>
<td>Tenor</td>
<td>“Five Australian Lyrics” by John Antill (1953) derived from the tribal legends by Harvey Allen (AUS)</td>
</tr>
<tr>
<td>Jason</td>
<td></td>
<td>no.7 ‘A song about poverty’ fr the “Jewish Folk Poetry” cycle (1917-20) by Demitri Shostakovich (RUS)</td>
</tr>
<tr>
<td>Adam</td>
<td></td>
<td>no.77 ‘S’bohem rodný kraju’ (Fare you well, my townland) from “The diary of one who disappeared” by Leoš Janáček (Czech)</td>
</tr>
<tr>
<td>Ryan</td>
<td></td>
<td>No score submitted (AUS)</td>
</tr>
</tbody>
</table>
The responses by Rita, Natalie and Jasmine for questionnaires no. 1 were in response to the pilot of the questionnaire (see Ch 3, for more discussion), but as all singers contributed rich data and continued on with the study, it was decided to include their responses with the rest of the singers. Two of the singers, Lara and Ryan, did not submit songs because of performance commitments, but their answers are still included in the data collected, as they sent back their responses to questionnaire 1 and had the intention of continuing with the study.

The diversity of repertoire by the singers is demonstrated in relation to when (1917-2002) and where songs were composed: America (4), Australia (3), Canada (1), Czechoslovakia (1), Italy (1), England 1), and Russia (1); styles ranging from musical theatre to art music; language including English (12) and Czech (1); and lastly, difficulty (E to D) (see Figure 4-2).

<table>
<thead>
<tr>
<th>Country</th>
<th>Number</th>
<th>Sex</th>
<th>Voice Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>America</td>
<td>2</td>
<td>Female - 8</td>
<td>Soprano - 6</td>
</tr>
<tr>
<td>Australia</td>
<td>7</td>
<td>Male - 6</td>
<td>Mezzo soprano - 2</td>
</tr>
<tr>
<td>Canada</td>
<td>1</td>
<td></td>
<td>Tenor - 4</td>
</tr>
<tr>
<td>New Zealand</td>
<td>3</td>
<td></td>
<td>Baritone - 1</td>
</tr>
<tr>
<td>Spain</td>
<td>1</td>
<td></td>
<td>Bass-baritone - 1</td>
</tr>
</tbody>
</table>

Figure 4-2 2006-7 study with international professional singers
4.3 Key themes evident in professional singers’ responses

Eleven key themes emerged from the responses of the professional singers. All themes directly relate to the Musical, Performative and Contextual criteria arising from the initial literature review and are discussed in order of frequency under the headings Pedagogy, Performance, Musical concepts/criteria, Strategies – Performance, Strategies – Learning, Text and Language, Accompaniment-Accompanist, Composer/Compositional style, Programming, Research and resources, Non-musical criteria, Decision-making, Song selection and Nationality (Table 4-3). The voices of the participants are heard as quotes to illustrate themes that emerged and are identified in the text. Discussion about the ‘Bank of pedagogical learning and teaching strategies’ is found at the end of the chapter.

Table 4-3 The 11 key themes evident in the data in Phase one with corresponding sub-themes following recursive analysis of the data conducted in NVivo27 in order of frequency

| Pedagogy | • Cumulative learning  
|          | • Learning the music  
|          | • Repetition  
|          | • Pitch imagination and pitch memorisation  
|          | • Coping vocally  
| Performance | • Challenges  
|            | • Vocal exercises/contemporary vocal techniques  
|            | • Memorisation of the repertoire  
|            | • Communication and collaboration  
|            | • Harmonic function/harmony  
|            | • Character/plot of the song  
|            | • Enjoyment  
|            | • Mental singing practice  
| Musical Concepts/criteria | • Key  
|                      | • Melody and pitch  
|                      | • Range  
|                      | • Tessitura  
|                      | • Rhythm, text and phrasing  
|                      | • Style  
|                      | • Harmony  

27 NVivo 8 was used to code the responses for the three Phases. While the data was collected over a number of years and updates to NVivo were purchased, final coding was all re-done with NVivo8.
4.3.1 Pedagogy

Participants described a variety of ways they approached the learning of the repertoire (Swanson, 2005) including a cumulative approach to learning (overall, methods used), learning the music, repetition, pitch imagination,
Aggett Chapter 4

Australian art song: Pedagogical strategies framed for singers and singing teachers

143

pitch memorisation, and coping vocally. All demonstrated ways in which singers adopt, adapt and work with material to make it easier to learn.

i. Cumulative learning

A sequential approach similar to that advocated by the Orff Schulwerk was adopted by some singers when learning contemporary art songs. Here the ‘...experiences with melody...follow the line of development natural to [a singer] as they are led to a feeling for, and an intellectual understanding of, all interval and rhythmic relationships found in the melody, from the simple to the complex’ (Wheeler & Raebeck, 1977, p. 122). This cumulative learning, ‘where new knowledge builds and integrates past knowledge’ (Maton, 2009, p. 43), was part of the learning process discussed by Jasmine, Hannah, James and Adam. Jasmine noted how she was ‘working note to note and slowly connecting them. Then, if the rhythm is challenging, she combined pitches and rhythm’.

The singers had similar and different views as to how this could be done. In relation to the use of recording to learn a melody, Hanna objected to using the piano when learning notes, as she felt it ‘did not give her a deep enough understanding of the pitch relations’ in assisting the learning process. Instead,

If the work has pitches, I learn them by interval recognition, working note to note and slowly connecting them. Then, if the rhythm is challenging, I learn that next. Then combine pitches and rhythm. If the piece is not pitched or does not have rhythmic problems, there may be other concerns, such as special sounds or techniques, graphic notation, etc. I tackle those things early on. (Hannah,)

James and Adam, adopted a similar and deliberate emphasis in their order and approach to the study and learning of scores. They worked carefully from the smallest musical elements, adopting a number of language analytic skills, through to the holistic approach needed to be able to ‘run’ a
piece. James placed an emphasis on learning ‘the work in the original setting’ (James’ and Adam’s sequential approach to learning a song cycle (40\(^2\)) strategy for the learning and study of scores appears below in Figure 4-3 and in Appendix B: 13,51):

![Figure 4-3 James' strategy for the order of learning to study a score as it appears in Appendix A:13,15.]

As the main aim of the thesis is to ‘find the most suitable pedagogical issues and frames by which both singers and singing teachers can more easily approach the learning, teaching and performance of contemporary (Australian) art song’, in this first Phase of research, a summary of themes from the data is presented showing the professional singers’ strategies used to prepare a twentieth/twenty-first century art song for performance. The performance and learning strategies became central to providing the framework for the performers (singers and accompanists) to apply in other phases of the research.

**ii. Learning the music**

Larissa, Kerry, Jason, Joy and Adam discussed the use of recordings and CDs as learning strategies to assist in gaining an aural picture of a work. As it is not

\(^2\) From this point onwards, the references for strategies in the Appendices in each chapter will be referred to by number only.
always possible to obtain CD recordings of recent or new works, generating MIDI, Finale® recordings or requesting recordings from the composer are an additional or alternate means for the singer who needs such support. The singers used recordings in different ways. For example, to assist with her learning of the score, Larissa obtained a MIDI version of the work from the composer. In the same way singers would normally have access to an accompanist, the MIDI version became Larissa’s ‘accompanist’, or as she describes it, her ‘scaffolding strategy’ (63) to learn the work:

*I spent a lot of time working with a CD prepared by the composer that had the piano and voice part recorded on it. It was a terribly difficult piece with very little time with the pianist so it was imperative for me to have this MIDI version as a scaffolding strategy* (sic). (Larissa)

Larissa, Joy and Jason listened to commercial recordings to gain a holistic impression of the songs they were learning. Larissa ‘used a CD to familiarise herself with the song as a whole’, while Joy listened to the CD recordings ‘quite frequently’. Jason used a comparison of two recordings to assist with diction and dialect, ‘one with orchestra and Russian singers and one with piano and American singers’. Kerry uses the term ‘aural picture’, drawn from a first hearing of her song cycle on a radio broadcast. Like many of the singers in the study, her first run through the song was to gain an overview of it, followed by more detailed study by both singer and accompanist (59).

**iii. Repetition**

Repetition was used as a key strategy in the singers’ learning process and this also involved the cumulative learning discussed above. For Jason and Kerry, repetition aided them in ‘create[ing] a muscle memory of the notes’ in fast passage work (Jason,) and ‘imprint[ing] the notes and qualities on muscle
memory by playing passages over and over to help internalise the melodies aurally, singing the song in sections slowly to ‘imprint the notes’. Kerry, Hannah and Adam (38) had more deliberate cumulative strategies in their approaches to repetition, similar to that of James and Adam discussed above, except that Hannah (64) works this in context with the whole work, isolating difficult issues until mastered. Rita’s focus was on ‘the hard bits’ in her song (12), compared to the holistic approach taken by Larissa, who incorporated repetition of singing on her own without the accompaniment as well as with an accompaniment CD (52). Repetition was a strategy in all singers’ preparations.

iv. Pitch imagination and pitch memorisation
Rita plays slow double octaves on the piano to encourage pitch imagination of difficult intervals and with very contemporary repertoire, uses pitch memorisation so that her ‘mind and voice know the right notes regardless of what else is happening’ (5) (Rita)

v. Stamina - coping vocally
Jason and Jasmine both discussed strategies that helped them cope vocally when preparing for a recital. For Jason, an opera singer, stamina was imperative, while Jasmine felt beginning with repertoire with which she was confident and could cope well vocally, would allow her to ‘engage the audience’ (31). Jason believed ‘a recital is more taxing than [singing] an opera’. Adam used repetition (40), maximising his time while exercising by ‘setting up a music stand in front of my cycling trainer (like an exercise bike) and reading through/singing through scores in my mind’, another stamina-building strategy.
4.3.2 Performance

Topics covered by the singers in relation to building a convincing performance included challenges, vocal exercises/contemporary vocal technique, memorisation of the repertoire, communication and collaboration, character/plot of the song, harmonic function, enjoyment and mental singing practice.

i. Challenges

Singers identified several challenges. Breathing, difficult rhythm, the overall difficulty of the piece, the time or lack of it to learn the repertoire, as well as physical and emotional challenges were all identified by singers when preparing a performance. For Natalie, breathing issues affected her performance, so she kept her ‘...concentration on the text [which made] a big difference between a good performance, and a moving one (Natalie). Larissa found the overall difficulty of the piece challenging, as well as finding a difficult rhythm, tonal and harmonic structure present in the piece, sometimes meant ‘spending hours and hours learning a piece thoroughly, a luxury or necessarily’ she did not have. She found the ‘... challenging piano part was not always particularly supportive of the vocal line that was also extremely dramatic and long so there was stamina required as well as very loud, high and long phrases (Larissa)’.

Hannah faced demanding physical, dramatic, emotional and vocal aesthetic challenges in her vocal performance preparation, including ‘...a great deal of emotional and dramatic commitment, on top of the musical complexity of learning the score. ... I’ve performed the work enough now that I don't get so over-engaged (Hannah)’. Here participants are raising issues of time required,
breathing and concentration, difficult piano lines, and dramatic-emotional requirements.

ii. **Vocal exercises/contemporary vocal techniques**

The demands and challenges associated with practising a song or work often added to a singer’s ultimate enjoyment of it. Larissa, James and Blake all refer to specific strategies, including silent giggling and sirening (Larissa, 54), declamatory and melismatic exercises (James, 42) and use of effects sparingly (Blake, 71) as a means of healthy voice use in their preparation for contemporary art song performance. Singers also specifically referred to “healthy singing” (Hannah, 63) in relation to the learning of contemporary repertoire as being no different from other repertoire:

> I don’t think my approach to learning this repertoire is any different to learning other repertoire, except that avant-garde works might have unconventional scores or call for extended vocal techniques. Sometimes extended vocal techniques are required, which might require extensive practice. (Jasmine)

They noted that ‘usual’ or standard approaches to learning a song (Adam and Kerry) will often involve ‘classical’ or standard techniques. Adam spoke of ‘supported breathing, open throat, low larynx, high soft palate’ in his preparation of a song cycle composed between 1917-20. Kerry’s discussion of the ‘blending the registers’ and how she ‘experimented a lot with how light or heavy the modal registration needed to be to sound authentic’ is typical of preparation of any vocal repertoire.

iii. **Memorisation of the repertoire**

Many of the singers prepared their repertoire from memory and therefore this was a key factor and concern, both in their preparation of the repertoire and in their selection of it. Rita and Joy made repertoire selections based on...
the fact they would be performing from memory. The number of pieces included in Rita's performances depended on how much of her performance would be from memory. A conscious decision was made by Joy to select a program of songs in English to reduce her memory load and fit in with her full-time working and after-hour commitments.

Jasmine used a cumulative approach to assist in the memorisation of her program, learning group to group, and building vocal and emotional stamina (20). Kerry broke her pieces into 'manageable chunks' or sections to assist with memory (60). James also approached memorisation through separating sections of songs, namely, the text and music (52). Repetitive strategies were used by Jasmine, Kerry and James to achieve memorisation of their repertoire. Blake had been studying the music as well as performing it, so for him, the memorization of the score was a very gradual process. His performance was a lecture-recital. He writes that he

...spent about three years working on my dissertation while simultaneously working on the 10 selected songs including this one. When I did my lecture recital ...[it] was only the second time that I had performed this song and cycle from memory. (Blake)

Intensive listening was part of both Joy and James' strategies to assist with memorisation. Joy listened to the work constantly and worked with an accompanist (32-7), while James employed poetic and melodic analysis along with his listening (45-52). Repetition assisted Kerry, who spoke, sang and repeated the text to assist with memory (62); Adam used repetition to gradually add phrases, once know, together to aid in pitch memory (38-9); and Jasmine used a repetitive cumulative approach to learning all aspects of a song, (18).
iv. **Communication and collaboration**

Effective communication and collaboration with other performers and composers are integral to a strong performance, each informing and enhancing the other. Jasmine and Rita conveyed the interrelationship between these factors which allow performers to ‘Interpret cues for emotional communication’ (Jasmine). Rita, Glen and Lara expand on this idea further by emphasising the importance of collaboration with other musicians (Rita, 9), with an accompanist (Glen) and with the composer (Lara):

*I work with [x] a lot (piano) and really enjoy that collaboration. Therefore I haven’t explored a lot of other chamber material.* (Glen)

*I enjoyed] ...a much closer collaboration with the composer. We consulted right from the start, including choice of text and theme to some extent. I have never before had something written specifically for me, and never before been so closely involved with a piece of music from its conception through to germination.* (Lara)

v. **Harmonic function and style**

Harmony posed challenges which singers met in a number of ways. Joy’s songs were ‘limited to early twentieth century English and American composers/literature [and] the harmonic base was essentially functional tonality, not necessarily diatonic’. Stylistically, Blake ‘wanted songs containing fresh, twentieth-twenty-first century harmonies to contrast with the typical selections from the other periods’. Larissa felt the need to be able to personally understand the harmonic structure of songs she was singing and therefore, wanted to sing something ‘vaguely tonal… rather than barrelling through [her] part without knowing whether [she was] even singing the right notes/harmonies’. James discussed the challenges ‘of the songs in the Antill
collection, Five Australian Lyrics...[saying] that dissonance is a key feature of the melodic and harmonic structure.’ Of Antill’s work, James states that it ‘pushed the boundaries of western tonality, but no song or song-set could be classified as purely atonal. Rather, harmonic resolution still existed within the I-V framework but was approached by a wider variety of means (Antill, Sculthorpe)’. Kerry and Hundley both made mention of jazz influences.

vi. **Character/plot of the song**

Reading the song and critically analyzing a piece aided the performers’ understandings of issues such as the style, mood and context of the song and informed their understandings of how a piece should be performed. Jasmine discussed her understanding of stylistic aspects of character, both through a reading of the score and other references by drawing

...conclusions about the style and how that might affect vocal matters, thinking about the narrative/mood/character of the song, reading and understanding the words, and studying the score, noting metre, key, tempo and mood indications, repeated melodic and/or rhythmic Figure s in vocal line and/or accompaniment.

Rita focused on ensuring a balanced program stylistically that encompassed dramatic pacing by observing ‘...dramatic changes in mood/style/vocal range within the program. I mentally prepare to calm down after something dramatic, or pace myself if the whole concert is taxing for me in some way (Rita). Blake, however, explored the poem’s ‘... idea of dual personalities with the pronouns “you” and “I” as he speaks the words ...choosing to represent the dual characters with changes in facial expression and posture (Blake).

vii. **Enjoyment**

Several factors contribute to how a singer enjoyed and further enhanced the performance song presentation. Pleasure and enjoyment were key
considerations, as participants needed to like the songs to better perform them. Both Glen and Ryan needed to like the songs, while Natalie enjoyed a particular composer’s songs for their entertainment value. Kerry found music with ‘greater lyricism’ more approachable and believes the repertoire

...speaks the language of our own time. It is a gift to a performer wishing to communicate with his contemporaries... the aspect of novelty, freshness and surprise which is a vital aspect of any performance is rewarding to keep exploring in this field.

viii. Mental singing practice

Both Jasmine and Rita found that mental practice29 and aural imagination assisted in their preparation:

Sing from memory as soon as possible. Rehearse with other performer/s. Do silent, mental practice. (Jasmine)

Do difficult intervals slowly and use double octaves (on the piano) to reinforce the pitches. Keep doing this until sure of all the intervals in your imagination, then start to use your voice. (Rita)

4.3.3 Musical concepts/criteria

Aspects relating to musical concepts or criteria considered when selecting recent repertoire often dominated the singers’ reasons for choosing to incorporate and perform certain repertoire.

i. Key

The majority of participants identified key (11/14) as a prime area of consideration. Ryan felt it was important a program should have ‘no violent change of key between songs’, Blake planned his program around key relationships related to composers, while Jason adjusted any inappropriate

29 See Appendix C: 43, 127 for another strategy using the imagination put it into the text!
keys using notation software by transposing his songs. For Jasmine and Kerry, the way the songs preceded and followed one another in the program was a matter of consideration of key, range and tessitura, something that ‘becomes evident when certain songs don’t sit well next to each other’ (Kerry).

Glen and Lara believed that ‘as long as the range of the work is suitable, the key did not matter (Glen), whereas Rita found she could always ‘find alternate keys’, either finding songs in keys better suited to her range and tessitura, or transposing songs to help them suit. Natalie was less concerned about key due to the versatility of her voice and if there is ‘a piece I would like to sing, I generally will sing it, even if the key isn’t quite right’.

ii. Melody and pitch
Performers’ choices of melodies often tended to favour tonal melodies, Glen saying he ‘prefers some sense of melody - too distorted is not music to me, but rather experimentation’. Kerry suggested ‘grateful melodies [are] vital for audience appeal’, with Rita believing ‘contrasting melodic lines give the audience variety’. Lara, who was having a work composed for her, was interested in the composer writing ...

... something which had bits of melodic writing, and then bits of more angular, instrumental writing. Good contrast between the two is what I am looking for, to show off the different elements of my voice - ability to sing unusual intervals purely and also sing a legato melodic line at other times.

iii. Range
Range and tessitura were frequently mentioned by the participants, with most preferring to sing within their range to present a better performance. Others extended themselves outside their comfort range. In both instances, the range of the repertoire allowed the participants to showcase their voices...
and talents. Kerry believed her range to be quite wide - A•3 – B•5 – even so, choosing most songs in her program in her mid-range. Blake, a tenor, selected songs written for a mezzo-soprano, but felt they still worked well for the tenor and ‘didn’t need songs that kept him in his lower range’. Natalie felt that work done by a teacher on her ‘…lower register, which is often left behind with sopranos, is essential for a well-rounded voice and for flexibility and versatility in performance.’ Hannah commented that if she

... can reach the notes to suit the style and mood of the piece, then she will tackle it. Although really a soprano, I will sing repertoire in the mezzo range if I can hit the notes and make the piece work. If it’s doable and interesting, then I will make the tessitura work.

iv. Tessitura

Jasmine, Glen, James and Ryan all comment on aspects of tessitura, either quoting the specific notes of their tessitura, or referring to the area of their voice as being in their ‘comfort zone’, one of the many accepted definitions of the term\(^{30}\). Ryan believed that since ‘the range was limited to the comfort zone; this was not too great an issue’. James and Glen were the only singers to give exact notes for their tessituras, James quoting a ‘medium high-high (G3-F4)’ tessitura, Glen having a ‘comfort zone of G1-E3’ and Jasmine ‘a tessitura largely in the range D4-D5 is good’. This was considering

...melodic line in relation to range and tessitura, in how it relates to the mood of individual songs, in how it relates to the piano part in individual songs, and, most importantly in terms of similarity or contrast in grouping songs in a program, (Jasmine)

Rita felt it important to know exactly which notes you are aiming for’ in a song, as the notes ‘might be in a high tessitura, and I find it is not good for

\(^{30}\) (J. Elliott, 2004)
me to be unclear where I am heading in the top range. Kerry chose pieces of ‘varied tessitura’. Larissa had no input into the tessitura of her newly composed work and ‘would have thought twice about this piece because it was just so hard!’. Kerry, who plans the program to ‘work as a unified whole because of the line of thought and theme running through it’, finds that ‘certain songs don’t sit well next to each other. This may be because of key, tessitura, text, mood, vocal demands or many other factors’. Tessitura is not highly important to Joy, as her ‘voice copes well with both high and low tessitura’.

v. **Rhythm, text and phrasing**

For Hannah, Joy and Lara, rhythm, text and phrasing were points of appeal, interest and challenge. Hannah is attracted by ‘complex rhythm’. Joy finds ‘rhythmic and metric flow challenging, especially uneven metres such as 5/8’. For Lara, rhythm was an issue of being able ‘to count it/make sense of the rhythm, so I asked [the composer] to write something we could all count and actually perform together as a chamber group’.

It was not surprising that for many of the singers, text was integral to their preparation of contemporary art song. Consideration of the text, understandings of a song and how it was to be delivered all facilitated their ability to be able to deliver a convincing performance. Text was “somewhat” of a consideration for Ryan, because he needed ‘to be able to relate to the sentiment of the song’.

Several other participants expressed similar sentiments. Jasmine, Hannah and Larissa all believe that the text or words of a song ‘are extremely important in the selection of this repertoire and even more important to communicate the composer’s
intention of the text’ (Larissa). Jasmine believes the ‘words and music fit together to make up the singers text’ and will often group songs in a program by theme. Hannah appreciates texts that present challenges and will be more likely to perform the piece if the text presents interest for her, both ‘musically and aesthetically’. Natalie and Kerry both work towards ‘a greater understanding of the text, particularly when it’s another language’ (Natalie). Kerry believes pronunciation and diction ‘has to be super-clear, [especially in] songs with fast delivery of text’, trying to balance songs in foreign languages with ones in English languages, placing greater ‘importance on text delivery and how to achieve this best’. Kerry breaks ‘the piece up into manageable chunks and tackles each separately, attempting to get away from the music so she can focus on text and technique’.

Two singers relate text to aspects of vocal technique: Lara ‘always breathes where the text suggests, and the music has to make room for those breaths’. Glen suggests a song ‘isn’t a song without words in his book’. He finds vocalises to be ‘essentially instrumental pieces, which have their place in the lexicon, but are better in chamber settings of 5-20 instruments’.

vi. **Style**

As evident from the discussion thus far, the style of repertoire was guided by factors including vocal quality, variety, cohesion, contrast or balance of program, song selection, harmony/key and issues of programming. Other factors, such as surprise, fun aesthetics, enjoyment, interest, aural attractiveness and exploration were identified by some participants as important points of consideration. Ryan thought ‘no individual item or group should clash too greatly with the rest of a program’. The determining factor for Natalie in matters of style was whether the song selection was stylistically
'cohesive'. Natalie aimed to program works ‘by the same composer, trialling different styles [that] will normally flatter each other by virtue of that composer’s style’. Blake wanted songs containing fresh, twentieth-twenty-first century harmonies, while Natalie aimed to have ‘a lot of fun with opera and music theatre repertoire’. Joy ‘preferred working in the twentieth century as [her] ear gravitates to a slightly ambiguous tonal coloration’. Blake ‘tried to represent as many different styles of songs and arias and possible’.

vii. Harmony

Jasmine took the harmony of songs she selected for her program into account when selecting repertoire. Blake and Rita both referred to ‘traditional harmonies’ in their selection of repertoire, with Blake believing them ‘easier for the audience to listen to than the twenty-first century art songs with contemporary harmonies and mixed meter’. Kerry believes that to achieve variety and interest, a ‘balance of clear and classical with more chromatic or astringent’ harmony is what is needed.

4.3.4 Strategies - Learning

Participants described different strategies they used to learn the repertoire. These included a cumulative approach (Freebody, Marton, & Martin, 2008; Maton, 2009), often involving repetition of some kind; listening; ‘chunking’ (Loehr & Palmer, 2007; Pike & Carter, 2010), where phrases are learned in small sections, then gradually added to the previous ones; the use of recordings, both commercial and MIDI; simplification of the melodic line; and making a plan for practice. Some singers described quite a structured approach, others, less so.

---

31 See E-mail Questionnaire No.2, Appendix A, 7. Qs 1 & 1, p. 21 for the questions singers were asked regarding the learning strategies and procedures and techniques participants engaged in when preparing twentieth/twenty-first century solo vocal repertoire.
Breaking a song into its various parts to learn it was an approach which helped both Larissa and Blake. As many singers did, Larissa had more than one song to learn, so she would sing them in a different order at every practice so as not to sing the same song last when she was tired, only putting them in their final performance order just before a performance. Blake would also break his songs into ‘small sections, then add the sections together using some of the same techniques’, repeating until he could sing the entire song, then the next, as well as ‘listening to a Finale recording of the song’. Natalie ‘learns the notes as if it were a pop song, learning the melody, even if it’s not obvious’. Rita plans her approach to learning a song by reading any key, working out how long it might take to learn it and playing the accompaniment in addition to the melody to begin practice (1-3).

Some of the participants concentrated on textual practices first. These included reading and declaiming the text as an actor would (Kerry, 68); learning the rhythm first ‘to make sense of word stresses’ (Natalie, 79); the use of ‘vowel modification’ where necessary in the voice and for various sounds (Blake); and using IPA to learn text, in Jason’s case, to translate Russian.

i. Pitch-melody performance strategies
Several pitch-melody performance strategies were identified. Kerry has a ‘prior aural picture from hearing the song cycle on the radio’, which allowed her to gain an impression of the piece, a strategy she included with slow practice ‘to imprint the notes and qualities on muscle memory’. Both Joy, who broke the song into sections to work on both melodic and rhythmic elements (35) and

32 Blake noted that he needed to ‘use a great deal of vowel modification since I am a tenor. As I approach F#, G and above I will usually modify vowels to [U] as in “shook” and [I] as in “sit.”’ In relation to his preparation of Stephen Dankner’s ‘A Partner of Solitude’ from Three Songs of Solitude.
Jasmine, who employed silent, mental practice (18), used slow practice as an approach to learning their songs. Both Larissa and Rita (5) used the piano to assist learning pitch and melody.

James would ‘play a skeletal accompaniment while sight-singing the vocal line’, and like many other singers, follow with a number of cumulative strategies to continue learning the repertoire (42, 46-50),

Jason tried ‘to memorise [his melodies] without any harmonic context’. Hannah also believes learning melodies should be without reference to the piano or recordings, preferring to ‘practice the intervals between the notes and get to know, and feel, their relationships’. To handle difficult melodic lines, Adam would ‘stop in the middle of phrases to check pitch, or sing a phrase then check the phrase on the piano’. Blake studies ‘the accompaniment to see how it relates to the vocal line’.

**ii. Strategies to help in the preparation of a song**

All singers were interested in knowing conceptual aspects of a song, including the background of the composer and how the piece fitted into the larger work if it were from a song cycle. Such information was found to help them to ‘get a feel for the song and differences in interpretation’ and to find ‘who am I in the piece’ (Jasmine, 16-17). Both Joy and Larissa found using a CD helped in their preparation, Joy having ‘bought CDs of a number of contrasting recordings’, while Larissa found using a ‘CD33 to get used to the song as a whole’ to be a useful strategy. Joy combined slow singing to ‘get a feel for the work’ with repetition and listening to recordings to learn her program (32, 35-7). Rita

---

33 A MIDI sound file supplied by the composer
...reads any "key" which might explain any symbols which specific to the piece...  
[to gauge] how long it might to learn, so that I can prioritise my time. I mark at the top of each page an * when I need to go over a section, so that when I rehearse I can skip the pages which are fine and go straight to the hard bits.  
(Rita)

Hannah also learns ‘what all the symbols and graphic notation mean’, including any ‘specific pitched notes’, putting this together with the usual ‘good breathing, good tone production, balancing vowels’ required for ‘healthy singing of most contemporary vocal repertoire’.

Blake ‘studied the accompaniment to see how it relates to the vocal line’ and engaged in repetition with an accompanist, particularly in the two-week period preceding a recital.

4.3.5 Text and Language

Text and language issues were considerations for all participants. Jasmine, Kerry and Joy all spoke, read or said the words as part of their strategies for preparing the text. Jasmine suggested a cumulative learning strategy involving reading the words aloud, score study, repeating the words in musical rhythm (23-6). Both Kerry and Joy also said text aloud, with Kerry following with ‘close musical study’. Joy ‘wrote out the lyrics separately for memorisation’. Kerry also thought ‘the contemporary language and style make [it] wonderfully accessible to the audience. The poetry set is of a high quality’.

Larissa believed it ‘important to communicate the essence of the text and the composer's intention’, while Natalie concentrated on developing an ‘understanding understanding of the history behind the text choices by the composers’. Ryan relayed the ‘sentiment of the song’ through its text. James
approaches ‘the text by learning it as a prose/poetic work first’. Blake’s focus on vowel placement relates to a consideration of ‘vowel modification on higher passages’ and of ‘vocal onset, i.e. soft glottal, aspirate, and balanced onset’ for some words. Rita pointed out that text is sometimes ‘one can sing songs written for a man if the text is unspecific’. James was particularly interested in the texts set by Antill (Harvey Allen) and Tregaskis (David Campbell).

**Foreign languages**

Singing in foreign languages posed challenges for some of the participants. As Jason had limited access to a Russian coach to learn Shostakovich’s ‘A song about poverty’ from the Jewish Folk Poetry cycle, he listened to ‘two recordings to help with the pronunciation and wrote something in Excel to translate Russian to IPA’. Blake believed score preparation to be a key component in learning the song, including any issues to do with language. Blake’s approach was sequential or cumulative, where he would write in the score

1. the IPA translation for a foreign text, including a word-for-word translation

2. any rhythmic syllables for any tricky rhythm sections

3. highlight any meter and tempo changes

4. translate any Italian expression marks

Even though Glen tackled no less than seven languages in his most recent recital, he mentioned ‘he was not fond of Phonemes in the music unless they make some sense’. Adam took some time to learn and incorporate the unfamiliar Czech sounds in the text of Janáčk’s ‘S’bohem rodný kraju’ (Fare you well, my townland) from The diary of one who disappeared. Kerry felt ‘songs in

---

34 Blake uses the Eastman method (1 ta te ta 2 ta te ta, etc.). I use French time names.
foreign languages need careful introduction, with the key meaning outlined so [an audience] has a guide’.

4.3.6 Strategies - Performance

The learning strategies the participants described also informed their performance strategies, although participants sometimes used different strategies to prepare for particular performances. These are discussed as strategies used with an ensemble and accompanist, pitch melody performance strategies, rhythm performance strategies, textual performance strategies and vocal techniques.

i. Ensemble and accompanist strategies

Singers used different strategies when working with an ensemble or accompanist. Both Jasmine and Blake see how the vocal part works before working with an accompanist. Jasmine

…notes how the voice part fits with the accompaniment and, if singing with accompaniment, how that mirrors/differs from orchestral accompaniment and how the harmony and figururation of the accompaniment contribute to the whole.

Once Blake gets

‘... the gist of the rhythm and notes, I put it with the accompaniment, section by section.....Then I work with my accompanist and put the song together.’

Rita gathered similar information when getting together with other musicians ‘about how parts sound and who will be the most helpful at which points for the performance’, while Larissa sang with a CD to get used to the accompaniment before getting with an accompanist. Joy
James worked with a coach/accompanist on diction, interpretation, pacing, and phrasing.

ii. Rhythm performance strategies

Natalie, Blake and Joy all use a sequential approach, learning the rhythm of their songs first, with Natalie using a ‘rough guide to [the] notes’, Blake using numbers or French time names (see ‘Foreign Languages’ above) and Joy breaking the rhythm into sections. Rita added ‘markings or counts’ if she couldn’t read the rhythm easily. Blake, used the IPA (International Phonetic Alphabet), a common tool used by singers, with the ‘rhythm, to get the flow of the text’ and with ‘foreign texts’ (Blake). Jason numbered any beats or subdivision of beats, while Kerry took a more casual approach to rhythmic context: ‘I played and sang the song through casually for an overview without much attention to detail, to feel the rhythmic context.’ (Kerry)

iii. Textual performance strategies

Jasmine, Rita, Kerry, Joy, Natalie and James all spoke or chanted the text, word by word in musical rhythm, while Blake and Jason used IPA syllables to learn their text. Kerry used a ‘chunking’ (Loehr & Palmer, 2007; Pike & Carter, 2010) approach, where she

...spoke, chanted, then sang the melody, chunk by chunk. I spoke the text with very firm strong accents to get clarity on the essential words. I memorised [the song] early! I use exercises which help articulation and then transfer these to the song text.

Joy wrote out the lyrics of her songs to aid memorisation. Jason, Adam and Blake all use IPA to assist in their learning of foreign
languages. Blake and Jason suggest including a word-for-word translation, with Blake advising ‘singing the text on a single medium pitch to consider tongue placement and vowel formation’.

For texts in foreign languages, Adam recommends writing in...

...a ‘working’ or prose translation under the text in the score which can act as a reference, while other, more detailed work is being done. Work with a language coach on pronunciation. Add in a literal translation under the text and prose translation in the score. Begin to slowly put words to the music.

**iv. Vocal techniques**

Most of the singers agreed that performing contemporary art song was no different from other repertoire, in that it required a healthy vocal technique, involving ‘control of breath and vocal line’ (Natalie), ‘a blend of lower and upper tone qualities’ (Kerry), ‘attention to phrasing, clarity of diction and balanced vowels’ (Hannah), and ‘releasing constriction, proper airflow and support, anchoring, dropping the larynx’ (Larissa). Natalie further describes it as ‘to sing in a pseudo-classical way’.

Larissa suggested ‘silent giggling, sirening and sobbing to help release constriction and release on high notes, as well as time in the bridge position to help engage and energise [the] whole body’. Joy recommended singing a work ‘most days both in full voice and marking, to get it into the voice’. Natalie believes that ‘keeping your concentration on the text makes a big difference between a good performance, and a moving one’, advice pertinent to any vocal repertoire.

Hannah suggests that for the repertoire that does require less-common vocal techniques, ‘such as singing on the in-breath, Sprechstimme, effects including growls and multiphonics, all based on healthy vocal techniques, requires extra attention and learning time’. Kerry also emphasises that it is important to understand...
... you can’t get away with poor technique in these songs because you just won’t be able to sing them... posture, alignment, breath support, legato and vowel quality leading to resonance, neat articulation, and sound musicianship all apply. Maybe the difference is that the art is absolutely necessary but is more hidden (art concealing art) because the songs are in our own contemporary idiom and have a deceptive speechiness and naturalness.

### 4.3.7 Accompaniment-Accompanist

11 of the 14 singers commented on the integral role the accompanist and accompaniment play in learning and performing contemporary art song.

i. **Accompaniment**

Five singers described how working with the accompaniment helped to inform their knowledge of the piece and enhanced their performance. They listed listening to the accompaniment either by playing it or via a recording, singing along with it, studying the score, practicing the melody and becoming more familiar with the piece through repetition as strategies they employed in learning the contemporary art song repertoire. While Blake, briefly referred to “sheer repetition”, other participants provided more detailed accounts of how they used the accompaniment in learning the songs.

James emphasised it was necessary for ‘scholarly, musical study, thorough listening to musical examples [and] rehearsals/coachings’. Rita ‘played the piano accompaniment in addition to the melody before I started singing it’. Jasmine notes

… how the voice part fits with the accompaniment, how that mirrors/differs from orchestral accompaniment [if any] and how the harmony and figuration of the accompaniment contributes to the whole. [She] listens to as many recording as she can while following the score, to get a feel for the song and differences in interpretation. If the work hadn’t been recorded,… get these insights either by working with the composer, or with a pianist/vocal coach.
ii. **Accompanist**

Many contemporary art songs are technically difficult. Singers therefore require an adept accompanist who is also able to communicate well to establish a collaborative relationship and gain a shared understanding of how to approach and perform the piece. Jasmine, Robert, Blake and Kerry’s comments all capture the important role of the accompanist in working with performers to perform a contemporary art song. Jasmine feels the accompanist ‘*needs to be technically able to cope with the repertoire and find some identification with it. Singer and pianist need to agree on an interpretation.*’ Ryan ‘*prefer[s] to work with an accompanist who is both empathetic with [him] and the material.*’

Blake believes that

> ...collaborating with the accompanist is usually one of the most difficult things to accomplish. [twentieth/twenty-first century vocal repertoire] requires more time for the singer to “gel” with the accompanist, [so] being able to rehearse the cycle five or six times with my accompanist during the time was very helpful.

Kerry found that

> ‘...when moving to duo work with my accompanist, we try to find the moments which take extra concentration and then we can work on these with more focus.’

Not all the singers were able to work with an accompanist prior to performing. Larissa, for example, had performed pieces with very little shared preparation time. Her ability to mentally establish a tonal ‘soundscape’ of the accompaniment in her head from a MIDI version of the accompaniment helped her performance of the piece:

> The pianist was hired by the festival organisers. He simply agreed to play the piece without even sighting it. I suspect if he had had a choice at the beginning he might not have chosen to perform this piece.... It was a terribly difficult piece with very little time with the pianist and so it was imperative for me to have this...
MIDI version as a scaffolding strategy. Normally I would just learn my own part and then try and fit in with the pianist at the first rehearsal. When we finally met it was evident that if I had not had the tonal soundscape already in my head the virtuosic nature of the piano part would have thrown me. (Larissa)

iii. Accompanist influence on selection of repertoire

For some participants, cost was a factor that impacted the decision of when and if to use an accompanist. Rita, for example, identified that cost factors influenced her selection of the repertoire, choosing songs that were ‘not so difficult that a professional accompanist would need to spend a lot of extra time practicing.’

Rita’s observation indicates how the accompanist may, for different reasons, influence the selection of repertoire. This is also captured in Ryan, Jasmine and Kerry’s excerpts on the previous page that convey how the nature of the relationship with the accompanist is an important factor that may influence a singer’s learning and performance of the repertoire. A factor reiterated by Natalie, who observed ‘If I were collaborating on a project, then naturally, my accompanist would have an important part in the repertoire choosing process.’

This is in contrast to Lara’s experience, also on the previous page, of performing a pre-selected repertoire with a pre-arranged accompanist. It is also different to the experience of James, who in one instance deferred the choice of repertoire to the accompanist because he was an expert.

The pianist was Russian and an expert on the repertoire so initial selection was left to him. He was instrumental in the selection of music. [I] deferred song selection largely to [the] accompanist, I would normally make these choices without assistance.
4.3.8 Composer/Compositional style

The composer or compositional styles of music favoured by participants often allowed them to showcase aspects of their voice and/or the style or period of the music that appealed to them. Repertoire used by singers was of a mix of compositional styles (Jasmine), a focus on a specific composer (Blake and Adam), compositions with socio-cultural appeal (James), and repertoire of specific interest in the performance of new music or the creation of it (Hannah, Lara and Glen). Grouping songs of a particular composer was a means Jasmine used ‘to make their songs more approachable’. Following intense study of the songs of Stephen Dankner for his dissertation, Blake now chooses the songs for recitals because he believes ‘audiences need to hear the songs’ he has grown to love. For Adam, the music of both Janáček and Britten ‘is of great interest’.

As the only singer in a chamber ensemble specialising in new music, Hannah is

...treated as another instrument rather than "A Singer". It has taught me a great deal about how to blend my voice/colour my voice in many ways, so as to blend with the instruments', becoming more of a team member than a soloist, helping to ‘break through the stereotypes of what a singer is’.

For Hannah, working with a composer on a score written

‘...is a chief joy as a performer of contemporary music. You really get into the creative process as opposed to simply being a vessel’.

James was interested in performing a ‘blend of musical traditions to represent a socio-cultural period in Australian history’. James choosing to perform
… Antill songs [which] are primarily Westernized works incorporating traditional Aboriginal legend. As a period piece (in that they were written during a specific period in Australian history) that points to a larger cultural understanding (or misunderstanding between the two races), they represent both a musical progression in mid-twentieth century Australia and acknowledgment of native Australian history.

Lara chose to work with a composer who

... knew my voice type and wrote for it. He didn't want me singing top Cs but wanted the pieces to feel comfortable rather than me being in the extremities of my voice. The text is what is important, not vocal gymnastics. He wants the text understood, so it can't be too high in the voice consistently. The composer is playing the alto trombone himself, so it has to be performable, not just clever and academically fascinating. The composer needed to find something which would inspire him personally.

Other participants, including Rita and Katherine, spoke of the challenges and rewards of performing the work of contemporary composers in a repertoire/program. Challenges they described included interpreting and performing composer’s works as they intended, in particular very demanding pieces that may be innovative and thus initially, less easily learned and accessible. Rita suggested a

‘...composer [inexperienced] with voices or unclear about what they want, means that as a performer you might be forced to make decisions throughout a piece which might not be what the composer intended’.

Kerry pointed out that certain contemporary songs can be ‘difficult listening’ and therefore ‘need to be scattered throughout a programme. Vocally demanding pieces must also be spaced out for the sake of the performer’.

Jason liked ‘a range of compositional styles’ in a program, as did James and Blake. Blake ‘likes music of all periods, except extreme serialism and the ultra-experimentation of the late 1950s and early 1960s’. Programs were often
selected for the interest and education of both the singers and the audience. Such factors, and others, usually informed the decision making process in choosing repertoire.

4.3.9 Programming issues

14 issues were identified as factors that impacted on the choice of repertoire and in the final program. Many of these were associated with other considerations identified earlier, and were concerned with audience, educating the audience, themes of songs, the venue, audience profile, building program, cohesion of program, the composer’s influence, text importance, vocal demands, availability of score, program notes, the accompanist and the accessibility of repertoire. Issues including stamina were considered when programming songs, such as expressed by Rita when she says ‘One needs to factor in how long one can comfortably sing, and time the performance, while still providing value for money’. Glen felt he just had ‘to like the songs for some reason, be it musical intellectual or combinations of those with the text’.

i. Audience

The program was often built around features that would appeal to the target audience and/or would appeal to a larger audience. Elements, including enjoyment (Glen), ensuring translations of text were available for any foreign language songs (Jasmine) and (Rita); having the composer discuss the background of the work before the performance (Larissa); works that make an impression on the audience (Natalie); repertoire with melodic appeal,

---

See Qs.4-6 of E-mail Questionnaire No.1, Appendix A, pp. 30-1 for the questions singers were asked regarding the audience and the submitted program or repertoire.
text and drama suited to the audience (Kerry); and presenting lesser-known repertoire (Hannah), all focused on the audience’s role.

Glen was interested in ensuring audience enjoyment by educating them about the new music. Jasmine knows that by being ‘confident she can cope well vocally’ [and] ‘engage with the audience’ and that in doing so, will always perform ‘some repertoire in English, [providing] translations for any works in other languages’. Rita also believes in providing translations and copies of the text, as well as ‘anything which can hook and audience in to the listening process, [such as] treating the music as normal by not making excuses for less conservative settings of texts’. By having the ‘composer speak about the background to composing the music before the concert’, Larissa ‘did not feel it was [her] duty to educate the audience’ about the work. Natalie believed her ‘pieces work well in performance, and make a strong impression on an audience, whether in a confronting way, or humorous’ way. Kerry has spent her career making ‘make the repertoire which [she] love[s] and value[s] accessible to a wider audience, thereby encouraging them to sing too. [To do so], she considers it vital to have grateful melodies for audience appeal’.

ii. Educating the audience
The participants differed in their perceptions of the need to ‘educate’ the audience they would perform to, with views ranging from the cynical (Adam’s view), optimistic (Hannah and Kerry) to being respectful (James). Adam believes the ‘sceptical’ audience

...needs to be ‘educated’ by a discerning artist who shouldn’t take into account what the audience generally thinks it wants to hear [and that the] artist needs to think “the audience needs to hear this piece” and perform it on that basis.
Hannah introduces repertoire of

...less common vocal techniques, [introducing] (multiphonics, overtones, etc.) to an audience ... [which] required some explanation, but only in the sense of telling people about the text (for example, in the Berio) or a little bit about the vocal techniques...I would prefer not to think of “educating” my audience; more “opening” my audiences to new sounds and vocal experiences.

While Kerry aims to ‘...share beauty and help listeners to discover it, [she] always seeks to convey beauty in many forms, there’s musical beauty in moods like anger, love etc, and the overwhelming beauty of text’.

James’ choice of Australian ‘works that were varied enough stylistically so that each set was a self-contained glimpse of Australian song history’ gave the audience a glimpse into

Australian social history and the understanding of her indigenous peoples (as well as Westerners’ treatment of them)...These resources provided enough information for me to select and perform these songs credibly, and to create program notes with pertinent information for the audience that covered history and performance commentary.

A genuine desire to share repertoire also comes through in the responses of Ryan, Rita and Blake. Ryan sought to ‘introduce and share Debussy’s sound world by singing his work, Fêtes Galantes Part 2’. Rita aimed to introduce the audience to a different perspective on music or poetry through the music of Samuel Barber, sharing with them her interest in of contemporary music. Blake’s goal was to use a ‘variety of twenty-first century songs his students may encounter in their study in his performance to expose them to twenty-first century arts songs he knew were unfamiliar to them as well as those from the community in the audience’. Joy, on the other hand, felt ‘no need to educate [her] audience as the songs were tonally accessible enough for most part’.
ii. Themes of songs

Six of the singers, Ryan, Jasmine, Rita, Kerry, James and Adam, all programmed songs for their recitals based on a theme of some kind. Ryan ‘looked for songs by different composers to fit into the subject’ he chose, while Jasmine ‘grouped songs by theme, composer and larger works, then the learnt groups, gradually grouping them. [She believes] contrast and cohesion are important and thinks of key progression between songs, themes of songs, their emotional ‘feel’, their style and their ‘difficulty’ when programming. Rita based her recital on a theme of ‘spiritual expression’; Natalie based hers on style, looking to create a change in mood; and Joy selected songs by composers from the same country. Kerry chooses a title or theme for her recitals inspired by ‘poets, composer and ultimately, the performers…then assigns songs to aspects of the theme and eventually orders them into a program’. James organised his program around the broad subject ‘Australian song’, then went about consulting ‘composer biographies, program notes and recording liner notes, and Internet sites’ to assist in building the program’. Adam’s aim was to present a thematically complementary program that ‘included song cycles which were demanding both technically and dramatically’. Hannah based her ‘repertoire on the theme of solo voice material and variety within this genre’. Natalie selected part of her repertoire with the aim of changing the mood within a section of her program. While Joy had made a selection of a particular Australian work, upon receiving the publication, the score (a hand-written manuscript) was too poor to read well.

iv. Venue

For three of the singers, the venue impacted the type of audience and sometimes the acoustic affecting delivery of their program. Jasmine found the venue affected ‘what kind of audience is attracted and obviously the acoustic,'
which may affect choice of repertoire’, and Natalie chose ‘venues that have at least a small, but favourable acoustic’, but while ‘they can [have an] impact [on the selection of repertoire]’, it is not in any way that you can count on’. As Kerry was performing in a church with a

...lovely acoustic, but no piano [she was forced to use an] ‘excellent quality electronic keyboard, which affected the choice of repertoire. We avoided songs which would have wanted a very high quality piano sound….The venue was an intimate size with a clear acoustic with not too much echo, so communication of text was easy.

The venue ‘confirmed song choice’ for Joy, the venue needed ‘to be intimate for the nature of the music’ in Lara’s recital, whereas ‘the excellent quality electronic keyboard affected the choice of repertoire’ in Kerry’s performance in a church.

v. Audience profile

The audience profile was often made up of friends and family (Hannah, Natalie and Joy), musicians, music lovers, music students and regular concert-goers (Jasmine, Kerry and Jasmine), a wide audience (Lara) and fans of specific repertoire (Jason).

Hannah mentioned the audience would contain a ‘mix of townsfolk interested in music, university students, artists (both musicians and practitioners of other arts, such as visual arts, multimedia, literature, etc.) and friends, and my husband is always there’. Natalie’s audience consisted of ‘contemporary music buffs and very nice friends’, while Joy performed to ‘family, friends and interested parties’. Lara’s audience was also made up of ‘people just interested in trying something new [and] those attending small, intimate chamber concerts’. Kerry had a mixture of ‘music lovers with a special love of the voice, members of music societies and
attendees at concert series, fellow musicians and members of community groups, choirs, churches in the audience’. A ‘reasonably sophisticated & adventurous [audience who were] fans of Romantic repertoire, but unfamiliar with vocal pieces’ attended Jason’s recital.

vi. Building the program
Singers spoke about the steps taken in building a balanced program. Ryan ensures there is ‘no violent change of key between songs, adding new songs that interest’ him. Natalie included themes that ‘travelled from language to language, moving forward in time and style’. Hannah is ‘particularly interested in repertoire for voice alone, or voice with electronics’. She likes ‘the naked yet empowering feeling of being alone onstage’. Kerry works on the ‘order of songs and poems [to achieve a] balance of the material which will appear in the audience’s printed programme’. Because Blake had not performed the ‘songs and arias by Dankner in [his] current environment’, he decided to program some of the songs in his recital. And finally, Joy’s program choice was ‘on the basis that one does not sing arias from operas in a Masters recital [and with] a desire to create a unified program’.

vii. Cohesion of program
Factors contributing to the ‘cohesion, contrast and climax’ of a program included ‘ordering songs so that the key relationships within the program as whole made sense’ (Jasmine). Joy suggested ‘ensuring that there was a well-constructed, flowing format, using only complete cycles or all songs in the same opus…[which allowed for] the emotive qualities espoused by the composers’ to emerge. Natalie proposed ‘grouping the works that complement each other, [often] by the same composer, trialling different styles, normally flatter[ing] each other by virtue of that composer’s style’. Rita believes that ‘by knowing any
dramatic changes in mood' within a program allows a performer to ‘mentally prepare to calm down after something dramatic, or to pace themselves if the whole concert is taxing’. It was important to James to take into consideration any technical issues that may affect stamina, placing the most demanding repertoire ‘in the middle of the recital for both physical and aesthetic reasons’.

viii. Composer’s influence

As indicated earlier, the singer’s preference for a composer’s songs often influenced selection of repertoire for the program. Natalie loved the poem and song setting; Joy felt the composer ‘important’; Natalie ‘needs to enjoy a composer’s music before I[she] can perform a song well’; while Kerry felt that the ‘composer choice was not a guiding principle’ for her.

ix. Text importance

Text was also a prime consideration for some of the singers in choosing their program. Most singers agreed that the selection of text was of great importance in the selection of their repertoire. Kerry says that singers are ‘words people’ and that songs are a ‘wonderful medium for communicating pithy, dramatic, funny and moving text’. Joy wanted to select songs that ‘reflected an English poetic sensibility’, so selected songs with poems all by ‘British poets and are English (or Irish) in depiction of countryside, city or personality’. Blake was interested in songs by an American poet, with his recital coming ‘out of a desire to perform a recital of works that [he] chose rather than a teacher choosing’ for him. Lara ‘always goes from the text, so phrases according to it. I breathe where the text suggests, and the music has to make room for those breaths’. Hannah ‘doesn’t learn music that has an insipid or uninspiring text. I get embarrassed easily by bad poetry that I might have to sing, so I avoid it!’
x. **Availability of score and accessibility of repertoire**


Jasmine commented ‘you can’t learn [the score] if you can’t get the music’!

Availability of scores is a common problem with contemporary art song, in particular music that is out-of-print or only in manuscript form. Kerry mentioned she was working on a ‘piece by Ronald Dellow from a private collection, currently being collated and put into digital form for public use.’

Joy believed ‘availability of scores’ paramount was [and that it was necessary] to have ready access to them. [She] did this by begging, borrowing and stealing scores from friends’. Another more obvious issue was that the composer’s music needed to be published (Ryan).

Factors relating to accessibility of repertoire included the audience’s listening pleasure, such as selecting music that was ‘not too much of an aural challenge, but sufficient to not be confused with another era’ (Glen) and the need for the singer to select physically appropriate vocally suitable repertoire to learn.

xi. **Program notes**

James included program notes as a means of presenting the composer’s ‘intent of his composition as well as a brief summary of each song’. He went on to
explain that while, for non-Australian audiences, ‘a complete cultural understanding may never happen…[the] resources provided enough information to present the songs credibly, … with pertinent information for the audience that covered history’.

Blake included program notes on ‘the song texts in the poetry of Three Songs of Solitude by Dankner so the audience could read the poetry before they heard the songs’.

xii. Accompanist

As suggested earlier, the accompanist often makes important contributions to the selection and choice of a recital program, often in consultation with the performer. Joy and her accompanist felt ‘the [original manuscript photocopy of] Keith Humble’s Eight Cabaret Songs36 was too hard to read, the only available score of the work, so its inclusion in the program was abandoned’. Kerry mentioned she and her accompanist made ‘...choices together to exploit his pianistic skills ….We use harpsichord as well as piano/keyboard ...[to] achieve variety aurally and stylistically’.

4.3.10 Research and resources

Participants consulted various references including texts, biographies, articles, recordings (CDs, cassettes, records), recording liner notes and the Internet. This could be a time-consuming process, especially when access to works is restricted. Glen explained he was ‘rather unsympathetic to composers who make their works difficult to obtain’, suggesting their works ‘should be easy to access via internet, music banks, etc, otherwise - good ol’ Xerox as needed’.

---

36 It is a great shame that Keith Humble’s Cabaret Songs and many original scores like them remain in their hand-copied manuscript versions. While original and hand-copied manuscripts can put off some singers and singing teachers, the beauty and diversity of songs that exists in any composition is still there. A composer’s hand written manuscript is like someone’s handwriting and takes some getting used to, but with time, one can read most composers’ script.
Kerry consulted other songs of Bernstein’s collected works, ‘general biographical information sourced from books and the web’ and other (stylistic and compositional) information ‘that drove him to compose’.

James ‘consulted many smaller sources, including composer biographies37, program notes and recording liner notes, and Internet sites’ on Australian song, as well as general reference books. Hannah read a ‘few articles’ on the song and ‘the singer (Cathy Berberian) who premiered it, which provided ideas on what the composer had in mind when he wrote the piece’. Blake also acquired background information on both the composer and the poetry, writing ‘extensively about Dankner’s use of text painting in addition to a performer’s guide for the songs’, something that will prove helpful for future performers of the work.

Ryan, Jasmine and Joy all consulted articles in the Grove Dictionary of music to elucidate aspects relating to their songs, including background information about composers, clarifying definitions found on musical scores and to research program notes.

It would appear all singers have a variety of favourite reference books on their shelves38 to consult on a regular basis.

Grove music; ‘The interpretation of French Song’ (Bernac); Facsimile Editions of Purcell and Rameau; Complete Shakespeare Plays. (Ryan)


38 See Qs.16-7 of the E-mail Questionnaire No.1, Appendix A, for the questions asked of participants on reference sources used in the preparation of the submitted program.
I would have begun with books on my own shelves: Kobbe’s Opera Book, The New Grove twentieth-century American Masters and Joseph Machlis’ Introduction to Contemporary Music. And possibly others I can’t remember. (Jasmine)

There are a number of publications about Walton’s life: I consulted these, and I also possess all of Walton’s songs in a wonderful score


shared/views/article.html?section=music.40016.1 Accessed 22/08/06.


The Palmer, Tierney and Howes information were most useful as they actually analysed the cycle. Palmer was probably the most immediately useful when I began my preparation, as his introduction in the Walton Song Album helped form the basis for my preparation of the work. (Joy)

4.3.11 Non-musical criteria

Sometimes non-musical criteria impacted the singers’ choice of repertoire. Several participants identified other factors, which changed how a program evolved. As evident in the above excerpts, familiarity with a certain composer often informed the choice of repertoire. Non-musical criteria impacting the singers’ choices included unavailability of a score (Joy), the length of song (Helen), date and period of a song (Joy), preference for eclectic repertoire (Kerry), and sometimes the venue of the performance (Helen).
i. **Decision making**

Kerry and Joy, echoing the experiences of other participants, described the decision-making process as lengthy and considered. Kerry believes a program involves ‘careful and long planning’ that will undergo a ‘sifting and scripting process. The initial brainstorm is followed by a very rational critical thinking period’. For Joy, the ‘subject matter and related literature were more important than the musical criteria’.

Other participants described factors that informed the decision-making process, often based on personal experience and preferences and a consideration of the entertainment of the audience. Hannah and James both expressed an interest in promoting composers of a particular nationality, Hannah saying she is ‘always interested in new and up-and-coming composers [and trying] to promote Canadian music and composers’. James wanted to ‘convey a broad selection of Australian musical tastes, trends, poetry, and thought throughout the twentieth century’. James concedes there is ‘no “twentieth” century technique that [he] uses — [he] approach [es] any stylistic variation through affected vocalism, but this is not a comprehensive approach to singing twentieth century vocal literature’. Blake had a desire to

... expose [his] students at college to twenty-first century arts songs that [he] knew were unfamiliar to them as well as the community audience [so he] featured three arrangements of spirituals by Moses Hogan in the same program. The spirituals are familiar texts with traditional harmonies which are easier for the audience to listen to than the twenty-first century art songs with contemporary harmonies and mixed meter.

Adam believes

... the artist should not consider what the audience wants to hear when programming twentieth and twenty-first century music, as the average audience
knows nothing about this repertoire and will generally prefer repertoire which is, in their opinion, earlier and more accessible.

**ii. Song selection**

Joy, James and Adam had three different approaches to the song selection process. Joy’s selection was informed by her knowledge of ‘Walton and Britten’s’ repertoire, having ‘spoken with her teacher about possible songs’, then choosing some ‘Barber and Vaughn Williams...on personal preference’. James considered the metrical contrasts between the

…strict metrical vocal lines in Tregaskis’s Speak With the Sun pitted against complex and shifting meters in Antill’s Five Australian Lyrics [when programming the slow, deliberate, and sometimes irregular setting of] Sculthorpe’s rhythmic depiction [which] is characteristic of Australian landscape and ocean movement.

Adam described his song selection as limited only by

...whether the piece/s are appropriate first to my voice type and then to my voice in particular. I think the individual artist must make this judgement, as it can really only be based on knowledge of one’s own technique and one’s own personal experience of what feels appropriate or ‘right’ for the voice.

**iii. Nationality**

The participants sometimes expounded on their preferences and reasoning for choosing certain repertoire that revolved around an interest in showcasing pieces from a certain country, and/or presenting a balanced program of pieces from several countries, eras or styles. Generally, several factors influenced the singers’ choices, as captured in the excerpts below, with each singer displaying an enthusiasm for the music they performed, an essential element in any performance program. Participants expressed an intention to include Australian repertoire in their selection, Natalie through a
cabaret style, ‘I was determined to perform some Australian music…[and] deliberately picked the Wesley-Smith songs’; James by wanting

... each set within the recital to depict a new and differing style, not only representative of each composer’s musical “signature,” but also indicative of Australian trends in classical vocal writing…. programmed around twentieth and twenty-first century Australian composers, spanning the entire century [to] convey a broad selection of Australian musical tastes, trends, poetry, and thought throughout the twentieth century [and] establish credibility of Australian song literature within the “canonized” repertoire of Western vocal music.

Joy also began her recital with Australian composers, as well as English or American, but found she was limited by availability and readability (of scores).

James was centred on delivering an Australian program that had a social and political message, and as such, chose songs from

...a period of Australian social history and of her indigenous peoples (as well as Westerners’ treatment of them)...[that] Australian audiences may understand ... more readily than non-Australians. ... I was able to choose works that might push the boundaries of conventional understanding of Australian song, expand musical understanding and increase historical knowledge.

James’ decision to perform Antill’s Five Australian Lyrics was based on his

...recognition of Australia’s relationship between British settlers and indigenous peoples... As the texts of these songs were not actual Aboriginal texts, but merely adaptations of tribal legends[39], it was not deemed necessary to consult a tribal elder to receive permission to perform Antill’s cycle.

Ryan’s decision to ‘limit the first half of the program to early music and the second to twentieth century music, looking for both French and English songs

[39] By Harvey Allen
in those periods’ meant selecting music from two different periods and nationalities.

Jasmine, Kerry, Jason, Adam and Blake all expressed a preference for the repertoire from either specific nationalities or composers, who were from countries other than their own. Jasmine was influenced by her training of German lieder. Kerry expressed an ‘equal love’ for the music of ‘German Lieder, French mélodie, British art songs and contemporary repertoire which has appealing text’ allowing a ‘strong element of communication’. Jason expressed a desire to explore twentieth century Russian song, singling out Shostakovich, or non-Russian songs by Russian composers. Adam saw his Masters recital as an opportunity to perform repertoire that would rarely be performed, seizing the opportunity to ‘...explore working in Czech’, by singing the Diary of One Who Disappeared by Janáček, a cycle I’d been aware of for about 12 years and wanted to find a suitable performance opportunity for.’

Blake also saw his recital as an opportunity to

...promote new art songs by living composers, especially American composers. Stephen Dankner [composed] The Three Songs of Solitude (2002) based on poems by American poet, Brad Richard. The songs as well as the poetry were unfamiliar to the audience so I was able to introduce both.

4.3.12 The Bank of pedagogical learning and teaching strategies in Phase one

The Bank of pedagogical learning and teaching strategies is a repository of strategies begun in the literature review in Phase one with the responses from professional singers from their questionnaires. Following a review of relevant literature, the strategies were initially categorised using the broad categories
Performance and Learning strategies, beginning with an initial ‘bank’ of 42 strategies (see Appendix B:10). The performance strategies were broken down to overall strategies to prepare a piece (6), pitch strategies (12), rhythm strategies (2), textual strategies (7), vocal technique strategies (1) and ensemble & accompaniment strategies (7). Learning strategies had two sections, general strategies (6) and strategies to prepare a whole song cycle (1). Refining the responses of the professional singers in Phase one resulted in a Bank of pedagogical learning and teaching strategies totalling 97 strategies (see Appendix B:20). Some are classified in several different areas, indeed, some are both a performance and a learning strategy. Fifty-four performance strategies were found in Phase one covering the following areas: overall strategies to help prepare a piece (10), pitch strategies (16), rhythm strategies (7), textual strategies (17), vocal techniques (10) and ensemble and accompaniment strategies (10). Twenty-one learning strategies under the headings general strategies (16), order of learning (2), pitch strategies (13), aural strategies and strategies for preparing a whole song cycle or program were recorded (see Figure 4-4).
Figure 4-4 Phase one - Bank of Pedagogical Performing and Learning Strategies, professional singers Study 1

i  **Categorising the strategies**

The 97 strategies contributed by the professional singers involved in Phase one were classified as being either performance (P) or learning (L) strategies, and coded as being strategies involving the areas of musical (M), performative (P) or contextual (C) criteria. Of the 97 strategies, 79 were classified as being performance strategies, 67 were learning strategies and 67 contextual, 66 performative and 53 musical\(^{40}\) (see Figure 4-5). The

\(^{40}\) A strategy could be classified as being either/or/and a combination of all the five categories Performance, Learning, Contextual, Performative and Musical.
strategies were then sorted into eleven categories\(^4\) according to the intention of their use (the numbers in brackets indicating the number of strategies):

1. General learning strategy (18)
2. Vocal technique strategy (17)
3. Pitch strategy (17)
4. Overall strategy to prepare a piece (10)
5. Vocal technique strategy (10)
6. Ensemble and accompaniment strategy (10)
7. Textual strategy (8)
8. Strategy to prepare a whole song cycle (6)
9. Pitch learning strategy (2)
10. Order of learning strategy (2)
11. Aural/technology strategy (1)
Figure 4-5 expresses the same information graphically:

![Bar Chart](image)

**2006/7 Professional Singers' Study**

While selection of repertoire is not listed as one of the categories of learning or teaching strategies collected from the singers in Phase one of the categories listed as one of those responded to from the singers, many of the strategies and responses of the singers does indeed relate to the selection of repertoire.

### 4.4 Summary and Response to Research Questions 1 & 2 addressed in Phase one

Several issues inform the selection of contemporary art song repertoire for a recital/performance. In order of importance to singers, the seven musical concepts of key, melody and pitch, range, tessitura, rhythm, text and phrasing, style and harmony, affected their selection of repertoire.
14 further issues were identified as factors that impacted on the choice of repertoire and in the final program. These were concerned with audience, educating the audience, themes of songs, the venue, audience profile, building program, cohesion of program, the composer's influence, text importance, vocal demands, availability of score, program notes, the accompanist and the accessibility of repertoire.

Learning strategies that inform the learning of a contemporary art song for a recital/performance included a cumulative approach, ‘chunking’ to learn sections of a melody, the use of recordings, simplifying a melodic line and making a practice plan. 11 of the 14 singers commented on the integral role the accompanist and accompaniment plays in learning and performing contemporary art song.

Singers, in Phase one, were found to be independent learners, but they had very different learning experiences as performers. Some had very structured ideas on how to do a task, while others seem to just ‘experiment’ to achieve a result, both approaches working, depending on the learning style of the singer. Terms used which illustrate imaginative, innovative and informed thinking as they prepare what is often difficult repertoire include healthy singing, scaffolding and grateful melody.

Practice strategies that inform the performing of a contemporary art song for a recital/performance included those with an ensemble or accompanist, pitch melody performance strategies, rhythm performance strategies, textual performance strategies and vocal techniques. These focused most strongly on performance (79), with learning strategies (67), contextual strategies (67) and performative strategies (66) all playing key roles.
Musical strategies. There were 53 musical strategies adopted by participants. Some had very structured ideas on how to do a task, using fairly ‘traditional’ approaches to prepare, select and perform repertoire. Other singers were freer, more experimental in their approach, both approaches working to balance a program. They use terms such as healthy singing, scaffolding and aural picture, which illustrate imaginative, innovative and informed thinking as they prepare what is often difficult repertoire. Commonalities emerged as the singers illustrated many different approaches to learning to perform contemporary art song, focused around their use of similar approaches including that of repetition, recordings and cumulative strategies, factors which affected issues such as the song chosen, its challenges and the audience.

Singers in the study were unanimous in finding singing contemporary art song was no different from singing any art song in that you needed:

- to learn the notes in some way (with pitch strategies being one of the highest number suggested by singers) and
- that it was necessary to sing healthfully, including singing with good tone production, good breathing, balanced vowels, etc, unless the composition called for an altered vocal production.

The following chapter discusses the findings of Phase two of the study.
Chapter 5  Phase two - professional singers’ study practical application of pedagogical strategies in performance

...learning a song is like learning choreography, it’s a series of muscle movements, which you then inform like a dancer with the emotion, but you don’t want to be intellectualising about ‘Oh, I’m singing an F#, I’m singing an F’. [It is not] even an aural thought. I want to be thinking about the mood and text and the emotion of that text and not worrying about the mechanics [of singing] (Robert)

5.1 Introduction

Chapter five reports on Phase two of the research, the practical application of pedagogical strategies to learn Australian art song, documented as a practice-led research process by four professional singers and three accompanists in their preparation for two recitals. Each performer’s use of specific pedagogical strategies and their application (how they work), centres on discussion of works prepared and performed at the two performances. This stage of the overall research project resulted in two of the four singers documenting their preparation by recording their practice sessions, reflecting about their practice and progress in a reflective practice journal and choosing and adopting appropriate pedagogical strategies as a means of improving their performances (Aggett, 2009b). All singers were asked to consider using strategies from the Bank of Pedagogical Performance and Learning Strategies (Appendix A.11), which was given to them prior to beginning their performance preparation. If the singers found any of the strategies to be helpful to prepare any of the songs they were asked to document which, if any, were at all helpful in a reflective performance journal. Two of the singers recorded the strategies we used in
reflective practice journals, mine over a long term and Jane a short term (Aggett, 2010a). All the singers and accompanists were able to articulate strategies they used during the learning process of the repertoire and it is these pedagogical strategies that form much of the basis for discussion in the chapter.

My own practice and knowledge as a singer was a major contribution while working on the two concerts. This knowledge was drawn heavily upon throughout the preparation, execution and reflection stages of this second Phase of the research. Examples of how this knowledge applies to the other performers are discussed in the chapter with reference to the various academic influences in the theoretical frame (see Figure 5-1). Reference is also made to my cyclical reflexive journaling process (Figure 3-8) in relation to the preparation for a musical performance of the songs ‘Brown Jack’ from Child of Nature by Nigel Butterley; ‘Climb the Rainbow’ from 10 Songs by Martin Wesley-Smith; ‘The Lament of Ovid’ from Towards the Psalms by Betty Beath; ‘I’m Nobody’ from Frogs by Nigel Butterley; ‘The earth is the Lord’s’ from Five Songs of Happiness by John Antill; ‘Homespun Collars’ from Five Songs by Peggy Glanville-Hicks; ‘Rimprovero’ from Four Italian Songs by George Dreyfus; ‘Unlucky love’ from Five Songs by Peggy Glanville-Hicks; and ‘Stars’ from Five Songs by Peggy Glanville-Hicks.

Interviews were carried out with three of the singers and two of the accompanists following the performances. Robert’s comment at the start of the chapter encapsulates the very essence of what it is for a singer to learn a song in every way: physically, aurally, textually and emotionally. All of these perspectives will be explored in the comments given by the performers.
about the AAS repertoire discussed in Phase two. The reflective journal entries recorded by two of the singers, as well as the four interview transcripts of singers and one accompanist, were analysed and coded using the qualitative data analysis software program NVivo. Key themes identified and discussed are accompaniment/accompanist; performance and learning considerations; learning strategies; singer’s performance strategies; and musical interpretation/knowledge.

Strategy use by the performers is referred to in relation to performance preparation relating to the two venues, and accompanists, two important variables affecting performers each time they performed. These two issues were also asked of the singers in Phase one.

The first three research questions are addressed within Chapter Five, as indicated in Figure 5-1, addressing issues included in Welch’s overarching Pedagogical scholarly influences, three of the musical scholarly influences (Rink, Mabry and Telfer), both of the Practice-led and based scholarly influences (Rubidge and Zimmerman) and three of the reflexive and reflective scholarly influences (Schön, Davidson and Edmonds & Candy). While Phase two of the study engages with aspects of practice-led, practice-based and artistic practice, it especially draws on practice-led research by documenting the practice of the performer’s thoughts, reflections and ideas for improvements. This data is from my own reflective journal entries, those of mezzo, Jane, as well as from the interviews with the performers involved in Phase two.
5.1.1 Participants

Four of the participants\textsuperscript{42} were singers - Cathy (the researcher), Jane, Peter and Robert - and three were accompanists, Leanne, Diana and Lilli. While the three accompanists were not interviewed, one of the accompanists mentioned often in the chapter, Diana, contributed a number of strategies to the Bank of pedagogical learning and teaching strategies, and is mentioned, where appropriate, throughout the chapter. Of the four singers, two were men and two women, and the four accompanists were all female. Table 5-1 profiles each of the performers, identifying them as being either an early, mid or late career professional performer, and describing the variety of perspectives that enhanced the overall study. Towards the end of the chapter, strategies contributed by the performers in Phase two are identified which are used by each performer in their preparation of each song (see Table 5-3).

\textsuperscript{42} Excluding the researcher* Pseudonyms were given to these participants.
Figure 5-1 Theoretical frame informing Phase two of the study (those shaded in grey have less influence or are not addressed in this Phase)
<table>
<thead>
<tr>
<th>Performer</th>
<th>Voice type</th>
<th>Exp.</th>
<th>Songs</th>
<th>Professional background</th>
<th>Frequency of performance of contemporary repertoire &amp; audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cathy</td>
<td>Sop</td>
<td>LC</td>
<td>Antill - Five Songs of Happiness #</td>
<td>Singer specialising in art song, specifically Australian art song and Oratorios.</td>
<td>Performs a number of solo vocal performances throughout the year, most of which are contemporary repertoire or contain contemporary vocal techniques. The audiences are musicians, music students and regular concert-goers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Beath - ‘Worm’, ‘Snail’ &amp; ‘Butterflies’ from In the Garden’; ‘The lament of Ovid’, ‘Mones and I…Best friends forever’ and ‘Love makes you see a place differently’ from Towards the Psalms*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Brumby - ‘The wallaby sat on an ironbark stump’*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dreyfus - ‘Rimprovero’ from ‘Italian Songs from the television series ‘Waterfront’*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Glenville-Hicks - 13 ways of looking at a blackbird*; ‘Stars’ and ‘Homespun Collars’ from Five Songs*.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Keats - Once I could sit by the fire hour long#</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mageau - Son of Mine*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kerry - Moonrise#</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sculthorpe - The Stars Turn*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sutherland- The Nightwind *</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wesley-Smith - I Knew Nothing*#</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Australian art song: Pedagogical strategies framed for singers and singing teachers

<table>
<thead>
<tr>
<th>Performer</th>
<th>Voice type</th>
<th>Exp.</th>
<th>Songs</th>
<th>Professional background</th>
<th>Frequency of performance of contemporary repertoire &amp; audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jane</td>
<td>Mez Sop</td>
<td></td>
<td>Edwards - ‘And no bird sings’ from Hermit of the Green Light*</td>
<td>Singer, specialising in vocal and choral music</td>
<td>Performs a mixture of solo and choral performances often throughout the year, some of which is contemporary music or contains contemporary vocal techniques. Musicians, music students and regular concert-goers make up the audience.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ford - ‘A Terrible Whiteness’ from Trying to Write *</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Le Gallienne - ‘Death be not proud’ and ‘Batter my heart, three person’d God’ from Four Divine Poems of John Donne*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tregaskis - ‘Vision’ from Five Blake Songs*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wesley-Smith - Climb the Rainbow*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter*</td>
<td>Tenor</td>
<td>EC</td>
<td>Antill - ‘The stone cry out’ # from Five Australian Lyrics</td>
<td>Singer, specialising in vocal and choral music, particularly Baroque vocal music, but new to contemporary repertoire</td>
<td>Performs a mixture of solo and choral performances often throughout the year, some of which is contemporary music or contains contemporary vocal techniques. Musicians, music students and regular concert-goers make up the audience.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bauld - Where should Othello go#</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Blom - ‘Spirits’ and ‘Schoolmaster’ from Remembering Babylon#</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Holland - The Beryl Tree #</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Yu - Silent and Alone#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert</td>
<td>B/Bar</td>
<td>LC</td>
<td>Boyd - At Telegraph Bay*</td>
<td>Singer specialising in opera and lieder</td>
<td>Performs often throughout the year to musicians, music students and regular concert-goers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hyde - Song of the Cattle-Hunters*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kats-Chemin ‘My Father’s Eyes’* from Mr</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The first recital was The Art of Australian Song I, held at St Andrews Cathedral, Sydney Square on 2nd November 2008. The recital featured three singers - me, soprano Jane, mezzo-soprano and Robert, baritone, with two of the accompanists (see Appendix B: No. 12).

### Program

The program for the first recital was chosen to reflect repertoire from a range of AAS, incorporating all the voice types, presenting as many vocal styles, genres and periods, while at the same time, incorporating as wide a range
of pedagogical aspects as possible. 34 songs from 23 works by 19 composers were performed. The composers were Betty Beath, Colin Brumby, Anne Boyd, Nigel Butterley, George Dreyfus, Ross Edwards, Andrew Ford, Peggy Glanville-Hicks, Miriam Hyde, Elena Kats-Chemin, Horace Keats, Gordon Kerry, Dorian Le Gallienne, Mary Mageau, Esther Rofe, Peter Sculthorpe, Alan Tregaskis and Martin Wesley-Smith, and the songs written over a period of 92 years (1914 – 2006). Program notes (see Appendix B: No.13) were read out on the day by an MC to introduce the audience to each of the themed sections of the program - Nature, Literature Inspired (Interval), Emotions and the final section, Australian Identity.

After posting details of the recital on the AMC’s website, I was approached by Anni Heino, the then editor of ‘Resonate’, the AMC’s online magazine, to write a blog about the event (see Appendix B: No.18,). The blog appeared on the site on the 29th Oct, 2008, along with a copy of the performance details of the recital. http://www.australianmusiccentre.com.au/article/the-art-of-australian-song. I was contacted by a number of people following the blog going up on the site wanting information about the performance, with some people requesting ticket information. Tickets were free and there was general seating. We had decided to make the concert free because of copyright issues. If we had charged for the event, we would have had to have paid royalties for the use of some of the works, so to avoid that we made the event free to the public. On hindsight, I would probably charge for the event. I believe an audience expects to pay for a performance. We had

43 There were 53 songs from 31 works composed by 25 composers spanning a period of 1914-2006 performed in the two recitals in 2008 and 2009. A further 11 works were performed in recitals at the University of Western Sydney and Wollongong Conservatorium in October in 2011 with works by Diana Blom, Percy Grainger and of unpublished songs by Peter Sculthorpe.
expenses that had to be covered, so it would have been sensible to have tried to recoup some of that money as well as pay our performers for their time.

ii. Discussion of preparation by the four singers and accompanists

The draft list of strategies (n=42) was informed by the ‘Bank of pedagogical learning and teaching strategies’ drawn from the initial literature review (see Appendix A:10), Phase one of the study, and combined and made available to the four professional singers as they prepared a recital of Australian art songs.

5.2.2 The art of Australian Song II - Kincoppal-Rose Bay, 27th June, 2009

The second of the recitals, The Art of Australian Song II, was held on June 27th, 2009 at Kincoppal-Rose Bay. 21 compositions by nine composers of contemporary Australia art song were performed in this recital, this time with tenor repertoire44, including a world premiere of Julian Yu’s song cycle Silent and Alone (2000) (see Appendix B: No.13, for the program).

The recital featured three singers: Cathy, soprano (the researcher); Peter, tenor; and Robert, baritone; and three accompanists: Diana, Louise and Lilli. This second recital afforded the opportunity to also repeat some of the repertoire from the first recital45, as well as expanding on some of the works

45 My Father’s Eyes by Elena Kats-Chemin; Curtain by Esther Rofe; and I knew nothing by Martin Wesley-Smith.
performed previously, with Robert, the bass baritone performing the full cycle of At Telegraph Bay by Anne Boyd (instead of just movements I and II performed previously), and adding one new work to the program performed by me, with Rachel Tolmie on oboe, John Antill’s Five Songs of Happiness from the Psalms for soprano and oboe.

5.3 Phase two – key themes to emerge from the research

This practice-led Phase of the research project aimed to identify and explore the strategies singers employ to learn and perform in specific songs of selected AAS repertoire. The data illuminated key themes focused on the accompaniment/accompanist, performance and learning considerations, learning strategies, singer’s performance strategies, and musical interpretation/knowledge (see Table 5-2). The key themes are discussed, one by one, often beginning with the experience of the researcher/performer who addressed the issues most strongly in her responses, moving onto responses of the other singers and accompanists, with occasional reference to input from composers and poets in the performance process.
Table 5-2 The Four Key themes evident in the data in Phase two with corresponding sub-themes following recursive analysis of the data conducted in NVivo8

<table>
<thead>
<tr>
<th>Accompaniment</th>
<th>Performance and learning considerations</th>
<th>Learning strategies</th>
<th>Singer’s performance strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accompanist</td>
<td>• Accompaniment &amp; accompanist (integral to AAS)</td>
<td>• Time signature/timing</td>
<td>• Trialling different strategies</td>
</tr>
<tr>
<td></td>
<td>• Issues in the relationship between singer and accompanist</td>
<td>• Challenge of performing AAS repertoire</td>
<td>➢ Telfer</td>
</tr>
<tr>
<td></td>
<td>• Play through accompaniment (in some way)</td>
<td>• Rhythm</td>
<td>➢ Mabry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Dissonance</td>
<td>➢ Rink - ‘informed intuition’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Pitch</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Melody</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Context &amp; mood</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Harmony</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Tone/tonal/tonality</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Delivery</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Singing the song (with or without accompaniment)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Song structure</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Speaking/reading</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Playing</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Listening</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Repetition (to enhance and achieve pitch, tone, articulation, timing, rhythm)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Context/contextual and mood awareness</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Clapping/tapping</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Not explicitly evident)

Pedagogical criteria

Performative criteria
5.4 Accompaniment/accompanist

The issue of accompaniment and the accompanist emerged as the most important factor discussed by all the performers. This theme encompasses the accompaniment itself, working with the accompanist, as well as the singer playing through and practising with the accompaniment.

Nearly all the performers made some comment along the lines of the necessity to get to know all parts of the score - the text, the vocal line and the accompaniment, so as to enable a full understanding of the complete score and the composer’s intention of how it might be interpreted. Carol Kimball, singer, teacher and author specialising in art song, believes that the

... musical score provides the blueprint for beginning exploration. Isolating specific details of melody, harmony, rhythm, accompaniment, and text is the first step. Thoughtful study of the interaction of text and musical elements is the next level of work. Here the singer and pianist must rely not only on the score but also interpret it in the light of knowledge and personal experience. The final interpretive technique is the important addition of the singer’s individuality of voice - vocal timbre, tonal beauty, and word inflection. (Kimball, 1997, p. 3)

To deliver a believable performance with conviction the singer needs to know the exact intent of text of song and how they intended to perform it in the very short space of time it takes to perform art song. This is in comparison to the performance requirements of larger song forms, such as oratorio or opera, taking into account the time a character has to develop on the stage.

Nigel Butterley’s ‘Brown Jack’ from Child in Nature for soprano voice and piano (Musical example 5-1) is an example of a short AAS, containing elements of recitative secco and accompagnato for both accompanist and singer. These create a challenging marriage of text, vocal line and
accompaniment. The piano always leads with a chord or a series of chords, then, depending on the section, the voice continues on. The strict rhythms indicated in first part of the song, coupled with chords and an emphatic, shocking text, force you to deliver the message of the words as you would a recitative. Leanne, my accompanist, and I worked hard to achieve the balance needed in this very emotional song.


As with all Butterley songs, ‘Brown Jack’ has an a-tonal/dissonant character throughout. Robin Gurr’s text is so shocking and heart-wrenching that the astringent ‘melody’ (a phrase Butterley uses to describe his vocal melodies) and equally jarring accompaniment suits it perfectly. (Cathy’s journal)

Leanne, the pianist, suggested that for all of the songs by Butterley there was a need for excellent musicianship skills by the singer and accompanist so as to ensure both performers deliver an accurate and therefore confident performance. She feels that AASs are

... [often] difficult songs for singer, and the accompaniment has to be part of the vocal line, so that really puts it back onto the pianist to know what the singer is actually doing. I mean, the accompanist should know all the time, but you’re really finely tuned as to what the singer is doing and how the chords relate to
where you are. It’s not enough to just rely on playing loudly. You have to be emphasising according to what emotion is happening in the vocal line and how that grows (Interview with Leanne)

Jane, mezzo-soprano, played the accompaniment of Alan Tregaskis’ song ‘Vision’ from Five Blake Songs (1978) slowly to hear the harmonic structure of the song, before playing a skeletal accompaniment while singing the vocal line to begin work on learning the melody. She used the same strategy of playing a skeletal accompaniment while singing the vocal line to learn Margaret Sutherland’s You Spotted Snakes (1940) for medium voice to help become accustomed to the changing metres in the song, between 5/4 and 6/4 (see Musical example 5-7).

In my practice journal, I wrote about, reflected on, and worked through register and harmonic aspects associated with the accompaniment and accompanist. When I was learning Martin Wesley-Smith’s Climb the Rainbow (CD1, track no 28), with text by Ann North, I tended to ‘take off’ a little too much at the accelerando sections of the song (‘slide down the other side’, bb 48-49, Musical example 5-2), justifying the pickup in speed to myself because of the chord changes in the accompaniment. To resolve this, I turned the song into a 19th century piece, making it very dramatic, paying great attention to the resonance of the voice while I was singing it. I found by doing this I paid more attention to how I was singing the tone of the phrases when playing the accompaniment this way and could hear where I needed to adjust my tone to suit the accompaniment.

---

46 (Lentzkow, 1988) includes a table that details the metre, tonality, tempi, dynamics, range, tessitura, no of pages, and a degree of difficulty ranging from 1-5 for the voice and piano.
Martin Wesley-Smith wrote several versions of ‘Climb the Rainbow’. I first became acquainted with the unaccompanied version. It was the accompanied version Jane performed in the Art of Australian Song I recital and the version both Jane and I refer to in the discussion of the work. Jane found singing this song

…very liberating. It was the song I’d always start with just to warm up if you like the whole program so it was nice, it got me singing....The accompaniment brings out this depth that helps you find more to the song. I found it an absolute joy to learn. It was easy on the surface, but what was nice about it was...somehow the accompaniment draws out a different animal, if you like.

(Interview with Jane)

Musical example 5-2: Climb the rainbow for soprano and piano by Martin Wesley-Smith, text by Ann North, bb 47-53. (1975, this version, 1976). From “10 songs for soprano and piano”, music by Martin Wesley-Smith ©; lyrics by anon, Henry Lawson, Ann North, Martin Wesley-Smith & Peter Wesley-Smith. Used with kind permission of the composer and poet. CD1 track 28, Jane and Leanne performing

Australian art song: Pedagogical strategies framed for singers and singing teachers
I worked through several strategies relating to the harmonic context of the accompaniment when preparing Betty Beath’s song, ‘The Lament of Ovid’ from Towards the Psalms (CD1, track no. 23). This included how the accompaniment and voice fit together and how the harmony contributes to the whole, developing an aural picture of the work. It also included memorising the melody without/with harmonic context (see Musical example 5-5).

While trialling these strategies, a new strategy was thought of and tried - playing the accompaniment through slowly without singing it, taking note of what the vocal line is doing, repeat, but strip the accompaniment to its bare chordal structure (89, further adapting 40). This became a strategy which I used repeatedly throughout my performance preparation because it enabled me to gain an overall understanding harmonically of the accompaniment and how it related to the vocal line. In the first, slow playing, I always (mentally) noted any perceived problems I thought I may have between the vocal line and accompaniment. By singing the melody slowly to a chordal accompaniment, I was able to hear (and often see) the sections that would need more attention in rehearsal.

Another strategy trialled was to work on rhythm, pitch and phrasing in the song, going through pitches very slowly with occasional reference to the piano, stopping in the middle of phrases to check pitch or sing a pitch then check the phrase on the piano. This strategy also proved to be most helpful when working on the accompaniment of ‘I’m Nobody’ from Frogs by Nigel Butterley (CD 1, track no 19).
Challenges relating to the clashing tonality between the vocal line and the accompaniment in John Antill’s ‘The Earth is the Lord’s’ from Five Songs of Happiness from the Psalms (1953) (see Musical example 5-3, upbeat to b.11, through to b. 12 “that dwell therein, that dwell therein”) saw me adopt the strategies of:

- Singing very slowly without the keyboard, then checking the pitch
- Singing the vocal line against the treble melody of the accompaniment several times
- Singing the vocal line very slowly with the full accompaniment
- Finally, singing the vocal line at the proper tempo

Singing the melody very slowly without the accompaniment challenged me to learn the melody purely related to intervals. It is also an element of pitch memory - C5 and C#5 both being notes given in the accompaniment, which can serve as notes to assist to keep on pitch in this song. Singing the vocal line against the treble melody of the accompaniment allowed me to check whether I had the pitch of the melody correctly learnt, as well as to hear the counter-melodies of the accompaniment. Singing the vocal line
very slowly with the accompaniment allowed me to hear any places in the accompaniment that were a problem, as well as places that needed further rehearsal. These were given extra attention immediately and any problems were mostly resolved in that first slow rehearsal period. As it was also recorded, I was able to listen back to the session and reflect on what we had practised and adjust anything I needed to between rehearsal sessions.

Pianist Leanne described the integral relationship between singer and accompanist necessary to undertake her preparation with baritone, Robert of Anne Boyd’s song cycle At Telegraph Bay (1984) (CD 1, track nos 32-3). She commented that the work is

... for two people together making one thing, but there were times when we ... had to adjust why and how we listened to each other. So from a singers point, we realised that there’s little points in the music in the accompaniment, little points, little accents, that latch on to his vocal line. It was quite a feat in ensemble singing. It works only if the two people really want to and are able to hear what each other are doing. In the end, I had to learn the vocal line better than the accompaniment. You don’t often have to do that. (Interview with Leanne)

Leanne describes here the interplay between singer and accompanist in performing contemporary art song (in this instance, in her preparation with Robert for Anne Boyd’s At Telegraph Bay) that requires both performers to be listening and adjusting to the changes in the score. These minute changes they decide makes the score come alive.

5.4.1 **Issues in the relationship between singer and accompanist**

The relationship, or musical partnership, between singer and pianist in the preparation of Betty Beath’s song cycle, In this Garden, is explored through
trailing and adapting performance and learning strategies, addressing pitch, rhythm and vocal techniques. I played through the melody and accompaniment of ‘Butterflies’ from In this Garden noting that ‘both the vocal line and accompaniment were based on whole-tones’, and that both vocal line and accompaniment sounded differently from how ‘the way it “looks” on the stave’. Therefore, the slow play-through proved a most helpful strategy as it gave my ear a chance to hear the close relationship between vocal line and accompaniment. ‘Worm’, also from In this Garden, benefited from a similar slow play-through with the accompanist for the rather disjunct melody with its wide leaps. This contrasts with the repeated notes heard in the inner voicing of the piano accompaniment against the beautiful melody of ‘Snail’ (In this Garden). Both songs were approached using a strategy that had become of my favourites: singing the notes in-between the intervals to get to know and feel the distance of the intervals, a strategy favoured by Hannah in Phase one.

The performers frequently commented on how communication with your partner in performing contemporary Australian art song is advantageous to the positive outcome of the performance. From working on Dorian Le Gallienne’s song for mezzo soprano, ‘Death be not proud’ from Four Divine Poems of John Donne (see Musical example 5-4, CD 1, track no 15,) with Jane, Leanne felt that art song truly came alive in this song, showing where ‘the piano is colouring the text’, saying that:

…half way through the song, where there’s a wonderful line that begins ‘and poppy’ [bb 32-33]. The mezzo voce [half voice] marking for the voice is mirrored in the colours of the piano, because [the pianist has] both pedals down, and the
wash of sound it creates for those few bars over the vocal line just singing on
one note is very transportive; very magical at that point, because of the
colouring of the vocal line with the colour of the piano. That's art song, where
the two are using each other to colour what is going on in the text - you can
almost see the poppy fields in the first WW - of death with the poppies.
(Leanne)

Here, the repeated notes in the vocal line call for the singer to decide on
what kind of vocal colour they will use for those notes. Once a decision has
been made about voice placement and vocal colours, and rehearsed into
a work such as described above, the singer will be able to recall those vocal
colours at will, becoming part of their palette of colours to be called upon
and transferred in future works (Mabry, 2002, p. 43)

![Musical example 5-4: Death be not proud from Four Divine Poems of John Donne (1950) for mezzo-soprano and piano by Dorian Le Gallienne, bb 33-37. Published in "Australian Composers in Song" by All Music Publishing ©, used by kind permission. CD1 track 15, Jane and Leanne performing]

5.4.2 Play through the accompaniment (in some way)

I have found that being able to play the piano, and therefore the
accompaniment, has been a bonus in my learning of repertoire. I trialled a
strategy suggested by a professional singer in Phase one to ‘play the
accompaniment through slowly without singing it, taking note of what the vocal line is doing,
then repeat, *this time stripping the accompaniment to its bare chordal structure*, when preparing Betty Beath’s ‘The Lament of Ovid’ from Towards the Psalms

![Musical example 5-5: 'The Lament of Ovid', bb 15-19 from Towards the Psalms by Betty Beath ©, text adapted from the novel by Anne Michaels. Published by Wirripang Pty Ltd. Used by kind permission. CD 1 tr 23, Cathy and Diana performing.](image)

(2004). It allowed me to gain a better sense of the song as a whole, while taking note of the accompaniment as I played through the song. When I repeated the exercise and added in some of the accompaniment, singing the song slowly, I had a much better idea of areas in the song that posed a problem for me, so could pause at those places, or go over them before attempting to sing them with the accompaniment again. Singing the song slowly with the accompaniment also highlighted timbral issues that needed to be considered in performance and marked on the score early in preparation. Clashes or compliments in the tonality between the parts were identified and sorted out, either by identifying how notes can be pitched from the accompaniment or how they need to be ‘imagined’ from what has gone before in the music. I encourage singers unable to play the piano well, to develop the valuable skill of working out what chords are in an accompaniment to assist them to learn a song.

---

48 Fig. 5.6 shows a section of Beath’s song with leaps of a 7th (un-wept), the dramatic climax of the song.
The same strategy was adopted when practising Peggy Glanville-Hicks’ song ‘Homespun Collars’ from Five Songs (1952)\(^\text{49}\) (CD 1, track no 12) for the AAS Recitals. I found that it helpful to get to know the accompaniment just as much as my vocal line, not necessarily to play it (which did help while rehearsing the song), but more so because it made me more aware of the music and how my vocal line fitted with it when rehearsing with the accompanist.

To handle the challenge of an accompaniment which, at times, has nothing to do with the vocal line, a type of counterpoint, I developed a strategy of recording the accompaniment on its own, so that the recording could be stopped and started at the difficult parts in the score for practice. The song has varying rest lengths before the phrases (seen in Musical example 5-6 of bb 12-16 of ‘Homespun Collars’ where you can see the phrase ends in 6/8, and then moves back into 4/8).

![Musical Example 5-6: Homespun Collars from Five Songs for voice and piano by Peggy Glanville-Hicks, text by A.E. Housman, bb 12-16, used with kind permission. CD 1 tr 12, Cathy and Diana performing.](image)

I found that this enabled me to:

• rehearse the sections I was having difficulty with as many times as
  was necessary to perfect them

• become familiar with the accompaniment, both without the vocal
  line and with me singing with it, and

• hear the counterpoint the accompaniment creates, while at the
  same time, allowing me to make decisions as to how to best
  perform the cheeky melody written by PGH.

Musical example 5-7: You Spotted Snakes by Margaret Sutherland, bb 6-10, with text by
Shakespeare. Copyright held by Antony Bunney, grandson of the composer. Used by kind
permission. Publication out-of-print. CD 1 tr 14 (Jane and Leanne performing)

A strategy trialled by the singers was to ‘play a skeletal accompaniment while singing
the vocal line’ (A:45, James). Jane found that when preparing Margaret
Sutherland’s song You Spotted Snakes\(^{50}\) (see Musical example 5-7) by playing
a skeletal accompaniment, she was able to hear the changing metres

\(^{50}\) You Spotted Snakes is out-of-print. The second-hand score I own is a published score,
however, no publisher details are included on it. A copy is available for loan from the AMC at
http://www.australianmusiccentre.com.au/product/you-spotted-snakes-from-a-midsommer-
night-s-dream

Australian art song: Pedagogical strategies framed for singers and singing teachers

214
between 5/4 and 6/4 that occur in the song more clearly. This allowed her to initially focus on the rhythms of the text set above the accompaniment, gradually adding the melody to it as she rehearsed it more and more.

I found the same strategy helpful when beginning work on both ‘The Lament of Ovid’ from Towards the Psalms and ‘Homespun Collars’ from Five Songs by Peggy Glanville-Hicks because

\[\text{...[by] playing the accompaniment very slowly while singing the vocal line (with a skeletal accompaniment first and then with the full accompaniment), [and] taking note of what was happening between both parts, [it] allowed me to get to know the accompaniment as much as the vocal line, not necessarily to play it, but [because of] what it does and how it interacts with the melody. (Cathy’s practice journal)}\]

An extension of this strategy is to play the treble or bass line of the accompaniment separately with the vocal line. This brings out even more aspects of the song as you learn it.

### 5.5 Performance and learning considerations

A number of performance and learning considerations emerged as being relevant to performers in their preparation of contemporary AAS: the challenge of performing AAS repertoire; dissonance; context and mood; harmony; melody; pitch; rhythm; tone; time signature/timing; and delivery. Each of these sub-themes is discussed in detail with comments from the performers.

#### 5.5.1 Challenge of performing AAS

Each performer found different challenges in performing contemporary Australian art song. For me, textual issues were a challenge in preparing both
Gordon Kerry’s song Moonrise and Mary Mageau’s Son of Mine. In Nigel Butterley’s song ‘I’m Nobody’ from Frogs, the challenges involved the combination of changing metre with a pointillist, atonal melody against an equally atonal accompaniment which gave little assistance to the singer. Rhythmically, note-for-note, the melody was not that hard, but when interspersed with the rests as it is, especially against the accompaniment, the song’s difficulty soars!

For Peter, the harmonic challenge arising in the preparation of Julian Yu’s cycle, Silent and Alone, which he described as a ‘sing-songy type of piece’, also lay in delivering the work well and the story behind it. This was in relation to the cycle’s pentatonicism, of which Peter had had no previous experience.

The performers were fortunate to be accompanied by four experienced, dedicated accompanists for the two recitals. Leanne, in particular, worked for many hours with the singers in preparation with singers for the two major performances. Her experience and insight into all art song genres was invaluable and immeasurably helped the performers in their preparation. She sums up perfectly the challenges faced by both accompanist and singer of AAS:

...because this kind of music is very difficult, certain singers deliver it very well, most would not. Because they've got to really think about what it is they're saying and they've got to be convinced, it’s really that conviction that underpins a good performance. [You need to] know exactly what you're going to in a very short space of time, because [the performance has] been and gone, so you have to collect yourself before the next [song] incredibly quickly, rather than [being] caught out and start and think about what you’re doing half-way through. It requires very good musicianship by both pianist and singer. (Interview with Leanne)
There were many challenges in Miriam Hyde’s song, Song of the Cattle Hunters (1956) (see Error! Reference source not found.), most relating to performing all of the text by Henry Kendall in the rollicking song with its compound $12/8$ rhythm. The song was purposefully chosen for its word-painting and the general Australiana the scenes conjure up for any audience hearing it performed.

While the song sits fairly comfortably in the middle voice, consonants that run into one another, such as ‘fem-matted’, make it very difficult to articulate the ‘n and ‘m’ of the two words. Robert comments that

… the word ‘flash at the top of the phrase there is absolutely perfect and she’s got a crescendo/diminuendo, so she knew what she was doing with the words there [b.3]. Most of what she’s written from the point of view of the dynamics and tempo like risoluto [b.5] really make sense when you get into the song (interview with Robert)
Robert handled the textual challenges of the song, which were magnified by
the very resonant acoustic of the performing venue, St Andrew’s Cathedral
(Sydney Square), by ‘doubling the consonants’ of the text, or in other words,
singing with clear enunciation. As well as attending to the text in the
performance, Robert and accompanist Leanne felt that despite the fact the
score indicates breathing at the ends of phrases or on the score, to fit better
with the sense of the text in the middle verse, no breath was taken between
“For swiftly we gain where the herds on the plain” (bb 23-25) and “Like a
tempest, are tearing the ground!” (bb 26-28).

Even though Jane struggled with learning the pitch and fiendish rhythms of
Andrew Ford’s song Trying to write51, she felt that it was important to
introduce the emotion into the learning process of the song:

To me it is very much a part of the learning process to introduce the emotion of
the song as part of the learning process. Admittedly it’s probably something that
you do towards the end, but you need to get that emotional connection. I spend
time looking at the words and what they mean so that I can feel what that’s all
about and to be in a very unfeminine and very unloving state, in the desperate
need I decided you really had to say desperate in a desperate way for it to
come across….So I took all that sort of thing into account. (Jane’s interview)

5.5.2 Time signatures/timing

Timing and matters to do with changing metres or time signatures were issues
all performers commented on. For me, despite not usually having difficulty
with timing when playing the piano or performing in choral ensembles, I
found myself making ridiculous mistakes in timing learning many of the works I
attempted during the period of this research, or more to the point, making

51 Trying to Write is graded as a 5 in all areas of the adapted RRDI (Ralston Repertoire Difficulty
Index, adapted Aggett) used in Phase Three of the research (see Chapter 6).

Australian art song: Pedagogical strategies framed for singers and singing teachers

218
lots of mistakes whenever I got with accompanists. Granted, many of the works were difficult, but some were not. Some compositions had quite simple music notation which I should have been able to master, but rhythmically, time and again, I found myself balking at rests, when I knew I should be going forward and where the music was quite clear in my head! Sometimes this was a confidence issue of being comfortable with the accompaniment or the accompanist and sometimes it was just me trying to settle in to either situation. This came somewhat as a surprise, as I had not experienced the problem before and the more I worried about rhythm, the more of a problem it became.

To practice the entries of phrases and overcome the difficulties presented in the ‘quirky’ rhythms in ‘Homespun Collars’ from Five Songs by Peggy Glanville Hicks (see Musical example 5-6), I used the strategy described above of recording the accompaniment so it could be stopped and started at any difficult places. In another of the songs from P G-H’s Five Songs, ‘Unlucky Love’, the composer sets the rhythm of the text in $\frac{3}{4}$ against an accompaniment of $\frac{6}{8}$. To practice this, I first spoke the text aloud in rhythm, then spoke the text aloud in rhythm again, this time while patsching$^{52}$ the treble rhythm of the accompaniment at the same time. Patsching provides a kinaesthetic response, allowing you to ‘feel’ the beat in your body as you speak the text$^{53}$

---

$^{52}$ ‘Patsching’ is the German word to ‘pat the thighs’. It is a common technique used in Orff Schulwerk and usually suggested to alternate hands.

$^{53}$ This process is akin to that used in the Orff Schulwerk approach, which underpins much of my musical philosophy.
Counting rests aloud as numbers of phrases before singing them, then gradually mentally saying the counting before the phrase, was a strategy I used to practise the entry of a phrase (b.16, see Musical example 5-9) in George Dreyfus’ song ‘Rimprovero’\(^\text{54}\). Counting the beats aloud for the rests before I sang the entry of my phrase on the 6\(^{th}\) beat of the 12/8 bar was akin to singing text in the beats preceding it, initially giving me a verbal prompt that I could then internalise.

Connecting words with their innate rhythm is essential. On the whole, most composers will set words to such rhythms and rarely go against the natural prosodic nature of the text.

---

5.5.3 Rhythm

Rhythm was also an issue found to be a challenge for all performers. Rhythm was associated with text, changing metre, combining pitch and rhythm, all proving to be aspects participants discussed in their preparation of songs.

Musical example 5.10: ‘Schoolmaster’ from Remembering Babylon by Diana Blom (1997), text by David Malouf, bb 1-11, CD 2 track no.12 (Peter and Diana performing) © Wiripang Pty. Ltd, used with kind permission.

Peter, tenor, was thrown a little when first beginning work on Diana Blom’s song ‘Schoolmaster’ from Remembering Babylon, mainly because of the constant changing metre (see Error! Reference source not found.). On reflection, Peter realised that the changing metres were only there to
accommodate the changes in inflection and stress in the text. By speaking
the text aloud freely, then speaking it again in the rhythm written, he found it
easier to apply the rhythms of the text more freely when adding in the
melody, the next step. Finally, singing the melody with the accompaniment,
slowly first, then gradually speeding the tempo to performance speed, made
some of the ‘fear’ of what was on the page melt away. Peter made the
comment that technically with this piece, its success depended upon ‘getting
the rhythm, the timing and the metre to flow, [even though it appeared to be] chopping and
changing’. Peter further commented on the elements of the timing and rhythm
that he found most difficult when preparing Blom’s song ‘School Master’:

..you couldn’t effectively deliver the [text of] the song unless you had the rhythm
up to speed, and that vocally, [he] found it pretty draining in rehearsals in terms
of maintaining energy. I was talking to Diana at the end, after it, and it just feels
like that song, once you hit it, then there’s no stopping.

Peter used two main strategies to assist in learning the song, a recording of
the accompaniment to rehearse with made by Diana (who also
accompanied Peter), as well as listening to a recording of Brett Weymark
singing the song55. It is rare to have a recording of a recent work such as this,
so to have this additional aural tool was a great help, especially when Peter
was learning a large number of new works in a short space of time.

As I had come to several of Peter and Diana’s rehearsals, I suggested to him
that patsching (described before) might help with the piece, given the
constant changes of metre and that the basic subdivision of the beat was a
quaver. By patsching the quavers while saying the words, then adding the
melody, not only with this song, but with any multi-metre song, it should be

---

55 The cycle was written for Brett by Diana and premiered by them in 1997 in the Great Hall,
University of Sydney.

Australian art song: Pedagogical strategies framed for singers and singing teachers
helpful to establish a constant beat. Peter did find the physical aspect of the strategy, patting your hands to the beat while saying and singing, helpful in keeping the flow of the text while performing this song.

Peter came up with another strategy to handle a problem he was having with the rhythms set to the word ‘mountain’ in two phrases (bb 14-15 and b16, see Musical example 5-11) in the third song of the cycle Silent and Alone (2000) by Julian Yu56. Both of these words came on unaccented beats (circled in the example). Because it was the rhythm of the text as it was placed in the bar, against the normal accent and stressor of the word, Peter approached it by taking the words out and just singing the notes when rehearsing until he was confident singing both together. He also used counting written in on the score, singing the numbers instead of the text to help him to get the rhythm of the phrases in time, especially the word ‘mountain’, which has the stress on the second syllable each time (circled in Musical example 5-11).

---

56 Premiered by Peter and Diana at Art of Australian Song II recital, 27th June, 2009
One problem combining both pitch and rhythm for Peter had to do with an acciaccatura glissando on the word ‘Rock’ in b.45 (a perfect 5th) of ‘The stones cry out’ from *Five Australian Lyrics* by John Antill (see Musical example 5-12) and subsequent glissandi on ‘moves’ (b.47), followed by a sequence of the phrase in bb 49-51. Peter was singing these acciaccaturas too slowly (for the rhythm), but this brought up an interesting point. The music was marked ‘ponderously’, so Peter’s interpretation of the glissando was appropriate given the marking and taking into consideration the textual context.
Dissonance is both a perceived and a real aspect to be found in many contemporary AASs and is handled by performers differently depending on their experience with contemporary repertoire. This is expressed in Peter’s comment below about two of the works performed in the recitals:

The dissonance was good [in the songs] because … he (Antill) gave you a point of relativity. He knew that there was a certain dissonance in it that you knew if you got it, you were right. It wasn’t like the Yu in the sense that sometimes it felt like there were pitches all over the place, regardless of if you hit them, it didn’t necessarily sound right as such. But this, once you got the dissonance in there from the start, it felt like you were there, or just the sound, I suppose. (Peter discussing John Antill’s ‘The Stones Cry Out’ from Five Australian Lyrics and Julian Yu’s Silent and Alone)
All performers were aware of dissonance being a factor for them in their performance preparation for the recitals. Because melody is treated in a different way from how it was in musical periods before the twentieth Century, the various ways in which composers now use and treat melody came as a bit of surprise to the less experienced performers of the contemporary repertoire. Coming to terms with ‘melody’ in some of the compositions for some of the performers, then, proved to be more difficult than they had expected.

One of the works that challenged me the most tonally was John Antill’s cycle for soprano, piano and oboe, Five Songs of Happiness. The second of the songs, ‘The Earth is the Lord’s’ was the most challenging tonally. An example of this can be seen in bars 11 and 12 of the song (see Error! Reference source not found.). ‘The world’, a long sustained note just before these bars, can be relatively easily pitched from the ascending quavers in the piano in b.8; likewise, the Phase following bars 12 are comfortably found doubled in octaves in the accompaniment, a rarity in the work! To overcome the issues I was having in bars 11 and 12 I used the following strategies;
Musical example 5-13: 'The earth is the Lord's' from 'Five Songs of Happiness' by John Antill, bb 8-14, © by Jill Antill, Antill's daughter, used by kind permission. CD 2, track no.17, Cathy and Lilli performing.

- Sing the melody slowly through without the keyboard, checking occasionally for pitch
- Sing the melody slowly against the treble melody of the accompaniment several times
- Sing the melody **very** slowly finally with the full accompaniment and finally
- Sing the whole song through with the full accompaniment at proper tempo

As this is difficult to play, I made a MIDI accompaniment for all the songs in the cycle so I could work with it at my leisure. I also found this particularly helpful when finally rehearsing with the oboist. I went through a similar process, singing the melody with just the vocal and oboe lines, to familiarise
myself with those lines. This gave me the chance to rehearse with an accompaniment similar to that when all performers got together. As is the case with most Australian art songs, no recording of this work was available, so having any audio recording was an advantage. Also, as the span of much of the accompaniment was out of my hand span, I was unable to accompany myself to rehearse the full accompaniment, so having the MIDI accompaniment with all the notes was important. When I did get together with both the oboist and accompanist for rehearsals, I was far better prepared having undergone the preparation described than if I had just sung through the line alone.

5.5.5 Pitch and melody

Bass-baritone Robert also used a music notation program on the computer to assist him in his preparation of Anne Boyd’s song cycle At Telegraph Bay I and II. He commented that there were

...constantly repeated melodic phrases that actually turned out learning II quite easy. It was singable - very singable. I suddenly realised all I had to do in phrases like "I must explore" (bb 7-8, see Musical example 5-14 below) ... with its complex rhythm was to sing word ‘explore’ in its natural rhythm, then I actually achieved what she wrote. (Interview with Robert)
Robert discussed how he and accompanist, Leanne, established the speed of the song from the semi-quavers in bar 3 of the song, and thinking in two, found a comfortable speed for the text.

5.5.6 Delivery

All singers made comments about the way they learned various songs that affected the delivery of them. Bass-baritone Robert remarked that

"...songs should be allowed to sing themselves in many ways, and if you start trying to be too arty, you end up getting in the way. You've got to have a clear idea of what the song means to you. Of what the text means to you and the way its expressed through the music and allow the composer, trust the composer and not try to impose your own personality too much onto the song, being the vessel. (Interview with Robert)"

Musical example 5-15: 'My Father's Eyes' for unspecified voice from 'Mr Bar-b-que' by Elena Kats-Chernin, text by Janis Balodis, bb 12-18. Published by the Australian Music Centre (under licence from Boosey and Hawkes), used with kind permission. CD 1 track no.22, Robert and Leanne performing.
Here, Robert highlights the importance to express clearly. His approach to learning Elena Kats-Chernin’s song *My Father’s Eyes* (Musical example 5-15) involved sitting at the piano and playing through the accompaniment, singing it through before any other analysis, something Robert often does when approaching learning repertoire. It was accompanist Leanne who suggested the song reminded her of ‘When I was seventeen, it was a very good year’ by Drake, which gave Robert a ‘feel’ for the song and his approach to it. Robert further remarked that

[...looking at the text I got a feeling for the words and I could see the structure of the song, which was very obvious, so I just practiced it and then got a feeling for finding something to make it move and I thought about dynamics, which aren’t actually marked. (Interview with Robert)]

Robert had a lot to say regarding the delivery of the note D⁵, a baritone’s passaggio, pitches which abound in Esther Rofe’s song *Curtain* (composed in the 1930s). In fact, both D’s – D⁴ and D⁵, and straddling both Ds are prevalent in the song, necessitating modification of the vowel on and around these notes. This is especially so on the Eb⁴ (D#⁴) of ‘eyes must’ that can be seen in *Error! Reference source not found.*. The ‘placement’ of these notes also had to be carefully thought out ahead of time, given the triphthong on the word ‘eyes’ in b.6, written right on the passaggio. Robert
suggests strategies requiring ‘thinking’ notes to achieve the delicate delivery
and tone quality this song requires:

[Don’t] start too heavy [or] let the low D’s, where it starts, be too heavy. Allow
that sense of movement so you’re not bogged down. It’s andante, it going, so
there’s movement in the voice. ‘Think’ the word ‘dust’ light. Think your low notes
light, well support lightly and then in the rising phrases you won’t have any
trouble getting up. That’s my strategy. I’ve actually used vibrato on the very first
note to give it that dusty quality in the tone, not turgid, heavy quality, but light.
(Interview with Robert)

In relation to Anne Boyd’s At Telegraph Bay, both Robert and accompanist
Leanne found they had to find ways to begin approaching the music that
were different from traditional scores. In the second piece, the rhythm was

...actually more of a flutter, like the wind, with the leaves. You had to use visual
references to make the music sound, rather than the execution of some dots on
the page. The second ostinati opens with a kind of flourish, which is very hard.
Then you set up a hovering sound in the bar, the voice comes in and it’s
beautiful. You can actually see yourself in the air, and it reminded me sort of a
gamalan Orchestra - exotica, incense, you know? It just had sounds that are
created an exotic feel about it that was to do with the colouring that we were
using. (Interview with Leanne)

5.6 Learning strategies

Many singers perceive contemporary art songs to be complex, even before
they have sung them or seen the music. This assumption was also born out in
some of the responses of professional singers in Phase one of the study.

Aspects of learning which performers engaged in during Phase two of the
research, all of which could be considered to break down the perceived
difficulties of contemporary AAS, involved the song structure; working with
the text, including speaking and reading the text; playing and listening;
repetition; contextual and mood awareness aspects; and clapping and
tapping strategies. By adopting these strategies in their learning of repertoire,
Aggett Chapter 5

Australian art song: Pedagogical strategies framed for singers and singing teachers

performers were able to ‘develop the knowledge, understanding and skills that can be applied to [the] singing task’ (G.F.Welch, personal communication, April 10, 2006).

5.6.1 Singing the song (with or without accompaniment)

All performers adopted some kind of strategy that involved singing the song through, either with or without accompaniment, to help ‘orient’ the singer and/or accompanist in the song. As mentioned above in relation to Error! Reference source not found. when discussing the challenges of John Antill’s ‘The Earth is the Lord’s’ from Five Songs of Happiness, the strategies I used included singing without the keyboard, then singing the same part slowly against the treble melody and/or the accompaniment, then with the full accompaniment, before finally singing the melody with the full accompaniment at tempo. I found these strategies also helpful when learning ‘Homespun Collars’ from Five Songs by Peggy Glanville-Hicks, because they allowed me to get to know both parts, mine and the accompaniment. I noted in my journal at the time that ‘I need to know the accompaniment just as much as my part, not necessarily to play it, but to understand and know what it does’.

Robert commented that his initial approach to learning Elena Kats-Chernin’s song ‘My Father’s Eyes’, an approach which was usual for him when beginning learning a song, was to

...first of all sit down at the piano and play much of the accompaniment as I can and sing it through. Just jump it at the deep end before I do any other analysis. I don’t read through the text or anything, I just play it through and sing. (Interview with Robert)
Jane noted in her journal that she would play the piano to work on pitch for context without singing to begin work on all the songs early on in her preparation for the recital. After the initial play-through she would hum the vocal line while playing an accompaniment slowly of the songs. The next step was to play the vocal line, taking note of dynamic markings and expression of words (not singing). Finally, she played through the vocal line again while humming using the piano to begin work on pitch.

5.6.2 Song structure

Robert used the music publishing program Finale® to assist him in his learning of repertoire, particularly when learning Anne Boyd’s At Telegraph Bay. The seemingly complex notation of the song, something a singer often faces in contemporary art songs, can become demystified if you take the time to input the music into a music publishing program, which Robert did. Benefits from such an exercise include

- you learn the music as you play or type it into the program
- you have the option of creating a backing track (MIDI) with which you can rehearse the accompaniment
- you can stop and start the accompaniment whenever you like
- you can speed up or slow down the accompaniment when learning it, and
- you can transpose the part at the touch of a button if the music is slightly out of your comfortable tessitura.
It is clear in Robert’s comments of his discoveries of the structure and harmonic language while inputting At Telegraph Bay⁵⁷, saying that

…a whole lot of repeated, not themes, but motifs, suddenly jumped out at me and it when I really analysed [the music], I thought, ah, this is one of those that just goes on, but in fact, they do have structure..... There’s the Eastern influence, and once I came to terms with that, those two things, it became the harmonic language and it’s gamelan to my ear, it’s gamelan influenced. In the harmonic language I realised she’s trying to capture an Eastern quality, I think, with these shimmering sort-of gamelan [phrases], or Chinese orchestras.

(Robert)

The shimmering quality Robert talks about was created by rippling, repeated chords that are sustained by the pedal creating a ‘wash’ of sound that can disorient the singer (see Musical example 5-17). The strategy used to overcome the challenge in this section, singing the melody over the ‘wash of sound’, is to play a chord of all the notes in the bar with the pedal down, while singing the phrase slowly above it, until the singer becomes accustomed to all the sounds in the pattern. Robert found that by using this strategy, especially with this song, where many rippling effects are used by the composer, it allowed him to sing against the sounds without the movement of the accompaniment before ‘putting it back’ the way the composer intended.

⁵⁷ At Telegraph Bay by Anne Boyd, with texts by Jan Kemp and John Spencer, is available at http://www.australianmusiccentre.com.au/product/at-telegraph-bay-five-songs-for-baritone-with-piano
This harmonic deconstruction can be a powerful tool when a singer is faced with a multitude of complex tasks to overcome in a performance, demystifying what can often appear to be a cacophony of sounds that at first make no sense to the ear, such as occurs in ‘At Night’.

5.6.3 Speaking/reading

Peter, a tenor with experience performing Baroque repertoire, was confronted with having to learn a new type of performing technique, namely Sprechstimme, or ‘sung speech’ in Alison Bauld’s work, Where should Othello go (2000), text by Shakespeare, (see Error! Reference source not found.). Musical notation is written to indicate rhythm and pitch, but instead of singing the notes, the performer recites them, the pitches being approximate. Indications on the score include ‘lyrically’, ‘sung’, ‘no specific pitch’, ‘reflective’, ‘as if alone’, ‘robotic and withdrawn’, ‘breathy’ and ‘linger-exploit rests’. To prepare for his performance, Peter listened to several performances of the same speech performed by actors on YouTube to understand the dramatic intent of the words and how others had interpreted them58. He listened to singers perform Sprechstimme59 to understand how it sounded differently to conventional singing, in preparation for his sessions with a singing teacher on the technique.

Peter also applied some of Sharon Mabry’s strategies for working with Sprechstimme (Mabry, 2002, pp. 78-87) in preparing Where Should Othello go? including

"...speaking the text on pitch, speaking the text freely, singing the whole song, singing the pitches and paring back the Sprechstimme so he was not actually singing that part of it, to see how that contrasts and then speaking the parts that were actually spoken and seeing how that contrasts. The three elements were the singing, the Sprechstimme and the dry speaking; they are the building

58 Anthony Hopkins performing Othello, end of play, part 2/2 www.youtube.com/watch?v=mlY5ESkJKaR
59 Schoenberg’s Pierrot Lunaire, 1st Teil www.youtube.com/watch?v=weUjxEIt7c and John Cage’s Aria for solo voice (1958) www.youtube.com/watch?v=22LbdkJSkU

Australian art song: Pedagogical strategies framed for singers and singing teachers

236
blocks from which you could build an approach to this song. (Interview with Peter)

Mabry (pp. 77-104) also suggests creating a practice plan, as well as presenting exercises for each specific technique (for example, explaining Sprechstimme in detail, what it should sound like, the vocal registers of the technique, how to do it and how to develop a study plan to achieve the technique). She discusses the importance of the use of glissando connectors (pp. 80-81) at the end of tones, the elimination of vibrato (p. 81), text inflection and vowels (pp. 81-2) and attention to vocal registers (pp. 82-3) as being important aspects in learning the vocal techniques to achieve Sprechstimme, all strategies Peter found helpful in his preparation of Where should Othello go?

5.6.4 Working with the text - speaking/reading/text/textual/words/lyrics

Text was an issue for all performers, either in relation to speaking or reading the text when learning songs, or other textual matters. Accompanist Leanne thought it important to know the text of Margaret Sutherland’s song You Spotted Snakes from A Midsummer night’s dream ⁶⁰(1940) as it is such a text-driven work with no bar-lines as such. She suggested that

…the singer also come at it from a purely text point of view and it happens to be sung, so it’s kind-of reversed. Not that the melody is not important, but it’s actually the text is more prominent. It’s got to do with Shakespeare, beautiful, and also in the psyche. (Interview with Leanne)

---

⁶⁰ Published privately and now out-of-print. A copy can be borrowed from the AMC library at http://www.australianmusiccentre.com.au/product/you-spotted-snakes-from-a-midsummer-night-s-dream
Musical example 5-19: ‘Death be not proud’ from Four Divine Poems of John Donne (1950) for mezzo-soprano and piano by Dorian Le Gallienne, bb 33-37. Published in “Australian Composers in Song” by All Music Publishing © CD, reprinted with kind permission. CD1 track no.15, Jane and Leanne performing.

Leanne also discussed the interplay between the accompaniment and text in Dorian Le Gallienne’s song ‘Death be not proud’ from Four Divine Poems of John Donne (1967) (see Musical example 5-19) in relation to the vocal colours chosen, saying that the...

...definition of art song is when the piano is colouring the text, as in half way through the song there’s a wonderful line beginning ‘and poppy’ (see Musical example 5-19 above). The half voice (mezzo voce) in the piano colours the vocal line where there that’s just one note, just singing one repeated note, creating a wash of sound over the vocal line, because he’s got both pedals down. It is very transportive; very magical at that point, because of the colouring of the vocal line with the colour of the piano. That’s art song, where the two are using each other to colour what is going on in the text. (Interview with Leanne)

5.6.5 Clapping/tapping

Some of the performers used both tapping and clapping the beat or rhythm to assist them in their learning aspects of the songs. To learn Peggy Glanville-Hicks’ song ‘Unlucky Love’ from Five Songs, in 6/8 but with the text ‘feels like’ it is set in 3/4 (See Error! Reference source not found.), I first spoke the text in rhythm, and then spoke the text while tapping the right hand rhythm of the accompaniment. This gave me the kinaesthetic response of ‘feeling’ the
beat of the 6/8 accompaniment, while speaking the text in the 3/4 rhythm at the same time. It then made it easier to go ahead and sing the melody with the accompaniment, the tapping keeping a 6/8 beat while singing.

Musical example 5-20: ‘Unlucky Love’ from Five Songs by Peggy Glanville-Hicks, bb 9-12. Weintraub Music, publisher ©, reprinted with kind permission.

5.6.6 Singer’s performance strategies

Throughout the study, various strategies were trialled and created during practice for performance. Choral clinician and singer Nancy Telfer (1992, 1995, 1996, 2000, 2003, 2005) has written numerous pedagogical strategies to assist the singer and singing teacher in their preparation of contemporary art songs. I used Telfer’s strategy to ‘work with the tone quality at varied dynamic levels’ (Telfer, 2003, pp. 35-36), where she uses an ascending crescendo, descending diminuendo, by experimenting with voice placement in my preparation of Peggy Glanville-Hick’s song ‘Stars’ from Five Songs. I played with the vocal colour of ‘salt’ at bb. 27-29 (see Musical example 5-21), adapting Telfer’s exercise to sing and get a more effective very soft diminuendo on the word ‘salt’, and experimented with voice placement by singing the exercise to ‘ng-ag’ and ‘nyah’ on an ascending 5th scale from G4-D5.
Musical example 5-21: ‘Stars’ from Five Songs by Peggy Glanville-Hicks, bb. 24-29. Weintraub Music, publisher ©, reprinted with kind permission. CD 1 track no.11, Cathy and Diana performing.

Some songs proved to be particularly challenging. Nigel Butterley’s ‘I’m Nobody. Who are you?’ from Frogs61 was one of them. This is a particularly atonal, rhythmically fragmented composition that Butterley himself commented he composed to be ‘harmonically purposely astringent’62. The main performance challenges performing Butterley’s song x for me as a singer, were, therefore, singing the correct pitches, being accurate with the rhythm and giving a convincing performance of the text. These challenges began with “the score”, but as Rink (2002) puts it, the score itself doesn’t necessarily constitute “the music.”(p. 39). For Rink, (1990, 1995, 2002) ‘informed intuition’ guides the process of performance analysis by ‘accur[ing] with a broad range of experience and ... [that which] may exploit theoretical and analytical knowledge at the ‘submerged level of consciousness’ (1990, p. 324).

62 Phone conversation, 24.10.07
Musical example 5-22: 'I'm Nobody' from Frogs by Nigel Butterley, Text by Emily Dickinson, bb 1-7. Publications by Wirripang Pty Ltd publishers, copyright Butterley, used with kind permission. CD 1 track no.19, Cathy and Leanne performing.

In the preparation of “I’m Nobody,” “informed intuition” was accessed by both performers through the preparation of the score, both individually and when the performers came together to rehearse, in (a) the way in which both performers would perform the piece, given its fragmented structure, (see Musical example 5-22), and (b) in an analytical sense where the process of “analysis” is a practical one that encompasses the many years of musical experience and knowledge each performer brings to the performative to “shape” the music occur when they need to – in performance. In the performance act, where training takes over and technique is instinctive, and after all the discussion about a song such as this quietens, the musical nuances needed to learning pitches, dealing with the difficulty of learning the song’s melody forced me to look at several approaches to shaping the melody. Melody, in the traditional sense, is viewed in a different way in this song. At first playing, there appears to be little direction to the pitch, but my “feeling” for the melody, where I used informed intuition, grew the more I
sang it. It was this feeling that also prompted my interest in graphing the melody with reference to the overall vocal range of the song, the shape also representing the length of rhythms within cells approximating the fluctuating time signatures. I mapped the shape of the melody onto a graph in relation to bars (Mabry, 2002, p. 34), drawing on Rink’s graphic analyses of tempo fluctuations (2002, p. 49) and registral contour (p. 50) of Chopin’s Nocturne in C#min, Op. 27 No. 1 as a conceptual basis in preparing (see Figure 5-2).

Figure 5-2 Depicting the melodic shape of 'I'm Nobody' from Frogs by Nigel Butterley (L to R) across time (in bars indicated by time signatures) and the vocal range of the song represented by height

In relation to Rink’s (1990; 1995, 2002) principle of performer’s analysis based on temporality, strategies involved patsching the beat or conducting while singing and placing marks above the score. The musical shape of the work, rather than its structure, was achieved by working on textual strategies including reading the text slowly as a poem, going over unfamiliar words, and then saying the text in musical rhythm. This was also done with the pianist in a similar fashion and helped familiarise both performers with a variety of performative and musical aspects of the song. The tonality or, more accurately, the atonality in a song such as “I’m Nobody,” where each note is scored for its own sound, meant a discovery process between singer and accompanist occurred while learning the song where the score is not “the music” and “the music” was not confined to the score. By not systematically prioritising analytically determined decisions, the accompanist
and I were able to try several strategies, some suggested by Mabry, including enhancing a vocal kinaesthetic feeling for pitch by learning exact pitches and singing the vocal line slowly while playing all chords with the pedal down. Finally, from many years of experience, informed intuition guides both singer and accompanist; but when new strategies are tried and evaluated during the learning of the song, the depth of one’s intuition is further developed.

5.6.7 Contextual matters

Contextual criteria that the performers discussed included:

- Aspects pertaining to biographical information about the composers and poets, where singers and accompanists went about finding information on them from various sources including books in some personal resources, resources in libraries and resources found on the internet;
- Specifics about the song/work that helped contextualise it for them as a whole, such as working out the meaning of the text; and
- Looking up the origin of the larger work, if a text came from a group of poems or from a novel, as in Betty Beath’s song cycle Towards the Psalms, whose text originates from the novel Fugitive Pieces by Canadian author Anne Michaels.

5.6.8 Musical criteria / musical knowledge

Leanne devised the strategy of playing all the notes in the bar with the pedal down as a way to hear the harmonic language in tonally challenging pieces. This strategy worked well when we were rehearsing Nigel Butterley’s atonal song ‘I’m Nobody’ from Frogs (see Musical example 5-22). Leanne

---

63 The discussion on strategies used in Nigel Butterley’s ‘I’m Nobody’ from Frogs is taken from a paper presented at ISME in 2008, Aggett (2008c) and appears in full in Appendix D:51

Australian art song: Pedagogical strategies framed for singers and singing teachers
noted that the notes are ‘clustered’ into the chords, so even when they’re ‘sharp, pointillist chords’, this is another reason for putting the chord down, so you can hear the sounds. (Interview with Leanne).

5.6.9 Performative criteria

Many, many thoughts were recorded relating to the preparation of Gordon Kerry’s song, Moonrise\(^{64}\). One, just after a session with the composer, related to thoughts about aspects still needed when in ‘performance mode’ of the song:

\[
\text{Be “in the song”, “in the space”, “in the zone” before we start. Think of the “Calm beyond”. The first phrase needs to be very legato. “Framed” needs to be more in tune, the 3rd needs to be “brighter!”. Breathe after “gardens” in the 2nd system, and then sing the next phrase in one breath. (discussion of Moonrise in Cathy’s practice journal).}
\]

\(^{64}\) See Interlude No. 1 Moonrise for soprano and piano by Gordon Kerry, text by Carolyn Masel, after Ch.3 for a full performer’s analysis of the work.

Australian art song: Pedagogical strategies framed for singers and singing teachers 244
5.7 Discussion

5.7.1 The Bank of pedagogical learning and teaching strategies in Phase two

From preparations for the first recital, Art of Australian Song I, the singers added a further 34 strategies to the Bank of pedagogical learning and teaching strategies for singers: 11 were contributed by me and four in collaboration with other performers; 14 were from other performers, and five strategies were either from the literature or adapted from it (using the work of Telfer, Mabry and Miller) see Appendix B:20, The Bank of pedagogical learning and teaching strategies in Phase two. Strategies the singers found most useful related more to performance rather than learning strategies. From the practice journals, it was apparent that each singer tailored their learning, practice and strategy use to suit each song, their own personal challenges and the technical demands specific to the repertoire.

Adjustments to the Bank of pedagogical learning and teaching strategies were made as a result of the strategies performers (both singers and accompanists) used during their preparations for the recitals in Phase two. Singers and accompanists all contributed strategies during their practice or rehearsals used/trialled some of the existing strategies in the Bank of pedagogical learning and teaching strategies.
The bank, having grown in size from Phase one by 32 strategies, shows the strategies contributed by performers (singers and accompanists) in this Phase, as well as existing strategies being used and trialled by singers when practising and learning songs. The strategies used and adapted by each of the performers in Phase two in their preparation for performances are identified by number as listed in Table 5-3, (strategies used and/or modified by performers in Phase two of the research) and Table 5-4, (strategy use by category by performers in Phase two).
### Table 5.3 Strategies used by performers in Phase two of the research

<table>
<thead>
<tr>
<th>Performer</th>
<th>Songs</th>
<th>Strategies used (and/or modified)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Songs</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>* The Art of Australian Song I</td>
<td>P Performance strategy; L Learning strategy</td>
</tr>
<tr>
<td></td>
<td># The Art of Australian Song II</td>
<td></td>
</tr>
<tr>
<td><strong>Cathy</strong></td>
<td>Antill - Five Songs of Happiness #</td>
<td>53 - Pitch strategy</td>
</tr>
<tr>
<td></td>
<td>80 - overall strategy to learn a (tonally challenging) piece, see discussion pp. 17-18;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>92 - Aural/technology strategy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Beath - ‘The lament of Ovid’, ‘Mones and I...Best friends forever’ and ‘Love makes you see a place differently’ from Towards the Psalms*</td>
<td>31 - overall strategy to prepare a piece - see discussion p. 22;</td>
</tr>
<tr>
<td></td>
<td>81 - overall strategy to prepare a piece, see discussion pp. 16-17;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>82 - overall strategy to prepare a piece, see discussion pp. 16-17 and 21-22;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>89 - overall strategy to prepare a piece</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Brumby - ‘The wallaby sat on an ironbark stump*</td>
<td>71 - rhythm strategy</td>
</tr>
<tr>
<td></td>
<td>72 - rhythm strategy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Butterley - ‘Brown Jack’ from Child in Nature*, &amp; ‘I’m Nobody’ from Frog*</td>
<td>7 - Rhythm strategy</td>
</tr>
<tr>
<td></td>
<td>70 - Aural/technology strategy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>71 - Rhythm strategy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>80 - Overall strategy to prepare a piece</td>
<td>81 - Pitch strategy</td>
</tr>
<tr>
<td></td>
<td>86 - Overall strategy to prepare a piece</td>
<td></td>
</tr>
<tr>
<td>Performer</td>
<td>Songs</td>
<td>Strategies used (and/or modified)</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>* The Art of Australian Song I</td>
<td>P Performance strategy; L Learning strategy</td>
</tr>
<tr>
<td></td>
<td># The Art of Australian Song II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>87 - Textual strategy</td>
<td></td>
</tr>
<tr>
<td>Dreyfus</td>
<td>‘Rimprovero’ from ‘Italian Songs from the television series ‘Waterfront’*</td>
<td>31 - overall strategy to prepare a piece</td>
</tr>
<tr>
<td></td>
<td></td>
<td>76 - Ensemble &amp; accompaniment strategy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>84 - Vocal technique strategy</td>
</tr>
<tr>
<td>Glanville-Hicks</td>
<td>13 ways of looking at a blackbird*; ‘Stars’ and ‘Homespun Collars’ from Five Songs*</td>
<td>31 - overall strategy to prepare a piece - see discussion p. 22;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>82 - overall strategy to prepare a piece - see discussion pp. 24-5. An extension of this strategy is to play the treble or bass of the accompaniment separately with the vocal line, which may bring out even more aspects of the song as you learn it. (82a)</td>
</tr>
<tr>
<td>Keats</td>
<td>‘Once I could sit by the fire hour long’#</td>
<td>43 - General learning strategy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>78 - Overall strategy to prepare a piece</td>
</tr>
<tr>
<td></td>
<td></td>
<td>81 - Pitch strategy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>80 - Overall strategy to prepare a piece</td>
</tr>
<tr>
<td>Kerry</td>
<td>‘Moonrise’#</td>
<td>1 - Overall strategy to prepare a piece</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 - Pitch strategy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>22 - Pitch strategy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>24 - Textual strategy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>46 - Textual strategy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>78 - Overall strategy to prepare a piece</td>
</tr>
<tr>
<td></td>
<td></td>
<td>85 - Vocal technique strategy</td>
</tr>
<tr>
<td>Mageau</td>
<td>‘Son of Mine’*</td>
<td>31 - overall strategy to prepare a piece</td>
</tr>
<tr>
<td></td>
<td></td>
<td>38 - Pitch strategy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49 - Order of learning strategy (without step one; sometimes beginning by reflecting on a recording of a previous rehearsal of the song)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>87 - Textual strategy</td>
</tr>
<tr>
<td>Performer</td>
<td>Songs</td>
<td>Strategies used (and/or modified)</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>* The Art of Australian Song I</td>
<td></td>
</tr>
<tr>
<td></td>
<td># The Art of Australian Song II</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>P Performance strategy; L Learning strategy</td>
</tr>
<tr>
<td>Sculthorpe - The Stars Turn*</td>
<td>31 - overall strategy to prepare a piece  49 - order of learning strategy (without step one; sometimes beginning by reflecting on a recording of a previous rehearsal of the song)  80 - Overall strategy to prepare a piece</td>
<td></td>
</tr>
<tr>
<td>Sutherland - The Nightwind *</td>
<td>5 - Pitch strategy  80 - Overall strategy to prepare a piece  86 - Overall strategy to prepare a piece</td>
<td></td>
</tr>
<tr>
<td>Wesley-Smith - I Knew Nothing*#</td>
<td>34 - Vocal technique strategy  49 - order of learning strategy (without step one; sometimes beginning by reflecting on a recording of a previous rehearsal of the song)</td>
<td></td>
</tr>
<tr>
<td>Jane</td>
<td>Edwards - 'And no bird sings' from Hermit of the Green Light*</td>
<td>76 - ensemble and accompaniment strategy  101 - vocal technique strategy</td>
</tr>
<tr>
<td>Ford - 'A Terrible Whiteness' from Trying to Write*</td>
<td>4 - pitch strategy  76 - ensemble and accompaniment strategy  87 - textual strategy</td>
<td></td>
</tr>
<tr>
<td>Le Gallienne - ‘Death be not proud’ and ‘Batter my heart, three person’d God’ from Four Divine Poems of John Donne*</td>
<td>4 - pitch strategy  101 - vocal technique strategy</td>
<td></td>
</tr>
<tr>
<td>Sutherland - You spotted Snakes</td>
<td>7 - rhythm strategy  40 - overall strategy to prepare a piece;  89 - overall strategy to prepare a piece  100 - rhythm strategy</td>
<td></td>
</tr>
<tr>
<td>Performer</td>
<td>Songs</td>
<td>Strategies used (and/or modified)</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td></td>
<td>* The Art of Australian Song I</td>
<td>P Performance strategy; L Learning strategy</td>
</tr>
<tr>
<td></td>
<td># The Art of Australian Song II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tregaskis - ‘Vision’ from Five Blake Songs*</td>
<td>4-pitch strategy; 40 - overall strategy to prepare a piece</td>
</tr>
<tr>
<td></td>
<td>Wesley-Smith - ‘Climb the Rainbow’ *</td>
<td>4-pitch strategy; 101 - vocal technique strategy</td>
</tr>
<tr>
<td>Peter</td>
<td>Antill - ‘The stone cry out’ # from Five Australian Lyrics</td>
<td>102 - Aural/technology strategy</td>
</tr>
<tr>
<td></td>
<td>Bauld - Where should Othello go #</td>
<td>102; Aural/technology strategy; 109 - vocal technique strategy</td>
</tr>
<tr>
<td></td>
<td>Blom - ‘Spirits’ and ‘Schoolmaster’ from Remembering Babylon #</td>
<td>57 - pitch learning strategy; 71 - rhythm strategy; 103 - general learning strategy</td>
</tr>
<tr>
<td></td>
<td>Holland - The Beryl Tree #</td>
<td>4-pitch strategy</td>
</tr>
<tr>
<td></td>
<td>Yu - Silent and Alone #</td>
<td>104 - general learning strategy; 107 - vocal technique strategy</td>
</tr>
<tr>
<td>Robert</td>
<td>Boyd - At Telegraph Bay*</td>
<td>92 - Aural/technology strategy</td>
</tr>
<tr>
<td></td>
<td>Hyde - ‘Song of the Cattle-Hunters’ *</td>
<td>98 - textual strategy; 99 - vocal technique strategy</td>
</tr>
<tr>
<td></td>
<td>Kats-Chernin ‘My Father’s Eyes’# from Mr Barbeque</td>
<td>96 - general learning strategy</td>
</tr>
</tbody>
</table>

**Australian art song: Pedagogical strategies framed for singers and singing teachers**

250
<table>
<thead>
<tr>
<th>Performer</th>
<th>Songs</th>
<th>Strategies used (and/or modified)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>* The Art of Australian Song I</td>
<td>P Performance strategy; L Learning strategy</td>
</tr>
<tr>
<td></td>
<td># The Art of Australian Song II</td>
<td></td>
</tr>
<tr>
<td>Rofe -Curtain*</td>
<td></td>
<td>96 - general learning strategy</td>
</tr>
</tbody>
</table>
### Table 5-4 Strategy use in Phase two by performers

<table>
<thead>
<tr>
<th>Strategy category</th>
<th>Strategy number/s/</th>
<th>Strategy use by performers</th>
<th>Total strategy use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall strategy to prepare a piece</td>
<td>1, 31, 40, 78, 80</td>
<td>1, 5, 2, 2, 5, 2, 2</td>
<td>21</td>
</tr>
<tr>
<td>Overall strategy to learn a (tonally challenging) piece</td>
<td>86</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Pitch strategy</td>
<td>4, 5, 6, 22, 38, 53, 59, 81</td>
<td>5, 1, 1, 1, 1, 1, 1</td>
<td>14</td>
</tr>
<tr>
<td>Pitch learning strategy</td>
<td>57</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Rhythm strategy</td>
<td>7, 71, 72, 100</td>
<td>2, 3, 1, 1</td>
<td>7</td>
</tr>
<tr>
<td>Vocal technique strategy</td>
<td>84, 85, 101, 107, 109</td>
<td>1, 1, 3, 1, 1</td>
<td>7</td>
</tr>
<tr>
<td>Aural/technology strategy</td>
<td>70, 74, 92, 102</td>
<td>1, 1, 2, 2</td>
<td>6</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>43, 96, 99, 103, 104</td>
<td>1, 2, 1, 1, 1</td>
<td>6</td>
</tr>
<tr>
<td>Textual strategy</td>
<td>24, 46, 87, 98</td>
<td>1, 1, 3, 1</td>
<td>6</td>
</tr>
<tr>
<td>Ensemble &amp; accompaniment strategy</td>
<td>76</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

70

Of the 40 strategies used, 19 of the strategies were from Phase one and the other 21 were new to Phase two. The highest number (21) of strategy use was for those to prepare a piece. Eight were used, the most commonly used having to do with slow, careful practice (strategies 31 and 80), with occasional reference to the piano. Pitch strategies were the next most commonly used by performers, many choosing to begin work with reference to the piano (strategy 4), while others used a backing track or made their own (53), with 12 different strategies being used in total. The four rhythm strategies with nos from 1-75 were those used from the strategies suggested in Phase one of the study.
strategies included adding counts in the score (7), conducting (71), clapping (100) or moving to the beat in some way (72).

Jane and I were the only singers to trial strategies from the Bank of pedagogical learning and teaching strategies in our preparation for the recitals, despite all singers being given the Bank of pedagogical learning and teaching strategies at the beginning of the research Phase. All performers suggested new strategies on how to prepare the repertoire in areas including the accompaniment, working on time related issues and singing the song (either with or without an accompaniment). My trialling of Sharon Mabry’s strategies for confidence in securing pitches (Mabry, 2002, pp. 34-35) in my performance preparation of Gordon Kerry’s song Moonrise formed the basis for much of the way I prepared other songs for performance during the research with reflective journaling. I adopted this approach with other strategies of Mabry’s I trialled. Peter also found Mabry’s strategies on how to approach twentieth century repertoire most helpful in his preparation of Alison Bauld’s Where should Othello go?. When interviewed, the singers (performers) were asked whether learning AAS was any different from any other repertoire they perform on a regular basis. Peter thought it was more difficult because of

...how it was driven by the text, to a large degree, and that meant that the vocal line didn’t necessarily flow nicely or naturally or it was trying to do something different to what nice music sounds like because it was using the medium to achieve an objective other than to just make music sound nice. (Peter’s interview)

66 See Appendix D:32 for Aggett (2007), which is a full performer’s analysis of Moonrise.
Figure 5-4 Bank of pedagogical learning and teaching strategies showing how deposits and withdrawals were made as part of the data gathered in Phase two of the research.

The ‘Bank of pedagogical Performance learning and strategies’ is growing in size, with strategies being contributed by performers in this Phase, as well as existing strategies being used and trialled by singers when practising and learning songs.

5.7.2 Summary, discussion and response to Research Questions 1 & 2 addressed in Phase two

Within the key themes, 10 of the 33 sub-themes were strongly addressed most frequently by all participants: accompaniment and accompanist;
dissonance; learning songs; singing the song, with or without accompaniment; song structure/form; speaking the words or text; text, textual or word issues; rhythm; and melody, melodic/tune/tuneful. A further five issues were addressed by all participants: playing; melody, melodic, tune, tuneful; challenge; pitch; and listening. Nine of the issues involved fewer of the participants across the cohort. Two, pedagogical and performative criteria, were not directly addressed by participants in their responses, but were indirectly addressed in some responses.

The different and similar strategies that participants employed and found useful to learning and performing the songs are evident across all the transcripts. These strategies, while often implicit in the transcripts, are explicit in Jane and Cathy’s reflective journal entries. These often acted as precursors to the strategies suggested in the analyses of all songs included in Phase three of the project was undertaken with the professional singing teachers.

The issues that inform the selection of contemporary art song repertoire for a recital/performance in Phase two were performance and learning considerations associated with the repertoire, including the challenge of performing AAS, and the dissonance, in some instances (perceived or actual) of the music. Whatever the challenge might be for a performer, whether singer or pianist, it may be specific to that artist and therefore not one experienced by all performers. However, textual issues, dissonant melodies, challenging rhythms inherent in the music were typical of those raised by the singers. Therefore, strategies for these issues are given in the Bank of pedagogical learning and teaching strategies to overcome them.
Practice strategies that inform the performing of a contemporary art song for a recital/performance included the challenge of performing AAS, time signatures/timing, rhythm, dissonance, pitch and melody and issues relating to the delivery of a song. Strategies which emerged in Phase two of the research included:

- Playing the accompaniment through (in some way)
- Singing the song, with or without accompaniment
- The use of technology\(^{67}\) to assist the singer to
  - learn the melody of a song
  - recognise repeated melodic and harmonic motifs in the song
  - create a recording, where none exists, and
  - create a backing accompaniment for rehearsal purposes.

Learning strategies and issues that inform the learning of a contemporary art song for a recital/performance included singing the song (with or without accompaniment), song structure, speaking/reading, working with the text (including aspects such as speaking, reading, text, textual, words and lyrics), clapping/tapping, singer’s performance strategies, contextual matters, musical criteria/knowledge and performative criteria.

The following chapter discusses the findings from Phase three of the study.

---

\(^{67}\) Music notation programs, such as Finale and Sibelius, see p.
Chapter 6 Phase three - Professional singing teachers’ study assessment of the performer’s analyses

“...the performance analysis [of “At Telegraph Bay I” by Anne Boyd] provides helpful insights on how to approach a seemingly difficult song. Difficult spots have been isolated and informed suggestions have been provided.” Blake

6.1 Introduction

Australian art song is seldom performed, not because the repertoire is of a poor quality, but, like contemporary art song of all countries, because it often suffers from the lack of public performances. Performances allow audiences to become more accustomed to this repertoire. ‘Melody’ may be perceived differently in these songs from the romantic lied and could be replaced with melodic fragments or ‘cells’. Original manuscripts, out-of-print scores and copyright issues all present challenges to the performer and teacher that may need to be faced before a song can even begin to be learned or performed. It was with these issues in mind that Phase three of the research was undertaken. Phase three of the research presented 10 performer’s analyses to professional singing teachers to gather their expertise and opinions, as well as information about their own teaching practice.

Research aim

Figure 6-1 shows the Theoretical Frame as it applies to Phase three, with all scholarly influences being referenced and only Research Question 1 not addressed. After reviewing eighteen vocal and instrumental surveys and annotated bibliographies the three main results of the review concluded that (1) graded surveys which included a detailed explanation of how the
grading was applied, (2) surveys that included pedagogical recommendations and (3) surveys that presented their information with at least some annotation were appropriate for presenting repertoire performance suggestions. The aim of this Phase of the research was to ascertain the most suitable pedagogical issues and frames by which both singers and singing teachers could most easily approach the learning, performance and teaching of contemporary Australian art song. This was undertaken through the assessment of pedagogical strategies used in the performer’s analyses of 10 Australian art songs performer’s analyses, by professional singing teachers.
Figure 6.1 Theoretical frame informing Phase three of the study. Only RQ.1 is not addressed in this Phase and all scholarly influences are incorporated.
Chapter six, therefore, presents the assessment by 19 professional singing teachers of pedagogical frames and strategies including 10 AAS performer’s analyses. The assessment was through an in-depth questionnaire (the Questionnaire sent to the Singing Teachers can be found in Appendix C:27).

Table 6-1 profiles the 19 participating singing teachers, including each participant’s pseudonym, their voice type, the song/performer’s analysis they commented on, their nationality, what type of studio they teach in, their years of experience and their student profile.

The chapter is in three sections. The first section provides a discussion of the research purpose, the pilot study, profiles the singing teachers and gives a discussion of the main themes evident in the singing teachers’ responses.

Section two is an extended discussion of each area found to be an issue for the teachers. The third section is an assessment of the performer’s analyses, which addresses the success (or not) of the research design’s ability to fulfil the second part of the study’s aim – whether or not the pedagogical information presented in the performer’s analyses and the way in which it is framed did provide singers and singing teachers with an ‘approach which enabled them to more easily approach the learning, teaching and performance of Australian art song’. New strategies in the updated Bank of pedagogical learning and teaching strategies are discussed, as is the teaching of Australian/national repertoire.

---

68 The invitation to participate was sent to 28 singing teachers in total representing a further three countries into the research – Norway, Belgium and Israel.

One singing teacher withdrew from the study; the other nine teachers were sent reminder e-mails; however, did not complete the study.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
Table 6.1 Brief information about the participating singing teachers and the 10 Pedagogical analyses of Australian art songs returned by them in Phase three

<table>
<thead>
<tr>
<th>Song no</th>
<th>Singing Teacher Pseudonym</th>
<th>Voice Type</th>
<th>Studio Type</th>
<th>Years exp.</th>
<th>Student profile</th>
<th>Song title&lt;sup&gt;69&lt;/sup&gt;</th>
<th>Composer</th>
<th>Poet/Author of text</th>
<th>Abbreviated song title</th>
<th>Song voice type</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anna Dawn</td>
<td>S</td>
<td>Inst, AU Sch &amp; Pri, AUS</td>
<td>20 23</td>
<td>Under &amp; post grads Teens to Diploma</td>
<td>‘Nightwind’ (1914)</td>
<td>Margaret Sutherland</td>
<td>Emily Bronte</td>
<td>Sutherland’s ‘Nightwind’</td>
<td>(any)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Lara Mia</td>
<td>MS</td>
<td>Pri, NZ Pri, AUS</td>
<td>18 14</td>
<td>Teens &amp; undergrads Unknown</td>
<td>‘The Wallaby and the Bull-ant’ (1980)</td>
<td>Colin Brumby</td>
<td>The Perfesser and his alter ego</td>
<td>Brumby’s ‘Wallaby’</td>
<td>Child</td>
<td>1</td>
</tr>
</tbody>
</table>

<sup>69</sup> For information on publishers and copyright holders of these and other AASs contained in this thesis and information on where to obtain or borrow copies of the music, if available, see Appendix No. 13
A challenging song because it has no metre or defined rhythms, thereby offering the singer and pianist opportunities to interact and interpret the ‘calm beyond’ the images reflected in the text of the poem, creating music which conveys a delicate freedom.

<table>
<thead>
<tr>
<th>Student</th>
<th>Level</th>
<th>Age Range</th>
<th>Group</th>
<th>Song/Composer</th>
<th>Accompaniment</th>
<th>Score</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kylie Lucy</td>
<td>MS S</td>
<td>Pri, NZ</td>
<td>20-25</td>
<td>‘Son of mine’ (1992)</td>
<td>Mary Mageau</td>
<td>Mageau’s Son</td>
<td>Med-high</td>
</tr>
<tr>
<td>Sarah Isabelle</td>
<td>CC</td>
<td>Pri, AUS</td>
<td>16</td>
<td>‘And no bird sings’ from The Hermit of the Green Light (1979)</td>
<td>Ross Edwards</td>
<td>Edwards’ ‘No bird sings’</td>
<td>Counter tenor / Contralto</td>
</tr>
</tbody>
</table>

This highly emotionally charged song, which is based on social issues affecting indigenous Australians, requires the singer to take on the persona of a mother singing to her son. Middle register singing, secure breath control and dynamic shaping to match the changes in vocal tone are all aspects of the vocal technique necessary to perform the song.

Mastering rhythmical and textual challenges in the ensemble of ‘I’m nobody’ is paramount in being able to achieve a believable performance of this difficult, cheeky, ‘quirky’ song. The composer describes its tonality as being ‘purposefully astringent’, referring to the atonal melody that ‘clashes’ with the accompaniment.

This mostly unaccompanied song, with only occasional interjections from the piano, requires the singer to be ultra-confident in their vocal line. They are challenged to evoke a range of emotions inherent in Dransfield’s text and vocal colours in Edwards’ music in this short recitative-like song, with its mostly delicate dynamics, save for a few ‘spikes’ of sforzando contrasts. The sparse score has no metre, but is divided with occasional dotted bar lines, suggesting where stresses fall in the text.
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Gender</th>
<th>Institution</th>
<th>Level</th>
<th>Age Range</th>
<th>Workshops</th>
<th>Teaching Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Hannah</td>
<td>F</td>
<td>Inst, CA N</td>
<td>Undergrad</td>
<td>16-30+</td>
<td>‘Spirits’ from Remembering Babylon (1997)</td>
<td>Diana Blom</td>
</tr>
<tr>
<td></td>
<td>Nina</td>
<td></td>
<td>Pri, AUS</td>
<td></td>
<td>10-77yrs</td>
<td></td>
<td>David Malouf</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S S</td>
<td></td>
<td></td>
<td>Blom’s ‘Spirits’</td>
</tr>
<tr>
<td></td>
<td>BB</td>
<td></td>
<td>Pri, NZ</td>
<td></td>
<td>18-60yrs</td>
<td></td>
<td>John Spencer</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Boyd’s Bay 1</td>
</tr>
<tr>
<td>9</td>
<td>Keith</td>
<td>F</td>
<td>Inst, US A</td>
<td>Undergrad</td>
<td>10-21</td>
<td>‘Curtain’ (1930s)</td>
<td>Esther Rofe</td>
</tr>
<tr>
<td></td>
<td>Sophie</td>
<td></td>
<td>Pri, NZ</td>
<td></td>
<td>18-60yrs</td>
<td></td>
<td>Grant Uden</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Rofe’s ‘Curtain’</td>
</tr>
<tr>
<td>10</td>
<td>Audrey</td>
<td>F</td>
<td>Inst, AUS</td>
<td>Undergrad</td>
<td>26</td>
<td>‘Song of the Cattle Hunters’ (1956)</td>
<td>Miriam Hyde</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>17-40years</td>
<td></td>
<td>Henry Kendall</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Hyde’s ‘Cattle’</td>
</tr>
</tbody>
</table>

‘Spirits’ has a melismatic, recitative-like vocal line, composed free of metre or bar-lines. The challenging delicate singing, matched by plucked notes played inside the piano, which are held over by the sustain pedal, create overtones in the piano and voice which mingle and bring out different the ‘spirits’ in the music.

At Telegraph Bay was composed when Boyd lived in Hong Kong, hence, the use of Asian-inspired tonality and timbres throughout the songs. Each of the five songs in the cycle challenges the singer to express the different tonal aspects present in each song. This first song sets the scene of Telegraph Bay from far off, at both night and day with its delicate vocal line spanning the baritone’s full range.

A ‘dark’, emotional song, with a melody of sustained, legato phrases that match the text. The song is composed around both baritone passaggi – D⁴ and D⁵ – making this a challenge for the singer.

A song which would be suitable for a young or beginner singer, particularly a baritone because of its conjunct melody. The syllabic setting of the text to a relentless quaver rhythm mimics the beats of hooves of the cattle and horses feet in this exciting song.
Main themes evident in the data were identified through analysis using the qualitative data software programme, NVivo8. Table 6-1 is a summary of the 19 participating singing teachers with brief details of the Pedagogical song analyses sent to each (see Table 6-1). Phase three addresses the second, third and fourth research questions of the study:

What practice and learning strategies inform the learning\(^{70}\), performance\(^{71}\) and teaching\(^{72}\) of contemporary art song for a recital/performance?

How might singers and singing teachers effectively apply the pedagogical outcomes of the research?

How can the pedagogical information most effectively be presented and framed for singers and teachers to enable effective access to contemporary AAS?

### 6.2 10 AAS Pedagogical Performer’s Analyses

Following an extensive review of Australian contemporary art songs for voice and piano, 10 songs were selected for their pedagogical features based on the Contextual, Musical and Performative criteria inherent in each song. The 10 songs selected included songs composed from 1914 to 1997 by composers Margaret Sutherland (1914); Esther Rofe (1930s); Miriam Hyde (1956); Ross Edwards (1979); Colin Brumby (1980); Gordon Kerry (1983); Anne Boyd (1984); Mary Mageau (1992); Nigel Butterley (1995); and Diana Blom (1997).
6.2.1 The ‘song package’

Participating singing teachers received a ‘song package’ which included a questionnaire; pedagogical information about one AAS, with suggested performance strategies; a suggested grading; a performance analysis of the AAS; a grading information sheet; a copy of the score of the song; and a representative recording of the song.

The questionnaire (14 questions, see Appendix C:27) asked teachers to:

- evaluate the presentation of the analysis (3 questions)
- evaluate the grading of the song using the information grading sheet, the music of the song and the included recording (1 question)
- answer a question as to whether they taught Australian/repertoire by composers of their country
- allowed further space for comment on both the analysis of the song and any comments about the song (2 questions) and to
- provide some personal details related to their teaching (7 questions)

Nineteen questionnaires were completed by singing teachers from five different countries discussing 11 different AAS (see Table 6-1). A complete discussion of the participants' data can be found in Chapter three, Table 3-1.

6.2.2 Pilot study of the ‘song package’

The pilot study was sent to three Australian singing teachers, a soprano and two mezzo-sopranos, in January of 2009, to determine the clarity of the
content and the design of all the contents of the song package. The song included in the performance analysis was Moonrise by Gordon Kerry, with text by Carolyn Masel. Responses were returned later that month and in February that same year. Participants of this pilot study were sent two different versions of the pedagogical song analyses, which varied slightly in their formats, format 1 being ‘dot point’ (Appendix C:22) and format 2 ‘narrative’ (Appendix C:23). Only one additional sentence was given in the narrative format relating to the song’s pitch centre of gravity (PCG73), information given in the ‘Performative criteria’ section, following the song’s tessitura. All three singing teachers preferred the dot point version. Changes were also made to the wording of question five to enquire about teaching Australian repertoire, including the wording or repertoire by composers of the country of origin of the participant, if not Australian.

Despite small changes made to the final design of the performer’s analyses, the pilot responses were also valuable in relation to content, and were therefore included in the results.

i. ‘Moonrise’ by Gordon Kerry, text by Carolyn Masel - a pilot song

‘Moonrise’ attracted me initially because of both its text and the look of the score on the page, what I call a ‘white score’, with a lot of white space on the page of the score. This is due to the fact that the piano is mostly used to

---

73 Rastall (1984) presents an equation in ‘Vocal Range and Tessitura in Music from York Play 45’ Music Analysis, 3(2), 181-199 to calculate the tessitura of each voice in a piece. The calculation involves numbering each semitone of the scale in sequence, then counting up the duration for which each pitch is sounded (in a suitable unit such as a crotchet beat).

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
‘interject’ at various intervals throughout the song (see Musical Example 6.9)

![Musical Example 6.9: “Moonrise” (1983), Gordon Kerry and Carolyn Masel, System 1, p. 3](image)

Moonrise’ was the first song I began working on in my research and was the song which ended up shaping my thoughts regarding the way in which I would approach subsequent performer’s analyses.

At the time, I was not to know the journey this song would take me on, but it was one through which I was to grow considerably, not only as a performer, but also as a researcher and teacher. The lessons learnt, quite painfully at times, in going through the rather slow process of learning ‘Moonrise’, involved a reconstruction of my learning process (Aggett, 2007a, 2009b).

‘Moonrise’ was also the first time I used a performance journal to record my thoughts during practice sessions, recording the sessions, playing them back and reflecting on them, thinking of and searching for appropriate strategies to address problems I was experiencing throughout the performance process. It was also the first song where I began to record myself in rehearsal and reflect back on this as a means of improving my own practice.
6.2.3 Pedagogical vocalises and exercises

Throughout the writing of the pedagogical analyses, twelve vocalises and exercises were composed and suggested to illustrate the vocal techniques being discussed or a particular performance approach being described in the identified analysis (see Table 6-2). The vocalises and exercises were composed using a number of influences: my own previous knowledge; my pedagogical knowledge of the Orff Schulwerk approach (Gill, 2004; Gwatkin, 2004), which underpins my teaching philosophy; reference to vocal pedagogues such as Miller (1996, 2004), Mabry (2002), Giles (1994), Thurman & Welch et al., (2000) and the invaluable advice of the experienced ‘critical friend’ s input, which was woven throughout the final drafts of the analyses.

The content presented in the performer’s analyses, being of a performance-based nature, was open to the individual’s interpretation and is therefore, non-prescriptive. The vocalises were designed as a means to provide singers and singing teachers with practical suggestions, when appropriate, on how to practice or overcome any perceived technical difficulty they may encounter in the learning and of the song/work. In all cases, the suggestions were developed from the experience of either the performers who prepared the song, or by researching vocal pedagogy literature to find appropriate solutions to issues that may be encountered.

The resulting body of pedagogical vocalises and accompanying pedagogical strategies are presented here with their aim clearly stated in

---

74 Only the notated vocalises from the pedagogical analyses are included in Table 6.1. Many additional vocal and musical exercises were suggested and can be found in the 10 pedagogical AAS analyses found in appendix No. 10.
the hope that the examples might assist teachers and performers in their preparation of the repertoire, as well as provide possible sources of inspiration for the treatment and exploration of new contemporary art song repertoire.

Examples of the following techniques included in Table 6-2:

- crossing the tenor passaggi while singing a diphthong and achieving a legato line, as in Blom’s Spirits
- introducing different rhythmic cells and minor tonality, as in Brumby’s A Wallaby and a Bull-ant
- ways of learning to sing a melodic line to a complex accompaniment, as with Boyd’s ‘At night’ from At Telegraph Bay
- combining two different learning techniques to assist in the learning of complex rhythm and melody to learn Butterley’s ‘I’m Nobody’ from Frogs
- looking at achieving a blend of registers for both countertenor and mezzo soprano in a melismatic phrase from Ross Edwards’ ‘And no bird sings’ from Hermit of the Green Light
- assistance with rapid articulation in a melismas in Hyde’s Song of the Cattle Hunters
- singing texts at high tessituras, as in Kerry’s Moonrise
- achieving a mezza di voce for the baritone, as in Rofe’s Curtain and similarly for a soprano in Mageau’s Son of Mine
- ways of approaching the learning of difficult intervals in Sutherland’s Son of Mine
Table 6-2 Pedagogical vocalises included in the analyses

<table>
<thead>
<tr>
<th>Song &amp; Composer</th>
<th>Pedagogical Vocal exercise (strategy)</th>
<th>Aim of exercise (strategy)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blom’s Spirits</td>
<td>It is suggested the singer employ vowel modification as necessary in order to create as beautiful a tone as possible, as one of the challenges of the melismas in the song is that they both cover more than an octave and therefore, cross registers and two passaggi.</td>
<td>Two melismas have been set to words with diphthongs [ai](alive and light), creating an added challenge for the singer. As a way of preparing for these melismas and to become accustomed to the tonality of the song, vocalise 1 is suggested as a warm-up.</td>
</tr>
</tbody>
</table>

Musical example 6-1: Spirits vocalise 1

Further preparation of the melismas is suggested by singing the sections firstly as staccato, immediately followed as legato, retaining identical articulatory action (Vocalise 2):

Musical example 6-2: Spirits vocalise 2, based on system 2, p. 1

The delicate dynamic ranges asked of the tenor, , can be approached in the following ways: singing phrases at full voice, then singing with the same intensity, except ‘thinking’ the phrase softer, as you would a sotto voce passage; and practicing strengthening exercises in middle voice across dynamic ranges using different vowels (see Figure 6.3)

Musical example 6-3: Spirits vocalise 3
<table>
<thead>
<tr>
<th>Aggett Chapter 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Brumby’s Wallaby</strong></th>
<th>Echo-singing is employed in this warm-up, based around the two chords Dm &amp; F, upon which the song is based. The intervals of the rising 5th and falling min 3rd are reinforced in the melody, as well as the rhythmic ‘cells’ within it.</th>
<th>To introduce to the singer the pitch and rhythmic material contained in the song, making them more familiar with it.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Perfesser and the Alter ego (See C:29 &amp; 53)</td>
<td><strong>Musical example 6-4: The Wallaby and the bull-ant warm-up</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Boyd’s Bay I</strong></td>
<td>A chord of all the notes in the bar is played with the sustain pedal down, while singing the phrase slowly above it. Until the singer becomes accustomed to all the sounds in the pattern.</td>
<td>Allows the singer to hear a ‘wash’ of all the sounds they hear in the accompaniment created by the persistent piano trills.</td>
</tr>
<tr>
<td>John Spencer (See C:35)</td>
<td><strong>Musical example 6-5: ‘At night’ from At Telegraph Bay (1984), Anne Boyd, based on bb 14-18 - Vocalise</strong></td>
<td></td>
</tr>
</tbody>
</table>

---

**Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers**

271
Patsching (patting the thighs) a quaver beat while saying the text slowly can assist bring the text into the written musical rhythm. Learning the actual ‘melody’ itself can be approached intervalically, as well as singing the notes in-between each of the intervals to get to know and feel the distance between notes.

Singing the vocal line slowly while playing all chords with the pedal down so you can hear the tones more clearly will assist in the initial learning stages. Pitch memory can be used in the song as a pitch aid: F4 can be used for the first six bars and D5 from b.7 to the end.

Below C4, the countertenor has little power and the vocal quality can become very breathy, especially below A3, with this song peaking just under F3 (see Table 6-4). The vowel sound [i] of mi-ra-cle used for the melisma assists the singer in to achieve the best possible closure at this lowest register. Practising the phrase staccato then immediately followed legato, retaining the same articulatory action will assist to achieve a better blend of the registers at this range.

Both the countertenor and contralto might find rehearsing the various sections of the song in relation to dynamics by first singing the phrase (or phrases) in full voice, then singing with the same intensity, except ‘thinking’ the phrase(s) softer. In this song practicing controlled dynamic middle voice exercises may also assist.

Hyde’s Cattle
Henry Kendall
(See C:37)

Bars 14-5 are turned into a vocalize, using voiced [z] and [s] consonants, singing with the tongue engaged at the lower teeth.

Preparing to articulate the [b] and [t] of ‘beat’ (b.15), both voiced consonants, rapidly in succession, especially with the two [s]’s of “swift horses”

Musical example 6-8: Song of the Cattle Hunters (1956), Miriam Hyde, bb 14-15 - Vocalise
| Kerry's Moonrise | Using emotional cues to connect with the text, taken in a total musical context with the expressive markings, allow the singer and accompanist to connect with the emotional contend of the song. The very high tessitura of the ending for the voice coupled with the pianissimo marking, contrasts with the extreme changes of register for the piano. This small section is one of the most difficult for the singer due to the high tessitura and the placement of the vowels, ‘a’ of ‘blankness’ occurring on A\textsuperscript{5} and the ‘I’ of ‘vigil’ also on the high Ab\textsuperscript{5}, both difficult to produce at such high pitches and at a quiet volume. | The placement of these vowels is no by mistake by the composer, reflecting the nature of the text. The alliteration of the words ‘brave’ and ‘blankness’ sung at the high tessitura in the ‘measured’ style, further emphasise the text’s meaning. |

Carolyn Masel (See C:30)  

Musical example 6-9: “Moonrise” (1983), Gordon Kerry and Carolyn Masel, System 1, p. 3.

[Image of musical notation]
An ostinato is a repeated pattern in music, either in rhythm, melody or both. Rofe’s Curtain by Grant Uden (See C:36) much of the song is sung at a constant dynamic, with the second section of the song -bb 24-33 all within • to •.

The mezza di voce exercise, based on a section of the song, is a way of approaching the dynamic challenges, where the phrase begins at • or ø. dynamic level, gradually advances to ff, then returns to p or ø. intensity again.

Musical example 6-10: Messa di voce exercise for Curtain

<table>
<thead>
<tr>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>pp</td>
</tr>
<tr>
<td>f</td>
</tr>
<tr>
<td>f</td>
</tr>
<tr>
<td>p</td>
</tr>
<tr>
<td>p</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>pp</td>
</tr>
<tr>
<td>f</td>
</tr>
<tr>
<td>f</td>
</tr>
<tr>
<td>p</td>
</tr>
<tr>
<td>p</td>
</tr>
</tbody>
</table>

Mageau’s Son Oodgeroo Noonuccal (Kath Walker) (See C:36) the ostinato-like piano accompaniment provides the singer with a grounding or foundation upon which to practice the controlled crescendos and diminuendos required of the singer.

To improve dynamic control lower in the register against an ‘exposed’ accompaniment.

Musical example 6-11: Messa di voce exercise for Son of Mine

<table>
<thead>
<tr>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>pp</td>
</tr>
<tr>
<td>mf</td>
</tr>
<tr>
<td>p</td>
</tr>
<tr>
<td>p</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>pp</td>
</tr>
<tr>
<td>mf</td>
</tr>
<tr>
<td>p</td>
</tr>
</tbody>
</table>

Sutherland’s Learn difficult intervals by All of the suggested strategies

75 An ostinato is a repeated pattern in music, either in rhythm, melody or both.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
6.3 Phase three - key themes evident in singing teachers’ responses

Themes evident in the responses given by the teachers to the 19 questionnaires on eleven songs (see Table 6-2) returned in the study are discussed in this section under presentation of the analysis, grading of the song and evaluation of the strategies.
6.4 Strategies contributed by singing teachers in Phase three

Twenty five new strategies were contributed by participants in Phase three of the research: eight from myself (the researcher), six from Jane E (the critical friend), two as a result of both myself and Jane E, four from the (vocal pedagogical) literature, and the remaining five from the responses of the singing teachers.

6.4.1 Presentation of the analyses

A decision was made when designing the pedagogical performer’s analysis sheets that the pedagogical strategies listed at the beginning for both teachers and singers would then be systematically discussed in the performance analysis. The front of the sheet listed all strategies used in each performance analysis to follow. The performance analysis then discussed how those strategies could be applied in the learning and performance of the song, giving all of the different aspects listed as features of the song on the sheet. The presentation, or framing of the analysis, was found to be effective by 13 of the singing teachers, indicated by their positive responses. Comments on the presentation support this. For example, the presentation of Telegraph Bay I was ‘presented clearly and concisely’ (Blake); The Wallaby and the bull ant was ‘clear and easy to follow’ (Jasmine); and that of Curtain was ‘clear, helpful, interesting, [and] informative’ (Sophie). Kylie found ‘the relationship of technical exercises to the demands of the song’ (Son of Mine) presented in the analysis helpful. For another, ‘...a thorough reading of the analysis [of Kerry’s ‘Moonrise’] definitely prepared me for the text and style to an extent that learning the
song was ‘quite familiar’ (Emma). Commenting about ‘Spirits’ from Remembering Babylon by Diana Blom, one teacher noted the

...clear, useful delineation between ideas for the singer and for the teacher (emphasis in the original) [in the analysis, how the] details of text and articulation are outlined effectively [and the] very good ideas on how to approach the song totally and technically [are presented]. (Hanna)

Three of the 14 teachers who agreed to the effectiveness of the presentation, qualified their responses with more detailed comments about aspects of the analysis involving the pedagogical elements range, tessitura and context, and in two cases, adding their own pedagogical suggestions:

I think having the various elements, range, tessitura, etc as separate areas of discussion in the analysis before the pedagogical discussion would strengthen the recommendation. In response to the analysis of Rofe’s ‘Curtain’ (Keith)

The 4 categories, i.e. their titles, were sometimes confusing. In response to the analysis of Brumby’s ‘Wallaby’ (Lara) and

...Ped/Mus Criteria” in DOT POINT .... is very useful but would be more clearly associated... by numbering. I .... suggest adding a section for the teacher on what benefits the singer will gain from this piece,[such as] “Enhanced self-listening skills” or “Intermediate-level development of rhythmic texture-musical expression”. In response to the analysis of Edwards’ ‘No Bird Sings’ (Isabelle)

Only one teacher felt that issues in the presentation of the analysis were ineffective, commenting that the presentation of the material in the analysis of Ross Edwards’s ‘And no bird sings’ from The Hermit of the Green Light76 was repetitive and much too long. The respondent disagreed with the presentation of rubato and recititative secco in the performance analysis, saying:

---

76 for Counter-tenor or Contralto

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
...I don't agree it is like recitative secco - where the singer follows speech patterns. Edwards has clearly written out all the rhythms he wants and no indication of rubato [emphasis in original] appears on the score. I also don’t think register issues are the main ones challenging the singer but feel the pitching of the intervals and the long breath required for the last Phase are the major challenges. (Isabelle)

The score, like others in this thesis, uses traditional vocal/choral/operatic compositional methods, however, adapts them to the twentieth/twenty-first century. The issue at hand is whether Edwards has employed recitative secco. In the Baroque period, there were two main types of recitative: secco - literally means ‘dry’ (Gutknecht, 2005), where text is performed to the speech-rhythms, with only limited occasional chordal accompaniment to support the singer, and accompagnato, an accompanied form of recitative. While it is not suggested ‘And no bird sings’ is conventional recitative in an operatic sense, it was my personal observations of the music that drew the similarities to the usually accepted characteristics of the term.

One reason I decided to describe the song as displaying recitative secco was because of a comment made by Jane Manning in her book New Vocal Repertory (1986), where she described The Hermit of the Green Light as an

...impressive and expertly written cycle....Stylistically The Hermit of the Green Light will make a perfect complement to early music and fit admirably into a programme which mixes Baroque or medieval music with contemporary songs. (Manning, 1986, p. 120)

Edwards’ song was the only one selected for two voice types, contralto and countertenor. It is largely an unaccompanied song (see, CD 1:8), selected as an example of late twentieth century recitative secco, with its frugal use of piano accompaniment and the fact that it could be sung by either
countertenor or contralto. The song has no metre, instead containing occasional divisions of dotted bar lines, suggesting where stresses fall in the text (see Table 6-4).

Another teacher commenting on the effectiveness of the presentation of Margaret Sutherland’s Nightwind asked if

…it [was] deliberate not to address the poetic interpretation, [suggesting there should be] an overall description conveying the mood and emotional and/or psychological demands of the text; this would be relevant to the learning strategies as well as the maturity level of the singer. (Anna)

A decision was made when designing the pedagogical analyses sheets that the pedagogical strategies listed at the front of the sheet for both teachers and singers would then be systematically discussed in the performance analysis. The performance analysis then discusses how those strategies could be applied in the learning and performance of the song, covering all of the different aspects listed as features of the song on the sheet. Edwards’ song, as discussed in the comments below by Sarah and Isabelle, was a unique song amongst the repertoire, in that it was the only song selected for both countertenor and contralto. Care was taken to demonstrate the skill with which Edwards composed Hermit of the Green Light for the counter-tenor’s range and vocal capabilities. As there is little repertoire written for the voice type, it was felt important to explain the difference between two voice types, counter-tenor and contralto, even though they sing the same range of notes, and why Edwards’ work was such a good fit for the voice type.

While many of the aspects discussed in this, and other performance analyses, may not be issues the composers may have imagined would have
been discussed by musicologists, performers or teachers, they highlight the very subjective nature that arose in many of the comments made by participants of the questionnaires. This is to be expected in the many ways possible to analyse, present and ultimately perform repertoire, and indeed, teach it.


The following response in relation to the Edwards analysis, proposed presenting the pedagogical/musical criteria in point form, as well as numbering it. This teacher suggests

… adding a section for the teacher on what benefits the singer will gain from this piece, e.g. “Enhanced self-listening skills” or “Intermediate-level development of rhythmic texture-musical expression (Sarah).

A negative response made by one teacher related to the length of the performance analysis and one of the suggested strategies, offering some alternate possibilities:
Far too long - doubt if busy teacher would read it. Disagree that it is recit secco. Disagree with slow practice. Would suggest practicing speak Phases at speed accompanied by piano, learning intervals accurately (Isabelle, in response to Edwards’ And no bird sings).

6.5 Pedagogical/musical material

Participants were overwhelmingly positive about the presentation of the pedagogical/musical material, with 18 finding its inclusion ‘quite helpful’. Teachers found the pedagogical musical material ‘offer[ed] a springboard for learning and teaching’ (Donna); ‘present[ed] the basics that need[ed] to be considered’ (Jasmine); were ‘good and practical, all the strategies could come in handy and be easily achieved’ (Lucy); were ‘clear; to the point’ (Nina).

Saving time for both teachers and students by the inclusion of the various sections in the analysis sheets was highlighted as helpful. Learning strategies also proved helpful in providing students with tools to learn songs sequentially:

Great -[their inclusion] saves time as the teaching points are all laid out for the teacher & all of these features would be what I’d be following on. Really helpful for beginning (inexperienced) teachers .... (Mia) in response to Brumby’s ‘Wallaby’

The ‘features’ section is excellent giving guidance to both the student & the teacher. The learning strategies section allows the student to work through the technical challenges of the song progressively. (Kylie) in response to Mageau’s ‘Son’
6.5.1 Evaluation of the song: Grading using the Ralston Repertoire Difficulty Index (RRDI) - adapted Aggett

Grading of repertoire for the AAS of the twentieth and twenty-first centuries in the study is based on Ralston’s (1999) Repertoire Difficulty Index (RRDI) (adapted Aggett, 2008)\footnote{Ralston (1999) “The development of an instrument to grade the difficulty of vocal solo repertoire” Journal of Research in Music Education: 47, 2: 167 (adapted Aggett, 2008).}, which draws on previous research by Jones (1988) and Hu (1991). The index grades each of the seven criteria - range, tessitura, rhythm, phrases, melodic line, harmonic foundations and pronunciation - as easy, moderate or difficult. The descriptors have been expanded to encompass aspects of twentieth/twenty-first century vocal repertoire suitable to all levels of ability. The grading as applied to each of the songs is explained in detail below. Omissions from Ralston’s original RRDI appear in red text and additions appear in green text. Following the results of responses to the 10 AASs, an eighth criteria, Dynamics and expressive techniques, was added to the index and can be seen on the final Information Grading Sheet in the Appendix C:41.

Participants were asked to consider each of the seven criteria when assessing the song sent to them and grade each as easy either easy (E), moderate (M) or difficult (D), according to the descriptors given with each of the grades. Given that some participants perhaps did not accurately read the descriptors fully, suggested by the omission of the grading of some songs on some questionnaires, others did not openly agree with them. This may have been because there was a lot to take in with each criterion, as can be
seen below. This kind of discrepancy was accommodated in Question Four of the questionnaire by inviting additional comment and suggestions.

The following (see table 6-3) are the five holistic grades and the criteria assigned to songs (see Appendix C:40). Consideration of the grading allocated to each of the seven graded RRDI criteria was taken into account when assigning the holistic grading, which took into consideration all factors, including the performance analysis.

Each song was also graded holistically from 1-5, the different grades explained as:

1. **Easy** - a song that would be able to be performed and learnt by singers with limited musical experience, given some guidance

2. **Moderately Easy** - a song with some musical challenges, usually only in one area

3. **Moderate** - a song with increasing complexity in more of the seven musical criteria

4. **Moderately Difficult** - a song which would have even more complexity in all of the graded criteria. The pre-professional and professional would be able to perform these songs. And

5. **Difficult** - a musically challenging song in all seven criteria, suitable only for the professional singer.

Each of the seven criteria is graded as easy (E), moderate (M) or difficult (D).

### Table 6-3 Ralston Repertoire Difficulty Index, adapted Aggett

<table>
<thead>
<tr>
<th>Range</th>
<th>Range is limited to a major 10th.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy</td>
<td></td>
</tr>
</tbody>
</table>

---

78 Question 4 of the questionnaire gave space for respondents to give reasons for difference of opinions. See Appendix no.8

79 Where bold type was used in the "Grading Information Sheet" sent to participants in their Song Information Packs, it has also been used as it appeared throughout this chapter.
<table>
<thead>
<tr>
<th></th>
<th>Moderate</th>
<th>Difficult</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range</strong></td>
<td>Range is up to one octave plus a fifth with moderate register changes.</td>
<td>Range is extended to two octaves and beyond with difficult register changes.</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy</td>
<td>Tessitura lies well within a comfortable vocal range (for high soprano is deleted from the original).</td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>Tessitura is moderately high or low for the voice (but reasonable for high soprano is deleted from the original).</td>
<td></td>
</tr>
<tr>
<td>Difficult</td>
<td>Tessitura is high or low and may be difficult to sustain.</td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy</td>
<td>Rhythm is uncomplicated and symmetrical.</td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>Rhythm has moderate complexity (may include alternating metres).</td>
<td></td>
</tr>
<tr>
<td>Difficult</td>
<td>Rhythm is complex (may include compound, alternating or asymmetrical metres).</td>
<td></td>
</tr>
<tr>
<td><strong>Phrases</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy</td>
<td>Phrases are short (and often symmetrical) (2 to 3 measures).</td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>Phrases are up to 3 to 5 measures long.</td>
<td></td>
</tr>
<tr>
<td>Difficult</td>
<td>Phrases are long and require strong breath control. Phrases may also have changing or unexpected phrase lengths.</td>
<td></td>
</tr>
<tr>
<td><strong>Melodic line</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy</td>
<td>Melodic line simple, diatonic with conjunct intervals and (is) syllabic.</td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>Melodic line may include disjunct and difficult intervals and (may include) melismas of moderate length.</td>
<td></td>
</tr>
<tr>
<td>Difficult</td>
<td>Melodic line may include chromaticism, with leaps of more than an octave and extended melismas.</td>
<td></td>
</tr>
<tr>
<td><strong>Harmonic foundation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy</td>
<td>Harmonic foundation(s) include is largely triadic with few dissonances.</td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>Harmonic foundation(s) include(s) consonance to moderate(ly) dissonance (accompaniment) that may or may not be related to the (voice part) vocal line.</td>
<td></td>
</tr>
<tr>
<td>Difficult</td>
<td>Harmonic foundation(s) includes dissonance (and clear delineation between melody) with a challenging relationship between the vocal line and accompaniment.</td>
<td></td>
</tr>
<tr>
<td><strong>Pronunciation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy</td>
<td>Pronunciation of consonants and vowels, individually or in combination, is relatively simple with regard to vocal placement and repetition.</td>
<td></td>
</tr>
</tbody>
</table>

---

80 Ralston states the voice type for both the easy and moderate gradings are for a high soprano. If the difficulty index is to have any relevance for repertoire of all difficulties, it would have to encompass all voice types to be all inclusive.

81 A disjunct melodic line is one which moves by leaps, in contrast to a conjunct line, one moving by steps.

82 A word or syllable of a word that has been set to more than one note or a series of notes.
Moderate Pronunciation of consonants and vowels, individually or in combination, is moderately complex with regard to tempo, vocal placement and repetition.

Difficult Pronunciation of consonants and vowels, individually or in combination, is difficult with regard to tempo, vocal placement and repetition.

Omissions to the text of Ralston’s original RRDI appear in red text, while additions to the original appear in green text (Table 6-3).

6.6 Results from the questionnaires

14 of the 19 participants agreed with the grading of seven songs presented in the pedagogical performance analyses, with five teachers adding reasons for their opinions:

*The melody is characterized by leaps rather than steps, instrumental rather than used style really, although not throughout.* (Anna, referring to Kerry’s Nightwind)

*If the vocal line went up to an F4 and [had] been a little more rhythmically complex then the song would earn “difficult” in my opinion.* (Blake, referring to Boyd’s Bay I)

*Can eventually be “natural sign” it depends to the affinity and background level of the singer musician.* (Faye, referring to Boyd’s Bay I)

*Fairly simple but has some tricky spots. I think it is a fair assessment.* (Keith, referring to Rofe’s Curtain)

*Whilst it is fairly challenging, it is sort of limited range and Edwards has given very clear indication of what is required…..If you use the numbering on p1 of grading sheet I’d grade it as 4 moderately difficult.* (Isabelle, referring to Edwards’ No bird sings)

One teacher, contralto, Sarah, who added a reason why they would be flexible about assigning a grade, included the following example in reference to Edwards’ ‘And no bird sings’. She commented on the artistic rather than technical challenges of the song:

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

286
...[I] would be more likely to give this to a singer who had a very mature grasp of his/her own musicality, technically it isn’t all that challenging but artistically it’s more a 4 than a 3. (Sarah)

Comments by three teachers raise points to support their position regarding a positive response to the analysis:

Musical example 6-14: The wallaby and the bull-ant by Colin Brumby, bb 1-9. Published by Wirripang Pty Ltd, copyright Colin Brumby, used with kind permission. CD1 tr 31, Cathy and Leanne performing.

For Lara, Colin Brumby’s Wallaby

...lies in a comfortable/limited vocal range. Also the accompaniment is sparse enough for a young voice to carry & be heard. (Lara)

While Hanna and Nina felt challenged by Diana Blom’s work, Spirits, both teachers could see aspects in the work that they could use in their teaching and performing:

I’d agree that the piece is easier than it at first appears. While singers may feel initially challenged by the lack of metre and apparently random notes, it quickly becomes evident that there is a structure and an anchor, harmonically. It’s a good piece to balance freedom and structure for a student. (Hanna, referring to Blom’s Spirits, see Musical example 6-15)
Although it looks difficult, once you master the F# minor chord (with major 7th) it’s really quite easy melodically. Phrasing and breath control would be the main problems. (Nina, referring to Blom’s Spirits, see Musical example 6-15)

Nina’s comment suggests that perhaps ‘Spirits’ could be assigned a more difficult grade because of issues of phrasing and breath control (see Musical example 6-15).

Musical example 6-15: ‘Spirits’ from Remembering Babylon (1997), Diana Blom. Text by David Malouf. p2, sys 2. Published by Wiripang Pty Ltd, copyright Diana Blom, used with kind permission. CD2, tr 11, Peter and Diana performing

In contrast, ‘Moonrise’ was regarded as difficult in relation to many parameters, as reported by Jasmine: ‘The song is difficult in terms of pitch, word articulation and phrasing. But short!’ (see Musical example 6-16)

The comments raised by teachers indicate a thorough reading of the vocal score and listening to the recording, Hanna’s comment suggesting she may have tried to perform parts of the song for herself.

Audrey felt the grading assigned to Miriam Hyde’s Song of the Cattle Hunters (see Musical example 5-8) of ‘Moderately easy, 2’ was inaccurate because

‘Parlando’ vocal styles are too challenging for a beginner singer. Note your comment in strategies, p. 2 “Singer may be tempted to bash...”

[83] In the section ‘performance and learning strategies’ for strategies that may help when performing and learning the song, in this case Miriam Hyde’s Song of the Cattle Hunters, the first strategy says

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
material is a much better basis [to work on]. (Audrey discussing Song of the Cattle Hunters by Miriam Hyde)

6.7 Strategies

In the pedagogical analyses sent to teachers, all songs had a list of suggested performance and learning strategies, most of which had been trialled in performance, to help singers learn the presented repertoire. Pedagogical features of each song were listed for both teacher and singer. The uses of pedagogical strategies were presented during discussion of the performance analyses, as well as a number of pedagogical vocalises written to assist in the learning of the songs (See Table 6-2).

Teachers were asked to comment as to whether the learning and teaching strategies of the presented song (titled “Performance/learning strategies” on the Pedagogical Analysis sheets) were quite helpful, somewhat helpful or not helpful and to make comments if they so wished. The 19 teachers identified the strategies as being “quite helpful” (13), “somewhat helpful” (4), “not helpful” (1), and not answered (1).

Identifying “quite helpful” strategies, teachers commented on ‘practice tips, speaking text aloud, the use of technology (and) practical advice on familiarising your ear to the tonality’:

“The description of the song as well as practice tips was very good” (Lucy, discussing Mageau’s ‘Son’)

“Totally agree with all learning strategies, especially speaking the text aloud before attempting the melody” (Nina, discussing Blom’s ‘Spirits’);

“The singer may be tempted to ‘bash’ some notes on words such as “hide”, with the forward tempting beat. Hyde, however, writes crescendos on these notes to indicate a forward movement. (p. 1, Draft performer’s analysis, Song 6, Song of the Cattle-Hunters, written by Cathy Aggett).
and “I believe that the use of technology is a wonderful tool in the voice studio. The second strategy offered practical advice on familiarising your ear to the tonality.” (Blake, commenting on Boyd’s ‘Bay I’).

Some singing teachers who were positive about the strategies overall, qualified their answers, at times, with a query and/or proposed alternate strategies, thereby adding to the study’s Bank of pedagogical learning and teaching strategies.

In their responses to the performance analysis of ‘Spirits’ from Remembering Babylon by Diana Blom (see Musical example 6-15), two sopranos drew attention to the need for pitch learning strategies and offered two different approaches:

There’s very good coverage and explanation of how to approach this song. One thing that isn’t mentioned is how (emphasis in original) the singer learns the pitches. It would be good and would strengthen the singer’s confidence, to discuss strategies for learning notes independent of the piano⁸⁴ (e.g. not just playing the vocal line on the piano, but rather learning the vocal line as a whole, phrase by phrase, interval by interval) (Hanna).

Totally agree with all learning strategies, especially speaking the text aloud before attempting the melody. Could add or sing the melody on ‘NG’ or various vowels before adding words (Nina).

One mezzo soprano suggested clarification of terms and perhaps a glossary of terms was needed for the performance analysis of ‘Moonrise’ by Gordon Kerry. Another emphasized the need for pitch independence and for the singer to lead the accompanist to listen and to the text:

---

⁸⁴ On the strategy sheet given to performers, strategies 9, 11 and 12 all deal with learning notes independently of the piano.
I think it would be more beneficial to also offer a glossary of terms e.g. “Pitch memorization”, “Clashing notes”. These are terms which could be interpreted in many ways (Donna).

I would not allow the pupil to hear any accompaniment (supportive harmonically or otherwise). Once the song is familiar and confident with random notes from piano to guide where needed in the learning stage, then instruct the accompanist to listen to the text & match the singer. (Emma).

Musical example 6-16: Moonrise, p. 1, s.1 by Gordon Kerry, text by Carolyn Masel.

Some teachers gave alternative strategies to learn various aspects of songs. One teacher offered more suggestions for overcoming the register and vocal tone issues in response to the pedagogical performance analysis of Curtain by Esther Rofe (Musical example 6-17)

Rather than talking about “thinking” low notes ‘light’ I would be suggesting singing on [ng] as in ‘sing’ from D⁴ up to D⁵ and E₅⁴ up to E₅⁵ or to teach the body what breath pressure is required to sing the upper passaggio zone. Also

85 A glossary of terms was included with every subsequent analysis of words as required. Important words were made bold within the body of the pedagogical analysis. A glossary of all terms used in the analyses is Appendix no. 23.

86 See Ch 5 for a further discussion on register and vocal tone issues in performance preparation by the tenor and thoughts by the accompanist.

87 The passaggio or passaggi are the bridging notes in-between registers. There are generally two for each voice type – a lower, or primo passaggio and an upper or secondo passaggio.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
singing the actual melody on [ng] would be helpful. Use [u] and [o] to help modify vowels in upper passaggio, keeping tongue relaxed. Use speaking the text and speaking it silently chanting vowels only helps activate colouring of the voice through the imagination (see Linklater pp.171-19188)(Sophie).

Musical example 6-17: ‘Curtain’ by Esther Rofe, bb 6-8

The pedagogical performer’s analysis of ‘And no bird sings’ from the Hermit of the Green Light by Ross Edwards was a vehicle for the comments made by the two contraltos, Sarah and Isabelle, which provided additional strategies focusing alternate ways to consider working on text, rhythm and vocal tone in preparing the music:

1) facilitate the students’ [singer's] exploration of the composer’s setting [by asking]: “Why these pitched/rhythms/pauses and not others?” “How do the text and music work with and against (emphasis in original) each other to produce tension and momentum?”

2) Explore the physicality of the text and the music, the movement and the breathing inherent in these phrases, lines, dynamics, especially the physical nature of the sotto voce

3) Use silent singing89 to enhance/highlight this physicality underlying dynamic and timbral variations (Sarah).

---

88 I assume the participant is referring to Karen Linklater’s book “Freeing the natural voice” (Linklater, 2006).

89 “Do silent, mental practice” is the ninth pitch strategy on the Bank of pedagogical learning and teaching strategies Sheet performers were working from in preparation for the recital. A suggestion was made that the strategy be applied to the learning of all songs; however this would dependent on the learning style and previous experience of the singer learning the song.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

292
Could include reading the text of the other songs in the cycle and [as] the meaning of the poetry is not obvious. Singing the text on 1 pitch needs to be \textit{in the rhythm} (emphasis in original). Singing very slowly won’t give the feel of the song but listening to the recordings will, so I’d put that at the third dot point (Isabelle).

The singer, Robert, who worked with Rofe’s song, Curtain, (see Chapter 5 felt the major issue facing a baritone was the song’s concentration around the baritone’s passaggi, from D4 to D5 (see Chapter 5 for more on this topic). The full range of Curtain can be seen in the phrase quoted in Musical example 6-17 encompassing the baritone’ lower and upper passaggi. Singing teacher, Keith, felt the strategies presented in the song were ‘somewhat helpful’ and that it was ‘helpful to have a take on it, but [he was] wary of performer’s analysis because each performer is different’.

The teacher who identified the strategies presented as being “not helpful” qualified their answer by saying they would “…only suggest repertoire in which articulation of consonants, (especially of faster tempi) is a major challenge, for an advanced singer, not a beginner singer.” (Audrey commenting on The Song of The Cattle Hunters by Miriam Hyde).

\textbf{6.7.1 The Bank of pedagogical learning and teaching strategies in Phase three}

Phase three of the study sought the responses of 28 singing teachers to 10 performance analyses, resulting in the addition of 25 new strategies to the Bank of pedagogical learning and teaching strategies (see ‘The Bank of pedagogical learning and teaching strategies in Phase three’, Appendix C:43). One of the exciting aspects of this research was the snowballing effect...
of the growing Bank of pedagogical learning and teaching strategies. One of the main opinions that came through strongly from all participants is that all teachers are individuals, all have their own teaching style and it is hard to get a consensus on how any one piece will be performed. This was said despite the accompanying documentation that went out with the song packs and questionnaires stating the pedagogical performer’s analyses and the accompanying strategies were suggestions and were only one person’s view on how the work could be performed or prepared.

One of the teachers in the pilot study (Donna suggested that all terms thought to be new to teachers be **bolded** in the Performer’s Analysis Sheets. She also suggested that a glossary of terms be included at the end of the sheets. While this was thought to be a suggestion that could help bring attention to important terms and was incorporated in the design of the Performer’s Analysis Sheets sent out to the singing teachers, no participants commented on this aspect in the singing teachers study.

i. **Adjustments to the Bank of Pedagogical Performance Strategies**

   Any answers that suggested a strategy a singer could adopt in their preparation of art song performance were included in the Bank of pedagogical learning and teaching strategies in Phase three (see Figure 6-2 for details).
The final number of strategies in the (pedagogical) Bank of pedagogical learning and teaching strategies at the end of Phase three was 156, a growth from Phase two of a further 30 strategies Bank of pedagogical learning and teaching strategies in Phase three.
ii. **Teaching Australian or national repertoire**

The majority of participants (17) teach either Australian or national repertoire of their country to their singing students as can be seen in Figure 6-3.

Comments on teaching Australian vocal repertoire included: “I think it’s important to access our own heritage” (Sophie); “In general I find it is difficult to find inspirational Australian music for singers, most of it has been commissioned by professional singers and is fiendishly difficult. The rest is often not that great sometimes even dull.” (Dawn); and “I encourage student[s] to choose Australian songs.” (Isabelle).

![Figure 6-3 Participants teaching Australian or national repertoire](image)

**Figure 6-3 Participants teaching Australian or national repertoire**

Comments in relation to teaching Australian repertoire in a balanced program included teaching

> ... *Australian repertoire in balance with other repertoire, depending on the needs of the singer and the balance of the program.* (Jasmine)

> *I encourage singers to include Australian Composers in their repertoire, especially cycles and brackets by one composer, for example by Alan*

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers 296
Several teachers mentioned using specific Australian repertoire. One teacher reported having no access to Australian vocal repertoire, commenting that they "...would like to explore it" (Blake), while another responded negatively to the question.

Those teaching international repertoire made comments about the way in which they use songs from their heritage, and included examples of repertoire they teach. Sophie, Hanna and Kylie all regularly teach repertoire by composers of their homeland, reflecting the diversity of teaching approaches and perspectives that had been influenced by contextual, philosophical, pedagogical and geographical differences:

I have used NZ solo art songs such as “The Sun has Spread his shining Wings” and “Wish” (ARD Fairburn/Freed) for teenage girls. Also for older students “Woman song” (F.Williams) and “There is a Solemn Wind Tonight” (Mansfield/Hamilton from ‘These Islands’). The latter 2 songs can also be sung as duets. Arrangements of Maori Waiata such as “Pureanei” were used often at Ton Whakaari. (Sophie)

While I don’t teach Australian repertoire, I regularly assign Canadian rep. to all my students. I think it’s important for them to be aware of the large and very varied vocal repertoire available to them, much of it available for free loan (!) by the Canadian Music Centre www.musiccentre.ca. There’s also a good amount of Canadian repertoire available for purchase via Alberta Keys Publishing. Some Canadian composers I particularly recommend, and which my students seem to enjoy, include: John Beckwith, Harry Somers, Violet Archer, R.Murray Schafer, Denis Gougeon, Jean Papineau –Couture, Emily Doolittle, Mary Gardiner, Claude He’tu. I’d be glad to learn more about Australian vocal repertoire, too! (Hanna)

2 books I really like ‘Australian Composes in Song’ Allans (Dinah’s Song by Esther Rofe favourites Bush song at Dawn by James & Australian Poems, Dulcie Holland (Children of Terrigal). All my students learn New Zealand Songs

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
from ‘Kowhai’ an album of songs by NZ Women Composers, published by Sounz90. (Kylie)

The three responses above from teachers other than Australia who had taken care to include examples of repertoire they regularly assign their students.

The following sections discuss the responses of participants in relation to contextual, pedagogical and musical material, performance analysis and performance criteria. Despite the uneven spread of singing teachers who contributed their responses, the majority (17) are strong supporters of either Australian or national repertoire of their country, introducing it to their singing students. This interest in their musical heritage and teaching it drew a variety of opinions, including the importance of accessing “…our own heritage” (Sophie) and encouraging “student[s] to choose Australian songs.” (Isabelle).

Another expressed that they “…find it is difficult to find inspirational Australian music for singers, most of it has been commissioned by professional singers and is fiendishly difficult. The rest is often not that great sometimes even dull.” (Dawn).

The following comments demonstrate the importance of balancing the teaching of Australian repertoire “…in balance with other repertoire, depending on the needs of the singer and the balance of the program’ (Jasmine), while Sarah encourages her “singers to include Aust. Composers in their repertoire, especially cycles and brackets by one composer, e.g. Alan Tregaskis, Miriam Hyde, Nunn’s ‘Dream of the rood’, Adamson/Copper’s ‘First person feminine’ and Butterley’s ‘Frogs’.”
The first response below singles out reasons for selecting Australian repertoire, including looking for lyrical, flowing melodies and the quality of the poetry. Ease of access to repertoire, inferred by the ‘usual selections’ song album repertoire\(^91\) reference by Dawn, was common in other teacher’s responses:

…I work with developing voices. I tend to look for more lyrical and flowing melodic settings. I also choose according to the quality of the poetry, for example Dorian le Galliene Farewell thou art too dear; Tregaskis, Yellow, yellow; Brumby Want a bit ‘(Anna)

There are some beautiful songs by George Palmer\(^2\). I like Colin Brumby’s music also and he is so kind and nice it is hard not to enjoy his music. Betty Rose is another composer I use occasionally and I have used John Anthills (sic, Antill) music. Otherwise it is the usual selections from the Australian music song albums and the music from various websites like Betty Beath and Graham Kerner. (sic, Koehne) (Dawn)

One American teacher reported having no access to Australian vocal repertoire, commenting they ‘would like to explore it’ (Blake), but did not mention teaching repertoire from their own country. Only one Australian teacher answered they did not teach Australian vocal repertoire, which is a most positive outlook for singing teaching to come from the results.

Some of the repertoire mentioned is mainstream Australian classical art song repertoire to be found in popular published vocal albums and on music examination and eisteddfod syllabi in the country. This is seen as encouraging for the continuation of our song heritage amongst young generations of singers and singing teachers. However, more recent music,

\(^{91}\) Participants are probably referring to publications such as “Selected songs by Australian Composers” Vols 1 & 2 ed. by Allans publishers, now available as Australian Composers in Song (1996) Allans Publishing: Melbourne.

\(^{92}\) George Palmer has written one song cycle for baritone & piano, Letters from a Black Snake http://georgepalmer.com.au/scores.html#choral_scores

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
preferably in affordable albums with a variety of styles and levels of ability of repertoire represented, is required.

Participants teaching international repertoire made comments about the way in which they use songs from their heritage, as well as including examples of songs and the composers they teach, as well as whether they were solos, duets or arrangements.

This is a reflection not only of the diversity of repertoire being taught by singing teachers, but also of teaching approaches and perspectives that had been influenced by contextual, philosophical, pedagogical and geographical differences. There is a wealth of repertoire in all musical heritages; however, more is needed for a variety of different performance levels. This study and the pedagogical performer’s analyses aimed to present a selection of repertoire available to singers and singing teachers by a variety of composers, in a variety of styles and genres (within contemporary art music).

The spread of voice types of the repertoire represented in this final presentation, with the mezzo/alto/contralto repertoire not being represented, is unfortunate. That the lower voice types - alto, contralto and basses - represent the least number of compositions for voice (with piano) deposited with the Australian Music Centre is, in my opinion, due to a number of reasons. It would appear the majority of repertoire is written for the middle of the voice, whether it is labelled for the soprano, tenor, ‘middle voice’ or ‘any voice’. It is also apparent that many composers are not used to writing for the voice and/or do not write to its fullest potential. Another reason lower voices are not often composed for is a practical one from a...
composer’s point of view - they are rarely asked or commissioned to write for lower voices. As it is, commissions for vocal composition are rare, and it is more common for a composer to write for the soprano and tenor than for any other voice type, as indicated by the proliferation of the songs in the music catalogue in the AMC.

Of course, there are some obvious reasons for this. There are more sopranos and tenors than there are altos and basses, so clearly, if a composer wants their work to be performed more, they would be more likely to choose one of the upper voices to write for. Or if they were writing for a specific performer, a more likely scenario, the chances of that singer being a higher voice type would also be higher.

It was expected and evident from the responses that there were differences in the way teachers approach the teaching of a song in the same way that singers differ in the way in which they approach the learning of the song. Influences include philosophical, pedagogical, geographical, contextual institutional, age and gender which arguably all impact on the responses given by singing teachers presented in this chapter.

6.8 Summary, discussion and response to the Research Questions 2, 3 & 4

13 of the singing teachers found the presentation (framing) of the performer’s analyses to be effective. Blake, for example, commented that Telegraph Bay by Anne Boyd, was ‘presented clearly and concisely’. 18 of the teachers agreed that the inclusion of contextual, performative and pedagogical/musical information was ‘quite helpful’, offering a possible
saving of time for both singers and singing teachers, and a ‘springboard for learning and teaching’ (Donna, writing of Kenny’s Moonrise). Lucy noted that ‘all the strategies could come in handy and be easily achieved’ (in Mageau’s Son of Mine) and were ‘clear, to the point’ (Nina, in Blom’s Spirits). Mia commented that the presented sections in the pedagogical analyses - contextual criteria; pedagogical/musical criteria; performative criteria; and the performer’s analysis - were ‘really helpful for beginning teachers, as every one of the teaching points are laid out and all of the features are what I would be following’. The teacher who did not find the material helpful felt the performer’s analysis was ‘far too long’ and they ‘doubted if a busy teacher would read it’ (Isabelle in Edward’s And no bird sings).

14 of the 19 participants agreed with the grading assigned to the songs, with five participants adding reasons for their opinions. Their responses indicated thorough readings of the vocal scores and accompanying recordings and in some cases, trying out the score themselves. The grading was considered complex by some and those offering a negative or no opinion of the grading may reflect this aspect.

The majority of singing teachers (17) teach either Australian or national repertoire of their country to their singing students, gave reasons for teaching such repertoire within a balanced program. The way in which singing teachers discussed used songs from their heritage reflected the diversity of repertoire being taught and of the different geographical approaches and perspectives that influence them and consequently, their students.
The framing of information of the pedagogical performer’s analyses from a number of viewpoints, particularly as time saving, was highlighted by many participants as being helpful and welcomed. For the majority of singing teachers (18/19), contextual, performative and pedagogical/musical information, coupled with an accompanying performer’s analysis of the song that was graded in some way was ‘simply the best’ way to pedagogically frame an Australian art song. Participants had a lot of information to absorb. This was particularly so with the grading, deemed an important aspect of repertoire selection from the initial literature review. The RRDI was identified as the only tested repertoire difficulty index, an issue seen as an important one to include in the study. More work needs to be done in this area and the attempt to adjust the index to suit twentieth and twenty-first century vocal repertoire seems to have been at least partially successful.

It was expected and evident from the responses that there were differences in the way teachers approach the teaching of a song in the same way that singers differ in the way in which they approach its learning. Influences including philosophical, pedagogical, geographical, contextual, institutional, age and gender differences arguably all impact on the responses given by singing teachers presented in this Phase of the research. The performer’s analyses of the study hope to encourage singers and singing teachers currently not engaging with singing and teaching contemporary (Australian) art song to do so and add their voices in this quest to discover ‘simply the best’ way to learn and teach contemporary (Australian) art song.
This chapter has discussed the responses of the singing teachers to the content and design of the performer’s analysis.
Chapter 7  Evaluations, outcomes and future directions - Pedagogical strategies in action

What is called for now is for teacher and practitioners to employ their personal experience, the experience of others, as well as research findings, in order to reflect on and experiment with practice, while remaining open to both traditional and non-traditional strategies (Jørgensen, 2004, p. 99)

Many criteria must be considered when choosing repertoire for singers...the physical limitations of the singer, the voice classification of the singers, expressive/emotional factors and musicianship skills...For the beginning singers, physical limitations and voice classification issues are paramount; for intermediate, advanced or professional singers, emotional factors and musicianship skills also become important. (Nix, 2002)

Chapter 7 presents an evaluation of how the Bank of pedagogical learning and teaching strategies was applied to meet the research aims, it responds to the four research questions and presents possible outcomes of the research. The chapter ends by discussing the issues that relate to contemporary art song, the challenges they present to AAS in particular, and recommendations for further research into the area.

The main reason this research was undertaken was because it was believed that the rich diversity of Australian art song repertoire available to singers and singing teachers was not being accessed, either for performance, or in the teaching studio. The result of that lack of access to the repertoire, both past and present, was and is that it is seldom being heard in concert performances, or chosen by singers or singing teachers when recording, as a radio broadcast or in education programs. These last issues were not part of the present study and therefore, cannot be commented on with accuracy.
The study was designed, however, to work out why singers and singing teachers were selecting the repertoire, what issues affected their selection choices and what indeed were the most important for a singer, what the perceptions were (or to confirm them) surrounding the performance of contemporary art song in general, and what was the best way to present or frame the information for singers and singing teachers so they might be more inclined to select, perform and teach contemporary Australian art song more in the future.

Several pedagogical tools ended up being adopted and developed throughout the research, namely

- performer’s analysis (John Rink, 2002)
- the trialling of strategies suggested by Mabry (2002) and Telfer
- the application, use, adaptation and expansion of Ralston’s Repertoire Difficulty Index (RRDI) in the grading of vocal repertoire, and perhaps the most important of all
- the development of an evolving Bank of pedagogical learning and teaching strategies.

7.1 Response to the research aim

The most suitable pedagogical issues and frames by which both singers and singing teachers can more easily approach the learning, teaching and performance of contemporary Australian art song were found to be analysing an art song to include contextual, musical and performative issues and perspectives. This was undertaken with an in-depth performer’s analysis of the song written from the performer’s perspective, as demonstrated in the many analyses presented in the thesis. Being art song, both the singer and pianists’ inputs are required. The frame of the 10 pedagogical song sheets...
sent to professional singing teachers in Phase three was informed by the results of the literature review, fashioned by some of the ideas suggested in Carol Kimball’s “Songprints” in her book Song. A guide to art song style and literature (2005, pp. 23-37), and further refined by feedback received from the ‘critical friends’\(^93\), in Phase three.

Presenting performer’s analyses that contained strategies trialled by professional singers, pianists and singing teachers relating to the repertoire being discussed was another one of the ways in which repertoire was repeatedly framed and presented throughout the research.

Twelve pedagogical vocalises and exercises underpinned the complementary practice-led and practice-based aspects of the research. Strategies were trialled in performance and used in the performer’s analyses with singers and singing teachers to explain various performance approaches and vocal techniques are described in Chapter 6, Table 6.3. The vocalises were composed using a number of influences: my own previous knowledge; my pedagogical knowledge of the Orff Schulwerk approach (Gill, 2004; Gwatkin, 2004), which underpins my teaching philosophy; reference to vocal pedagogues including Richard Miller (1996, 2004), Mabry (2002), Giles (1994), Thuman & Welch et.al.,(2000); and the experienced ‘critical friend’s’ input, which was woven throughout the final drafts is of the analyses\(^94\). The vocalises partly address aspects of Welch’s (2006)

\(^{93}\) Two professional singers and singing teachers and one pianist - See discussion on the Critical friends in Ch.3

\(^{94}\) Some of the sentence has been re-written from the section “Pedagogical vocalises and exercises” in Ch.6.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

307
overarching pedagogical and vocal pedagogical definitions underpinning the theoretical frame of the thesis.

7.1.1 Application of results presented in in-depth performer’s analyses of Australian art songs and publications

The survey of instrumental and vocal surveys in the literature review found that the most effective surveys were graded surveys that included a detailed explanation of how the grading was applied, surveys that included pedagogical recommendations and suggestions, and surveys that presented their information with at least some annotation, but at best, giving details where appropriate, for the presented repertoire. The 10 pedagogical performer’s analyses sent to singing teachers in Phase three of the research applied the recommendations in a format (frame) decided upon that also incorporated contextual, musical and performative information.

It was also decided early on in the research that it would be pedagogically sound to present repertoire for a range of vocal types and vocal ranges, presenting as many different genres to be found within AAS to show as wide a variety of the vocal heritage as was possible. At the same time this would offer singers and singing teachers a repertoire of songs they might find suitable to draw upon in their teaching that would also satisfy the aims of the thesis. As well as the 10 pedagogical performer’s analyses sent to singing teachers in Phase three of the research, which are included in the Appendices C: 28-37, the following five articles are examples of how information on different voice types and ranges were discussed:
1. A detailed performer’s analysis for repertoire for young voice (adapted for the classroom and studio use), D:51, Aggett (2008) A wallaby and a bull-ant: Encouraging students to sing, using songs by Colin Brumby - songs for young voice;


4. for baritones, D:52, Aggett (2009) Songs for the boys: Five Australian art songs for the baritone; and

5. a chapter that covered songs for all voice types discussing a number of songs and the strategies how singers and singing teachers can approach the learning and teaching of them was D:54, Aggett (2010) Reflective journaling in the singing studio. In S. Harrison (Ed.), Perspectives on teaching singing. Australian vocal pedagogues sing their stories (pp. 183-204). Bowen Hills, QLD: Australian Academic Press.

Seemingly missing from this list of articles is music for the countertenor and tenor. Song 6, C:31 in Phase three of the Studio Teacher’s study, ‘And no bird sings’ from The Hermit of the Green Light’ (1979) by Ross Edwards, text by Michael Dransfield, is also for countertenor, while Song 7, C:32, ‘Spirits’ from Remembering Babylon by Diana Blom contains an extended performer’s analysis for the tenor. With all these articles, along with the other eight performer’s analyses in the songs sent to singing teachers in Phase three, all voice types were covered in the performer’s analyses. The 16 conference
papers and articles included in Appendix D demonstrate the breadth to which the aims of the thesis have been addressed and applied.

The research generated included performer's analysis, the application of performance and practice strategies and the learning and teaching of Australian art song, and the way individual performers approached specific pedagogical and/or technical issues in Australian art songs. Professional singers and singing teachers can be assisted to perform and learn new art songs by helping resolve challenges in the learning process. The strategies resulting from the data collection from the professional singers were also applied to songs in a magazine article with practical activities for primary school students (Aggett, 2008e) and one practical workshop (Aggett, 2008b).

In this thesis, as is the case in my studio and classroom teaching, the paths between learning can often become blurred, so much so that doors are unintentionally opened making this journey into the discovery of the art of Australian song rewarding, for myself and for the many others I have had the pleasure to present my work to. Different approaches to education - vocal, music, instrumental, philosophical - can often become blurred. In my attempts to share the information I have learned from my research with singers and singing teachers how to apply that knowledge to the different pedagogies I enjoy working with, such as is described below.

At different stages of the research, workshops and presentations were given to a number of educational groups, aimed at music educators teaching singing in different educational settings - the classroom or private studio - as well as singers and singing teachers (see Figure 7-1). This responded to the fourth Research Question:
4. How can the pedagogical information most effectively be presented and **framed** for singers and singing teachers to enable effective access to contemporary Australian art song?

At the 2007 annual ASME (Australian Society of Music Educators) conference in Perth, a paper and workshop on Gordon Kerry’s song *Moonrise* were presented (Appendix D:46). The workshop was a co-presentation with Diana Blom titled ‘Moonrise (solo voice and piano) by Gordon Kerry and Carolyn Masel: Performance Strategies.’ (Appendix D:47). It included a performance of the song, while participants followed the score and suggested ideas on appropriate pitch and text strategies to sing the song, trying to sing it at the end of the workshop. Two new strategies, one pitch, one textual, were suggested by participants as a result of the workshop.

In 2008, a participatory workshop was presented to Music educators at the National Orff Schulwerk held at Mt Eliza, Victoria, “A Mosaic of Australian Art Song” (Appendix D:50). The aim of the workshop was to present participants with a warm-up arrangement of 7 Australian art songs designed to introduce different vocal techniques present in the songs. Full scores of the songs were available to the participants, who were set two group tasks. The first was to come up with a vocal ‘performance’ that highlighted one vocal technique taught either in the vocal warm-up or evident in the score. Group 1 was inspired by the acciaccatura on ‘cold wind’, 3rd system, p. 2 of “Moonrise”, Gordon Kerry and Group 2 composed their own words to highlight aspects of pitch and rhythm based on the descending melody of the first two bars of ‘Mones and I…’ from “Towards the Psalms” by Betty Beath, making their composition into a vocal round.

*Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers*
Aggett Chapter 7

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

312

Figure 7-1 A presentation of pedagogical strategies aimed at giving music educators access greater access to the repertoire in different educational settings.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers


Performance of the song to familiarise participants with the song

Workshop participants suggested strategies aimed at Music Educators teaching singing in the classroom or studio

Workshop where participants learned and performed vocal techniques in the songs in a Mosaic (model) of 13 AASs

Workshop participants composed two arrangements using vocal techniques taught and melodic fragments from two of the AASs

The two groups focused on different elements of the collaborative compositions to develop: one melodic (Kerry's 'Moonrise') and the other rhythmic (Beeth's 'Moses and I... from 'Towards the Psalms'

aimed at Music Educators teaching singing in the classroom or studio


ANATS, NSW 1hr Presentation (2009) 'Pedagogical strategies to teach Australian art song'

A presentation of 37 songs for unspecified voice, soprano, mezzo soprano, alto, tenor, baritone and bass, with musical examples and strategies presented for 20 of the works

aimed at Singers and Singing Teachers

Figure 7-1 A presentation of pedagogical strategies aimed at giving music educators access greater access to the repertoire in different educational settings.
The second task was to connect the groups’ performances to achieve a ‘Mosaic of Australian art song’. The results of both these groups can be heard on CD 2, tracks 22 & 23.

The scholarly journal articles, magazine article and workshops presented the material to new audiences of conference attendees and teachers beyond the thesis participants, thereby offering different ways of framing the strategies and findings for different circumstances.

7.2 Response to Research Questions

7.2.1 Response to research question one

What issues inform the selection of a contemporary art song repertoire for a recital/performance?

Issues that were found to inform the selection of contemporary art song repertoire for a recital/performance vary slightly depending on whether you are the singer or singing teacher selecting the repertoire. However, the four issues of

i. voice classification
ii. tessitura
iii. stamina
iv. enjoyment

were all found to be important when selecting (any twentieth/twenty-first century) art song repertoire.

The musical concepts (in order of importance) of key, melody and pitch, range, tessitura, rhythm, text and phrasing, style and harmony, affected the...
professional singers surveyed selection of contemporary art song repertoire. 14 further issues were identified as factors that impacted on the choice of repertoire in the final program. Many of these were concerned with audience, educating the audience, themes of songs, the venue, audience profile, building program, cohesion of program, the composer's influence, text importance, vocal demands, availability of score, program notes, the accompanist and the accessibility of repertoire.

One of the most important issues discussed in both Phases one and two was the relationship between the singer and the accompanist and aspects relating to the accompaniment. Singers in Phase one felt that the accompaniment helped to inform their knowledge of the piece and enhanced their performance by employing strategies which involved playing the accompaniment, listening via a recording, singing along with it, studying the score, practicing the melody, and becoming more familiar with the piece through repetition.

Many contemporary art songs are technically difficult. Singers therefore require an adept accompanist who is also able to communicate well to establish a collaborative relationship and gain a shared understanding of how to approach and perform the piece. Other factors which may affect the selection of repertoire include the cost of the services of an accompanist, the time factor allocated to a project for both performers both leading up to a performance and surrounding the actual performance dates. The character of the repertoire and the collaboration between performers needs to be taken into consideration. Some repertoire requires considerable preparation and collaboration between performers, so if there
is not the time available between the pair, other selections need be made or pairing of performers considered.

Aspects relating to the learning of the music, including cumulative learning, repetition, singing the song, the challenge of the repertoire, and working with text, were issues that came up time and again in responses. Other considerations singers reported when programming twentieth and twenty-first art songs for a recital were issues relating to the audience, the need to educate the audience, themes of songs, venue, audience profile, building the program, cohesion of the program, the composer’s influence, text importance, the availability and accessibility of repertoire, program notes and again, reference to the accompanist.

Issues that inform the selection of contemporary art song repertoire for a recital/performance in Phase two consisted of various performance and learning considerations associated with the repertoire, including the challenge of performing AAS and dissonance, in some instances (perceived or actual) of the music. Whatever the challenge might be for a performer, either singer or pianist, it may be specific to that artist, therefore not one experienced by all performers, however, aspects such as textual issues, dissonant melodies and challenging rhythms were typical of those raised by the singers. These were inherent in the music and are given in the Bank of pedagogical learning and teaching strategies as suggestions to overcome a range of challenges.
7.2.2 Response to research question two

What practice and learning strategies inform the learning, performing and teaching of a contemporary art song for a recital/performance?

Following a review of the literature, it was apparent that literature could be sorted into categories of contextual, musical and performative topics. Each of those topics had further sub-categories:

**Contextual** pertains to aspects including the title of a work or its date; biographical or background information about the composer; information about the poet, or their background; background or biographical information about the arranger; publishing or editorial details; information on the availability/existence of score/accompaniment/recording/performances/performers; musical examples/incipits; description; discussion; pedagogical information; grading; period; and song translations.

**Musical** issues include rhythm, harmonic foundations and tonality in relation to a composer’s overall compositional style and occasional discussions of specific works.

- **Performative** aspects are concerned with interpretation, accompaniment, pedagogical information, audience matters, memory, entertainment and length of composition.

The literature review, responses from the professional singers and singing teachers in the qualitative studies (Phases one and three) and practice-led
Phase (Phase two), all contributed to the final Bank of pedagogical learning and teaching strategies, from which the following issues were drawn.

The practice and learning strategies that inform the learning of a contemporary art song for a recital/performance include:

- singing the song (with or without accompaniment)
- song structure
- speaking/reading
- working with the text
- clapping/tapping
- cumulative learning
- repetition
- pitch imagination and pitch memorisation
- stamina - coping vocally
- pitch-melody performance strategies
- strategies to help in the preparation of a song

Learning strategies and issues that inform the learning of a contemporary art song for a recital/performance include singing the song (with or without accompaniment), song structure, speaking/reading, working with the text (including aspects such as speaking, reading, text, textual, words and lyrics), clapping/tapping, singer’s performance strategies, contextual matters, musical criteria/knowledge and performative criteria.

Further strategies are a cumulative approach, ‘chunking’ to learn sections of a melody, the use of recordings, simplifying a melodic line and making a practice plan. 11 of the 14 singers commented on the integral role the accompanist and accompaniment plays in learning and performing contemporary art song. Singers in Phase one are independent learners, but they have also all obviously had very different learning experiences as
performers. Some have very structured ideas on how to do a task, while other seem to just ‘experiment’ to achieve a result, both approaches working, depending on the learning style of the singer. Terms used which illustrate imaginative, innovative and informed thinking as they prepare what is often difficult repertoire include ‘healthy singing, scaffolding, (and) grateful melody’.

The practice and learning strategies that inform the **performing** of a contemporary art song for a recital/performance include:

- challenges
- vocal exercises/contemporary vocal techniques
- memorisation of the repertoire
- communication and collaboration
- issues in the relationship between the singer and accompanist
- playing through the accompaniment (in some way)
- ensemble and accompanist strategies
- rhythm performance strategies
- textual performance strategies
- vocal techniques
- harmonic function/harmony
- character/plot of the song
- enjoyment
- mental singing practice
- time signatures/timing
- rhythm
- dissonance
- pitch and melody
- delivery

**Practice strategies** that inform the performing of a contemporary art song for a recital/performance included the challenge of performing AAS, time.
signatures/timing, rhythm, dissonance, pitch and melody and issues relating to the delivery of a song. Other strategies included:

- Playing the accompaniment through (in some way)
- Singing the song, with or without accompaniment
- The use of technology\(^9\) to assist the singer to
  - learn the melody of a song
  - recognise repeated melodic and harmonic motifs in the song
  - create a recording, where none exists, and
  - create a backing accompaniment for rehearsal purposes.

**Further strategies** include those used with an ensemble or an accompanist, pitch melody performance strategies, rhythm performance strategies, textual performance strategies and vocal techniques.

The practice and learning strategies which inform the learning, teaching and performance of contemporary art song for a recital/performance focused most strongly on performance (79), with learning strategies (67), contextual strategies (67) and performative strategies (66) all playing key roles.

The practice and learning strategies that inform the **teaching** of a contemporary art song for a recital/performance included pitch strategies, textual strategies, ensemble and technique strategies, vocal technique strategies, general learning strategies.

\(^9\) Music notation programs, such as Finale and Sibelius, see p.
7.2.3 **Response to research question three**

How might singers and singing teachers effectively **apply** the pedagogical outcomes of the research?

Practice-led research, such as that documented in Phase two of the research of several of the singers and accompanists involved, demonstrated effective adaptation of applied, developed and learned strategies, some of them ‘informed’ by the performer’s previous practice and experience.

Practice-led research can enhance a singer’s understanding of:

1. The learning of (Australian) art song by
   i. Identifying and detailing technical issues in songs/works and suggesting possible strategies to work through the issues,
   ii. describing how and why they practised songs or sections of songs, using any means comfortable to them, including journaling, recording rehearsals and performances for the purpose of reflection, and
   iii. Offering a range of practical strategies for singers to adopt in the preparation and performance of the repertoire.

2. The performance of (Australian) art song by giving another singer their interpretation of how to perform a work, and

3. The performance of (Australian) art song with an accompanist or variety or accompanists.

Practice-based research can inform a singers’ understanding of twentieth/twenty-first century (Australian) art song by:
1. Trialling practice/performance and learning strategies (from the Bank of pedagogical learning and teaching strategies) when learning/preparing twentieth/twenty-first century (Australian) art song;

2. Performers, singers, accompanists, teachers, vocal or diction coaches and conductors suggesting and adding further strategies that will assist singers in their learning, performing and teaching of a twentieth/twenty-first century (Australian) art song;

3. Using recordings to assist in their learning of songs - recording themselves, rehearsing and performing a twentieth/twenty-first century (Australian) art song and listening to it back (see discussion below), will assist greatly in the aural imagination of the performance and encourage the development of the singers' muscle memory of the performance as the song becomes learnt; and


7.2.4 Response to research question four

How can the pedagogical information most effectively be presented and framed for singers and singing teachers to enable effective access to contemporary Australian art song?

The pedagogical information can be presented in many different ways to suit the audiences for which it is intended. For professional singers and singing teachers, the thesis found that performer’s analyses of a range of AASs
offered information and strategies under the headings contextual, musical and performative, which were trialled. These performer’s analyses

- suggested pedagogical vocalises and exercises based on/drawn from the repertoire (see Chapter 6, Table 6.3, pp. 301-306),
- analysed each individual song to ascertain its inherent pedagogical musical and vocal characteristics, be they easy or difficult, and
- as everyone learns differently, so will it be appropriate a singer or singing teacher may require more of an emphasis on either the contextual, musical and/or performative information relevant of a particular song.

By performing songs, both as singers and with students, and building a growing resource of pedagogical performer’s analyses of Australian art songs, publishing your results in journals and presenting them with performances at conferences and symposia, a growing body of pedagogical performer’s analyses will develop, similar to those presented in the thesis. Singers and singing teachers sharing work on Australian repertoire will spread information about the genre.

7.3 Contributions to knowledge and discussion

7.3.1 Contributions to knowledge

The thesis has made six key contributions to knowledge. Firstly, the development and application of the Bank of pedagogical learning and teaching strategies for singers and singing teachers. As occurred throughout the three Phases of the research, strategies were included from the bank, often adjusted, developed and improved upon, being ‘deposited’ back into the bank (with interest). Sometimes, strategies were deleted from the bank when deemed unsuitable for use.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

322
The application of performer’s analyses to the learning and teaching of Australian art song/s is the second contribution to knowledge. My contention that performer’s analysis is analysis by performers for performers can possibly be some of the most helpful information singers and singing teachers can find and pass on to other performers. By perpetuating such knowledge about the repertoire, by writing their own performer’s analyses of works as they learn and teach them, singers and singing teachers will continue to build and share a resource among themselves and performers and teachers of other nations so that the repertoire is learned, taught and therefore, performed more, the main aim of the thesis. If singers and singing teachers of other countries were to do the same with songs of their countries’ tradition, then their song heritage would surely prevail. The existing and new strategies from this thesis could be used to perpetuate its performance, as with the repertoire and the strategies contained in the Bank of pedagogical learning and teaching strategies.

The definition of contextual, musical, and performative criteria within the literature relevant to the learning and teaching of contemporary (Australian) art song is a third contribution to knowledge as it offers a way of categorizing, using and reflecting on strategies when approaching new AAS and non-Australian vocal repertoire.

The fourth is the development of Aggett’s cyclical reflexive journaling process. This process, in relation to the preparation of a musical performance (Figure 3-8) and the further adaption of the reflective/reflexive cyclical journaling process (see Figure 3-9 and Aggett, 2010a), with the inclusion of Mezirow’s (1991) levels of reflection (adapted by Kember et al., 1999)
applied to each of the steps as a means of identifying different levels of reflection in the process, assists singers in their practice preparation for any singing task and their understanding of it. When practising, informed intuition (Rink, 1990) and “knowing-in-practice” (Schön, 1983) can also be used. As many singers in the study were found to have no usual, regular or tried-and-true way of preparing contemporary vocal music, or for that matter, any vocal music, the cyclical, reflexive journaling process presents singers with a possible way to approach learning (contemporary art song) repertoire. Figure 7-2 includes Meizrow’s level of the (1991) levels of reflection (adapted by Kember et al., 1999, further adapted by Aggett) applied to each of the steps process as a means of identifying different levels of reflection in the reflexive process. This second level of cyclical, reflexive journaling offers the singer and singing teacher an approach to learning repertoire by using the categories of critical thinking to encourage deeper learning in the studio context96.

---

96 A range of questions is posed to stimulate all levels of reflective action that can be applied to assist the learning and teaching process in the singing studio in Aggett (2010a), see Appendix D:54.
Figure 7-2 Aggett’s cyclical reflexive journaling process in relation to the preparation of a musical performance (L) and Aggett’s reflective/reflexive cyclical journaling process (Cathy Aggett, 2010a), with the inclusion of Mezirow’s (1991) levels of reflection (adapted by Kember et al., 1999) applied to each of the steps process as a means of identifying different levels of reflection in the process (R).

Recordings were found to be, in all Phases of the research, used in some way to assist in the preparation of contemporary art song, and this is felt to be a fifth contribution to knowledge. Where it is commonplace to have ready access to all means of recorded media, including YouTube, with performers posting their own and past performances, it has become second nature to search for a recording of a work as part of the preparation of the rehearsal process. For contemporary art music, particularly Australian art music and contemporary Australian art song, few recordings exist of the repertoire, so it is highly unlikely to find a recording of the work. Possible alternatives include asking the composer to provide a MIDI recording of the work (which will only give a representation of the work, but will be of great help); making a MIDI recording yourself by transcribing the score into a music notation program (a time consuming exercise, however, one which reaps the reward of getting...
the know the score intimately as you go through the process and at the end of it, you get the sound file as a reward!); or paying an accompanist or vocal coach to work with you on the accompaniment. This gives the singer a tool with which to work so they can stop and start the accompaniment while practising for however many times it takes to learn the section. The MIDI version has several advantages:

1. It is always accurate
2. It is always available
3. The tempo can be slowed down, if necessary, to accommodate difficult sections in the early-learning Phase and
4. It can transposed with the click of a button if the key is inappropriate for the singer’s range

Disadvantages of using a MIDI accompaniment could include:

1. Becoming dependent upon an ‘electronic’ or ‘mechanical’ performance the computer can generate – always providing the absolute perfection a live accompanist is unable to guarantee.
2. Removal of the element of spontaneity from a performance that creates the very essence or soul, if you will, of live performance, taking away the whole repartee that exists between a singer and accompanist of art song.
3. Singers may use the services of an accompanist less because of the conveniences of having MIDI accompaniments on hand at any time. An accompanist can never be replaced by a machine.
Finally, developing a reliable way/tool for grading repertoire is a further contribution to knowledge. Grading of the levels was difficult to achieve given the number of parameters. Grading will always be subjective and application of grades will always be at the discretion of the person grading the song. In trying to get some continuity, a ‘critical friend’ was used in this research to validate the grades. The study adapted and developed the RRDI and while not all grades were agreed upon by teachers of Phase three, the grading system developed lays the foundation for a useful tool by which singing teachers can select repertoire.

7.3.2 Discussion

Practice-led research and practice-based research was used as a method to give insight into how singers and accompanists approach their performance. Different settings, some practice, some recorded, some from interview, offer insight into the different performers involved in the research but also offer an approach that could be taken in the singing studio. The outcome does not need to be a scholarly paper but the processes involved in this research paradigm offer useful reflective and practical approaches.

Contemporary Australian art songs have a similar complexity as art songs from other countries, sharing similar problems with acceptance the world over. These include: acceptance in recital programs by the singer and audience; a singer’s pedagogical program; reluctance on the singer’s/teacher’s part to include the repertoire; unfamiliarity with the repertoire; inability to be able to perform/teach certain vocal techniques
included in certain songs; and similar problems with both hand written (original manuscript) and hand copied scores.

Research that focuses on the musicological detail of a song/work informs my practice but does not provide me, as a singer and singing teacher, with as much insight as the reflexive and reflective approaches of performer’s analysis. As with all creative endeavours, the method of learning a new piece will be dictated by each work being studied. The readers of this thesis, especially singers and singing teachers of contemporary art song, are encouraged to explore some of the approaches covered in the different Phases of the research. I hope that it will lead others on their own personal journey with some of the music I hold so dear.

Another of the thesis findings, that of voice classification, stems from an examination of more than 700 plus scores at the AMC over a three year period. As stated elsewhere in the thesis, the majority of the songs were written for either soprano or just ‘voice’. Much of the repertoire that is written for soprano is not in a soprano’s range, but rather, is more for a mezzo-soprano. The (soprano) repertoire seldom challenges the soprano to her full range or capabilities, often staying in the middle of the range, something that can be said of much of the repertoire. A similar observation can be made of the tenor repertoire. What these comments relate to is the issue of voice classification. Much of the repertoire, for a variety of reasons, is incorrectly classified. In some instances, the classification has been made by the composer, sometimes by a copyist, sometimes by a librarian or archivist. The person making decisions about classifying a song needs to have intimate knowledge of the voice and of its repertoire. This is an area that could
usefully be addressed in a composer’s training which could also include workshops with singers and with accompanists.

Another area that would help with the repertoire - a large job - is that much of the existing repertoire needs to be re-classified by trained singer and singing teacher with a thorough knowledge of composition. These classifications would still remain only as suggestions, as all voices are individual to each singer. They could include the range and approximate tessitura of a song on the title page, which would be of benefit to singers when selecting their repertoire. If composers were to include this information as habit with their publications, it would make repertoire selection much easier.

In relation to AAS, there appear to be more songs written for the higher voices than low, with very few written for bass voices. One suggestion to overcome this anomaly is to approach composers to write more repertoire for the lower voice. In discussions with composers, several expressed a willingness to compose for the lower voice, especially if there were a specific singer for whom they could compose.

And, finally, is the art of the recital in Australia dead? I do not think so! That question has been posed to me by several people and concerned me, considering I had spent the last eight and a half years studying the genre. But I think there is sufficient evidence worldwide to support the opposite. Australian performers including ensembles such as the Grevillea Ensemble (David Miller OAM and Wendy Dixon http://www.grevilleaensemble.net.au/), Halcyon (Jenny Duck-Chong and Alison Morgan http://www.halcyon.org.au/) and The Southern Cross Soloists (including...
Margaret Schindler and fellow artists),
http://www.southernxsoloists.com/cms/) all keep both old and new
Australian music alive for Australian audiences on a regular basis.

As well as these individuals and individual organizations, most of the states in
Australia have active art song societies, even if each of these has a different
ethos: In New South Wales, http://www.artsongnsw.org/?p=1; in the
Australian Capital Territory, http://www.artsongcanberra.org/; in Western
Australia, http://www.artsongperth.org.au/; Some of these associations
actively encourage younger singers by offering scholarships, however, few if
any, support the performance of art song by developing voices. Many of the
societies have become the performing venues for up-and-coming opera
singers and many of the current singers gracing the opera stages of Australia.
While it is wonderful to hear these outstanding voices singing the repertoire,
seldom do we hear singers performing Australian art song, nor are programs
regularly devoted to the promotion of past and present Australian song
composition, nor are composers invited to come and discuss their
compositions in master class situations with young, developing and
professional singers. It is this kind of collaboration and interaction with
composers and performers which can be of invaluable benefit to performers
– both singer and accompanist – that is surely something art song societies
could be embracing with greater vigour.

One thing I do believe art song societies should be more actively promoting
is the area of young and developing voice involvement and
encouragement. Some of the societies seem to have gone more towards a
professional rather than amateur model, which is fine, if that is the kind of
singer they wish to support. However, if the art of the art song, if there is such a thing, is to be understood by a younger generation, if it is to be encouraged, enriched by experienced exponents of the art form, then art song societies have a long way to go to attract young singers! The answer to this and many more questions concerning the genre does not lie in this thesis, but are questions for others to ponder, and must be asked if the genre is to continue and flourish.

7.4 Further outcomes from the research project

7.4.1 Repertoire for low voices

Following extensive review of the repertoire for voice and piano deposited at the Australian Music Centre over a 10-year period 2003-2013, it was observed that the least amount of repertoire was written for the low voices, alto, bass and an ‘absent’ voice type, contralto (see Figure 7-3).
Figure 7-3 Australian Music for voice and piano accompaniment deposited at the Australian Music Centre in 2003, 2009 and 2013 displayed by voicetype

<table>
<thead>
<tr>
<th>Unspecified</th>
<th>Soprano</th>
<th>Mezzo-soprano</th>
<th>Alto</th>
<th>Counter-tenor</th>
<th>Tenor</th>
<th>Baritone</th>
<th>Bass</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>215</td>
<td>148</td>
<td>90</td>
<td>35</td>
<td>78</td>
<td>75</td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2009</td>
<td>513</td>
<td>372</td>
<td>169</td>
<td>8</td>
<td>54</td>
<td>79</td>
<td>18</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>2013</td>
<td>623</td>
<td>697</td>
<td>355</td>
<td>73</td>
<td>117</td>
<td>104</td>
<td>184</td>
<td>60</td>
<td>21</td>
</tr>
</tbody>
</table>

As a result of this review and the obvious imbalance in repertoire for low voices, a project to ‘commission’ composers to write especially for low voices, namely alto, contralto and bass and for specific singers, was embarked upon to redress the situation. Two grant applications to the Australia Council at the beginning of 2013 were unsuccessful, but the eight composers and six performers, four singers and two accompanists, were all keen to proceed with the project. The end result was a publication of a two-volume anthology of 20 new songs for low voices, published by Wiripang Pty Ltd, 2012 'The Anthology of Australian Art Song for Low Voice, Vols 1 and 2. Volume One contains 10 songs, three songs and one song cycle for mezzo soprano, low mezzo-soprano and mezzo contralto, including works composed by Houston Dunleavy, Clare Maclean, May Howlett and Larry Maclean.
Sitsky. These are edited and with pedagogical material for the singer and singing teacher by Cathy Aggett, 2013 (published by Wiripang Pty Ltd).

Volume Two of The Anthology of Australian Art Song for Low Voice comprises 10 songs - 4 songs and two song cycles - for contralto and bass by composers John Wayne Dixon, Paul Paviour, Diana Blom and Gordon Kerry, with works edited and with pedagogical material for the singer and singing teacher by Cathy Aggett.

7.5 Recommendations for further research

Emerging from the discussion above are several recommendations for future research. One is the education of young singers in the repertoire of their own country. The thesis addresses this, in part, but is focused most strongly on professional singers and singing teachers. A research project focused on young singers and AAS would seek ways of drawing this repertoire and young singers together.

Comments from the critical friend and from some of the Phase three participants raised the issue of interpretation of AAS. This would be a valuable research area to investigate, particularly from both the singer’s and singing teacher’s perspectives.

One of the most exciting aspects of this research is to have seen the enthusiasm with which several new books and projects have emerged and been received on Australian music since research began on this project. Whatever Australian art song is called - Australian art music, classical song, or just song - it does not matter. The songs exist and are there for generations of Australians past, present and future to sing, learn, teach, record and share. It is hoped that some of the findings of this thesis – strategies and ways to frame Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
them for different cohorts – will encourage singers and singing teachers to engage with the repertoire.
Bibliography


Aggett Bibliography


(2012). Listening to the sound of one's own voice - recordings as a pedagogical tool for learning contemporary art song. Paper presented at the Interventions and Intersections, University of Western Sydney, Penrith.


Bedwell, R. A. A Preliminary Look at the Grading Levels in Published Band Music. Research Project.


Aggett Bibliography


Bonham, G. F., Kieth; Gill, Richard; Lane, Alan; Silsbury, Elizabeth; Buckton, Roger. (1979). Ill Basic Vocal Skills. [Pedagogy; Education. Point of View.]. The Australian Journal of Music Education, No. 25, 45 - 55.


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers


Haseman, B. (2007). Rupture and recognition: Identifying the performative research paradigm. In E. Barrett & B. Bolt (Eds.), Practice as Research Approaches to C.


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers


Lindström, E., Justin, P. N., Bresin, R., & Williamson, A. (2003). “Expressivity comes from within your soul”: A questionnaire study of music students’


Aggett Bibliography

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

352


______ (2006). Personal communication


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers


**Songs discussed in the thesis**

40 songs from 34 Australian works by 24 composers, 12 male, 12 female, 16 of whom are living (those underlined).

- ‘The stones cry out’ from Five Australian Lyrics by **John Antill** (1953) derived from the tribal legends by Harvey Allen
- ‘The Earth is the Lords’ from Five songs of happiness from the psalms by **John Antill** (1953) for soprano, oboe and piano
- Where should Othello go? by **Alison Bauld** (2000), text by Shakespeare
- ‘Butterflies’, ‘Worm’ and ‘Snail’ from In This Garden’ by **Betty Beath** (1973), text by David Cox
- ‘The Lament of Ovid’ from ‘Towards the Psalms by **Betty Beath** (2004), text by Anne Michaels
- ‘Willow flowers’ and ‘The Window’ from Four Korean Songs (Sijo) by **Diana Blom** (1974), poem by Nam Chenu
- Remembering Babylon by **Diana Blom** (1997), text by David Malouf
- At Telegraph Bay I and II, by **Anne Boyd** (1984), text by Jan Kemp and John Spencer
- A gray day by **Colin Brumby** (1983, 2004 rev.), words by John Freeman
- The hag by **Colin Brumby**, text by Robert Herrick
- The wallaby sat on the iron-bark stump by **Colin Brumby** (1980), text by The perfesser and the alter ego
- ‘I’m Nobody’ from Frogs by **Nigel Butterley** (2006), text by Emily Dickinson.
- ‘Brown Jack’ from Child in Nature by **Nigel Butterley** (1957), words by Robin Gurr
• “Daragang Magayon cantata” by Bruce Crossman (2001), text by Merinda Bobis
• ‘And no bird sings’ from The Hermit of the Green Light by Ross Edwards (1979), text by Michael Dransfield
• ‘Rimprovero’ from Italian Songs from the television series ‘Waterfront’ (1983) by George Dreyfus
• A terrible whiteness by Andrew Ford (1984), words by Elisabeth Smart
• ‘Death be not proud’ and ‘Batter my heart, three person’d God’ from Four Divine Poems of John Donne by Dorian Le Gallienne (1950), text by John Donne
• ‘Homespun Collars’ and ‘Unlucky Love’ from Five Songs by Peggy Glanville-Hicks (1944), text by A. E. Houseman
• Thirteen ways of looking at a blackbird (c.1951) by Peggy Glanville-Hicks, text by Wallace Stevens
• The beryl tree by Dulcie Holland (1954), text by John Wheeler
• Song of the cattle-hunters by Miriam Hyde (1956), text by Henry Kendall
• ‘My Father’s Eyes’ from Mr Babeque by Elena Kats-Chernin (2002), text by Janis Balodis
• Moonrise by Gordon Kerry (1983), text by Carolyn Masel
• Son of Mine by Mary Mageau (1992), words by Oodgeroo Noonuccal (Kath Walker)
• Curtain by Esther Rofe (1930), text by Grant Uden
• The Stars Tum by Peter Sculthorpe (1970), words by Tony Morphett
• The Nightwind (1914) by Margaret Sutherland, words by Emily Bronte
• ‘You spotted snakes’ (1940) from A Midsummer night’s dream’ by Margaret Sutherland, words by William Shakespeare
• ‘Vision’ (1978) from Five Blake Songs by Alan Tregaskis, words by William Blake
• Climb the rainbow by Martin Wesley-Smith (1976), text by Ann North
• I knew nothing by Martin Wesley-Smith (2006), text by Peter Wesley-Smith
• ‘Our Andy’s gone with cattle’ by Martin Wesley-Smith (1965) poem by Henry Lawson
• Silent and Alone by Julian Yu (2000), poems by Li Yu, translated by Hsiung Ting

A further nine songs are also discussed written by non-Australian composers, most contributed from singers in Phase one in Chapter 4:

• ‘Sure on this shining night’ by Samuel Barber (1938) words by James Agee
• ‘Sequenza Ill’ - Berio (1967)
• ‘I hate music’ from “Five kid songs” by Leonard Bernstein
• ‘My man’s gone now’ from “Porgy and Bess” by George Gershwin (1935) lyrics by DuBose Heyward
• no.77 ‘S’bohem rodný kraju’ (Fare you well, my townland) from “The diary of one who disappeared” by Leoš Janáčk
• “The Start” by Paul McIntyre (1991)
• no.7 ‘A song about poverty’ fr the “Jewish Folk Poetry” cycle (1917-20) by Demitri Shostakovich
  • “A song for the Lord Mayor’s Table” by William Walton (1962)
Appendices
Volume 2

Cathy Aggett

University of Western Sydney

2014
Appendices

Australian art song: Pedagogical strategies framed for singers and singing teachers ................................................................. 1

Appendices .................................................................................................................................................................................. 1
Volume 2 ...................................................................................................................................................................................... 1
Appendix A: .................................................................................................................................................................................. 7
Phase one – Professional singer’s study 1 ...................................................................................................................................... 7
1. Repertoire surveys – summary of findings: 11 vocal, 7 instrumental .......................................................... 8
2. Introductory e-mail from pilot study ................................................................................................................................. 16
3. Information and consent e-mail – Professional singers.................................................................................. 19
4. Information and consent e-mail – Singers, accompanists and composers ......................................................... 22
5. Information sheet to conference organizers (7.06.07) ......................................................................................... 25
6. Information and consent sheet – Conference delegates .................................................................................. 27
7. E-mail questionnaire No. 1 ................................................................................................................................. 30
8. E-mail questionnaire No. 2 ................................................................................................................................. 33
9. E-mail questionnaire No. 3 ................................................................................................................................. 36
10. Initial bank of pedagogical performance and learning strategies for singers and singing teachers .......................................................... 38
11. The Bank of pedagogical learning and teaching strategies in Phase one .......................................................... 42

Appendix B: .................................................................................................................................................................................. 54
Phase two – Professional singer’s study 2 .................................................................................................................................. 54
12. ‘The Art of Australian Song I’ program .................................................................................................................. 55
13. ‘The Art of Australian Song I’ program notes ........................................................................................................ 58
14. Art of Australian Song II program .......................................................................................................................... 62
15. CD1 - “The Art of Australian Song” track listings ............................................................................................ 69
16. CD2 - “The Art of Australian Song II” track listings .......................................................................................... 73
17. Performer’s biographies........................................................................................................................................75
18. ‘The Art of Australian Song’ Blog article ........................................................................................................78
19. Information and Consent Sheet for singers, Vocal educators, Accompanists, Composers and Poets.............................................................................................................................................80
20. The Bank of pedagogical learning and teaching strategies in Phase two .................. 82

Appendix C:................................................................................................................................................................90

Phase Three – Professional singing teachers study..............................................................................................................90
21. Song print – beginning thoughts of how to ‘frame’ the pedagogical performer’s analyses ................................................................................................................................................................................................91
22. ‘Moonrise’ by Gordon Kerry Performer’s Analysis – Format 1 –‘dot point’ (Pilot) 94
23. ‘Moonrise’ by Gordon Kerry Performer’s Analysis – Format 2 –‘narrative’ (Pilot). 97
24. Information and consent e-mail – Studio Vocal teachers.................................................................100
25. Consent and information sheet – Studio vocal teachers (sent to individual vocal teachers)...........................................................................................................................................................................................................103
26. Information sheet – song pack (sent to participating studio singing teachers) ...106
27. Studio Teachers’ Questionnaire - Phase Three ................................................................................108
28. Song 1. ‘The Night Wind’ (1914) by Margaret Sutherland, text by Emily Brontë 112
29. Song 2: ‘The wallaby and the bull-ant’ (1980) by Colin Brumby, text by The Perfesser and his alter ego................................................................................................................................................................................................116
30. Song 3. ‘Moonrise’ (1983) by Gordon Kerry, text by Carolyn Masel (Pilot song) .120
31. Song 4. ‘Son of mine’ (1992) by Mary Mageau, text by Oodgeroo Noonuccal (Kath Walker) ........................................................................................................................................................................................................124
32. Song 5. ‘I’m Nobody’ (1995) from Frogs by Nigel Butterley, text by Emily Dickenson ...........................................................................................................................................................................................................128
33. Song 6. ‘And no bird sings’ from The Hermit of the Green Light’ (1979) by Ross Edwards, text by Michael Dransfield ........................................................................................................................................................................................................132
34. Song 7. ‘Spirits’ from Remembering Babylon (1997) by Diana Blom, text by David Malouf .......................................................................................................................... 137
36. Song 9. ‘Curtain’ (1930s) by Esther Rofe, text by Grant Uden ......................................146
37. Song 10. ‘Song of the Cattle Hunters’ (1956) by Miriam Hyde, text by Henry Kendall .......................................................................................................................... 150
38. Score of “Nightwind” by Margaret Sutherland, text by Emily Brontë ................. 154
39. A recording of the song ........................................................................................................... 155
40. Grading sheet sent to studio vocal teachers based on Ralston’s Repertoire Difficulty Index, adapted Aggett ........................................................................................................... 155
41. Information grading sheet – final, with additional eighth criteria, Dynamics and expressive techniques ........................................................................................................... 160
42. Critical friends’ biographies ........................................................................................................... 163
43. The Bank of pedagogical learning and teaching strategies in Phase three ............. 164

Appendix D: ............................................................................................................................ 169

Conference papers ....................................................................................................................... 169


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers


58. Aggett, C. (2012). Listening to the sound of one’s own voice - recordings as a pedagogical tool for learning contemporary art song. Paper presented at the Interventions and Intersections, University of Western Sydney, Penrith ..................348

Appendix A: 
Phase one - Professional singer’s study 1
## 1. Repertoire surveys – summary of findings: 11 vocal, 7 instrumental

<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>TITLE</th>
<th>STYLE OF STUDY</th>
<th>GRADED/ NON-GRADED</th>
<th>PEDAGOGICAL CLASSIFICATIONS</th>
</tr>
</thead>
</table>
- Child voice or early junior high school
- Junior high school
- Senior high school
- 1st and 2nd year college and community adult’
| Range - actual pitch levels and keys for individual songs; for collections L, M & H
<p>| Carrigan, Jeanell (2004) | Australian Solo Piano Works of the last twenty-five years (3rd ed.). The Rocks: Australian Music Centre Ltd. | List - broad, annotated. | Number grading from 0 – 10, 0 being for beginners, 10 being for professionals. Also gives comparative AMEB grades. Provides names of composer, birth date, biography, name of piece and duration of piece, short description including its stylistic and pianistic characteristics and any other pertinent information, performance information, personal grading as well as a comparative AMEB grading, availability and condition of the score, availability of a recording, plus CD catalogue numbers. |
| Coffin, Berton (1960) | Singer’s Repertoire (2nd ed.). New York: Scarecrow Press. | List - broad, annotated. | No grading of the songs is given. Lists Composer; Title; range as H, M, L; specific range (BF - EF indicates B flat to E flat; CS - FS would indicate C sharp to F sharp, however, it doesn't indicate which B flat or C sharp!!); Publisher is the last entry. |</p>
<table>
<thead>
<tr>
<th>Repertoire sorted by voice type.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Singer’s Repertoire&quot; has been divided into four parts. Part I includes songs for Coloratura Soprano, Lyric Soprano and Dramatic Soprano. Part II includes songs for Mezzo Soprano and Contralto. Part III includes songs for Lyric Tenor and Dramatic Tenor and Part IV includes songs for Baritone and Bass.&quot; (p. vii, Part I) Part V is program notes for all of the songs contained in the 4 volumes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Each entry has title; voice type; source of poetry; character and act (in the case of stage work and oratorio); range; tessitura; brief comments on the musical requirements including matters of style, tempi, dynamics, melodic contour, appropriateness to certain voices, climactic passages, etc; difficulty of the accompaniment indicated from 1 – 5, ‘where 1 may consist of sustained chords, slow-moving chords, or simple repeated figures. Accompaniment marked 3 consists of material of average difficulty and changing styles. Rating 5 would require an experienced pianist of virtuoso stature.’ (Espina, pp xvii – xviii);</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gives 3 letter codes for collections of songs and arias and 2 letter codes for the names of the publishers – can be confusing!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer dates included when known.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Also considers gender – whether songs are appropriate for women or men. Includes 4 categories: ‘1) songs mainly for men; 2) songs mainly for women; 3) song which may be sung by either men or women; and 4) arias for male roles</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
(usually youth) in dramatic productions (especially opera) which require a woman’s vocal quality and range (usually soprano).’ (pp.xxvi – xxvii)
Covers songs from 13th century to 1977, including approx. 10,000 entries. The number of composers represented is over 930, with around 1900 poets and sources of poetry, and over 260 operas. Each chapter begins with an introductory background discussion of the vocal repertoire discussed in it.

<table>
<thead>
<tr>
<th></th>
<th>Everett, Thomas G. (1985)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Narrative</td>
</tr>
<tr>
<td></td>
<td>No systematic grading</td>
</tr>
<tr>
<td></td>
<td>Range</td>
</tr>
<tr>
<td></td>
<td>Dynamics &amp; Expressive Techniques</td>
</tr>
<tr>
<td></td>
<td>Clefs</td>
</tr>
<tr>
<td></td>
<td>Duration - Metre; Tempo</td>
</tr>
<tr>
<td></td>
<td>Discusses performance aspects: e.g. &quot;Number ten deals with blowing bubbles from the open end&quot; (Everett, 1985, p. 18)</td>
</tr>
<tr>
<td></td>
<td>Performance Techniques</td>
</tr>
<tr>
<td></td>
<td>Style</td>
</tr>
<tr>
<td></td>
<td>Some discussion of accompaniment</td>
</tr>
<tr>
<td></td>
<td>Discussion of problems encountered in performance</td>
</tr>
<tr>
<td></td>
<td>Techniques, range, duration, recordings listed.</td>
</tr>
<tr>
<td></td>
<td>Includes various instrumentation, including unaccompanied bass trombone, bass trombone &amp; piano, bass trombone &amp; organ, bass trombone with strings or orchestra, bass trombone and jazz ensemble, methods and studies, etc.</td>
</tr>
<tr>
<td></td>
<td>Repertoire sorted by instrumentation.</td>
</tr>
<tr>
<td></td>
<td>Author(s)</td>
</tr>
<tr>
<td>---</td>
<td>-----------</td>
</tr>
<tr>
<td>6</td>
<td>Fruchtman, Caroline S. (1967)</td>
</tr>
<tr>
<td>7</td>
<td>Goleeke, Thomas (2002)</td>
</tr>
<tr>
<td>8</td>
<td>Hayes, Deborah (1993)</td>
</tr>
<tr>
<td>9</td>
<td>Kagen, Sergius (1968)</td>
</tr>
</tbody>
</table>
Spanish, French, German, Johann Sebastian Bach, George Frederick Handel, Christoph Willibald Gluck, Franz Joseph Haydn and Wolfgang Amadeus Mozart; songs of the 19th and 20th century, with sub-sections of German, French, American and British, Italian, Spanish and Portuguese, Russian (in English), Scandinavian (in English), and Miscellaneous (in English) and miscellaneous florid display pieces for Coloratura Soprano, not otherwise listed; folk songs, with sub-sections of commentary on folk songs, American, American Negro, English, Scottish, and Irish; and operatic excerpts, with sub-sections including a commentary, and four sections divided by voice type (soprano, mezzo-soprano or alto, tenor, and baritone and bass) and the different languages including Italian, French, German & English.

Graded moderately easy, moderately difficult, difficult and very difficult. ‘...several factors were taken into consideration when assigning a ranking for individual pieces: (1) the number and complexity of novel notational gestures present; (2) the compositional organization and its effect on the rehearsal process and ensemble coordination; (3) the intricacies of diction declamation, pitch relationships, rhythmic movement, and vocal interpretation; (4) the Composer, title, date, author of text, publisher, voice type, date of composition. Length of composition sometimes given. Descriptive words used, eg ‘hauntingly dramatic and coloristic piece’ (p.156) Of Victoria Bond’s *Scat 2*, she says that it’s ‘a real audience pleaser and fun to sing’ (p.157) (rated moderately difficult). Comments on matters of pitch, rhythm, meter, vocal tone, vocal techniques (e.g. ‘to be sung without vibrato, except where indicated, and then exaggeratedly.’ p. 158; ‘Numerous large leaps and moderately difficult pitch realizations within a vocal line that shifts quickly between lyricism, *sprechstimme*, humming, staccato, and speaking or whispering.’ (p.164), style, pitch, pedagogy (e.g. Of John Cage’s “Experiences II: Solo”, Mabry states ‘A good work
<table>
<thead>
<tr>
<th></th>
<th>Author</th>
<th>Title</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Manning, Jane (1986)</td>
<td><em>New Vocal Repertory</em></td>
<td>Narrative, some in-depth</td>
<td>Musical elements discussed only where they have an impact on either the performance or interpretation of the song including the following: Voice type, Vocal range: Apart from stating the general range, also comments on musical outcomes of the use of ranges, e.g. &quot;the medium range of the voice is used; it is always the most rewarding, as the voice can cover the widest variety of vocal colours and dynamics without stress&quot; (Manning, 1986, p. 11) Duration: Metre, Rhythm Pitch Expressive Techniques Structure 2. Discusses physiological problems which may be</td>
</tr>
</tbody>
</table>

(Mabry, 2002, pp. 154 – 155) for teaching ear training, independence, and a sense of inner pacing. (p.158).
encountered by both performer and teacher:
3. Piano accompaniments discussed as well as musical effects created by the accompaniment.
4. Begins with simple repertoire, progressing in difficulty.

<table>
<thead>
<tr>
<th></th>
<th>Authors/Editors</th>
<th>Title</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Manning, Jane (1998)</td>
<td>New Vocal Repertory 2</td>
<td>Narrative, some in-depth</td>
<td>Sorted by numbers. Differs from the first volume in that it also includes songs in English.</td>
</tr>
<tr>
<td>14</td>
<td>Miller, David Dixon, Wendy Aggett, Cathy Foulsham, Linda (2005)</td>
<td>Songs from Australia</td>
<td>In-depth, descriptive</td>
<td>Graded (Trinity College grading) Analyses each song using musical concepts of pitch, broken down into melody, harmony and tonality; duration, broken down into rhythm and metre; form; tone colour; texture; dynamics &amp; expressive techniques. Also contains textual analyses of each song. Has a section on performance techniques containing ideas for singers on style, interpretation, diction and pedagogy, as well as a section on piano accompaniment. Each song also includes a separate section containing a composer biography and information regarding available recordings.</td>
</tr>
<tr>
<td>15</td>
<td>Nordstrom, Lyle (1992)</td>
<td>The Bandora: Its Music and Sources</td>
<td>Descriptive; Academic (sourced, referenced, footnoted).</td>
<td>No attempt is made to grade the listings. The Sources Cited includes Original Manuscripts and Prints. Incipits are included. The Indexes are sorted by Folio, Thematic Index number, title and composer. Incipits are included and “are grouped according to mode and metre: 1) major mode, duple meter; 2) major mode, triple metre; 3) minor mode, duple</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
</tbody>
</table>
| 16 | Pellerite, James J. (1965) | A handbook of literature for the flute: a compilation of graded method materials, solos, and ensemble music for the flute | List, annotated. | Graded: I - II: very easy to easy  
III - IV: medium easy to medium difficult  
V - VI: medium difficult to difficult  
VII - IX: Very difficult to virtuoso | Composer, editor, arranger, title, source, description, op. no, publisher, availability, Pedagogical comments. |
| 17 | Secrist-Schmedes, Barbera (2002) | Wind chamber music: for two to sixteen winds: an annotated guide | List, annotated | Grades the work 1 - 5, 1 being the easiest, 5 being the most difficult. | Information given on style (both the music and composer’s), derived from record jackets, composer biographies, reference books, fellow musicians, the internet and the author’s personal experience.  
Enteries include composer, nationality and birth dates, title, and arranger (if any), date written, copyright date, publisher, length, instrumentation, difficulty level.  
Graded 1 – 5, 1 being the easiest, 5 being the most difficult. |
2. **Introductory e-mail from pilot study**

E-mail delivery was chosen as the mode of communication

Dear «First»,

This is the formal invitation to invite you to participate in my doctoral study evaluating the effectiveness of the presentation of information about Australian art songs for both singers and singing teachers. The consent and information sheet below details your involvement if you consent to participate. In short, you will be asked a series of questions about an analysis sheet of a song, along with the music and in most cases, a live recording of the song. The whole process shouldn’t take more than about 30 minutes. If, after reading the information below you would like to participate, please indicate your consent by return e-mail and I will send you a song package. Your involvement and time would be greatly appreciated. To enable me to send you a song package, I also need your contact details, including the best address to send material to please. I look forward to hearing from you, as this is the final phase of my research which I am on a tight deadline to complete, as I hope to submit my thesis sometime around June or July of 2010!

Locked Bag 1797
Penrith South DC NSW 1797 Australia

School of Contemporary Arts, Music
College of Arts, Education & Social Sciences
O Building, Kingswood campus

Telephone: 61 2 4736 0708
Fax: 61 2 4736 0166

I am seeking the input of experienced studio singing teachers to inform a research project I am undertaking as part of a PhD in music at the University of Western Sydney and request your consent to be a participant.

**Why is this research being conducted?**

The study is designed to evaluate the pedagogical content and presentation of the performance analysis of an Australian 20\textsuperscript{th}/21\textsuperscript{st} century art song. Questions are designed to address two of the study’s research questions:

1. What practice and learning strategies inform the learning of 20\textsuperscript{th} and 21\textsuperscript{st} century
art song for a performance? and

2. What survey shape/structure is the most effective to enable easy access to 20th/21st century Australian art song and therefore, enable the fostering of a greater knowledge of Australian art song of the 20th and 21st centuries?

The information for the song and the strategies used to assist in that process are unique to each piece of music, but it is hoped by determining what is needed to be discussed in a song and how best to present it, Australian art songs will be performed more often.

The benefits of the study may include a greater understanding of the practice and learning strategies and approaches employed by performers in the preparation and selection of the repertoire. Research outcomes will include an in-depth, descriptive, graded pedagogical survey of a selection of Australian Art Songs spanning 100 years, informed by learning strategies of professional singers and teaching aspects of professional singing teachers.

**Your role in the research:**

You will be sent a song which has been analysed using performance analysis – analysis by performers for performers (see John Rink, 2002, Nicholas Cook, 2004, and Eric Clarke, 2001). The song has also been graded. Given that you will be given the music, an explanation of the grading and a representative recording, you will be asked to assess what is written by answering a series of questions. You will also be given space to write freely at the end of the structured questions. Your responses will help shape the final format and content of the pedagogical survey of Australian art song.

If you are willing to take part in this research, please indicate yes by hitting reply to this e-mail and putting YES in the subject of the e-mail. Alternately, you may send or fax a signed copy of this letter to the address below. If you wish to withdraw at any time, you may do so.

**Confidentiality/Privacy/Anonymity:**

All participants’ details will be kept confidential. No identifying information will be connected with any of the responses given in any of the data collected and your anonymity will be assured.

**Research Outcome:**
If you are interested in the final outcomes of this research, let me know and you will be contacted when the project has been completed or a paper has been published.

Contact Details:

**Researcher:**  Cathy Aggett  
School of Communication Arts, Music  
College of Arts, University of Western Sydney.  
Contact e-mail: [c.aggett@uws.edu.au](mailto:c.aggett@uws.edu.au)
Address:  University of Western Sydney,  
Locked Bag 1797, Penrith South DC NSW 1797 Australia
Contact phone: (+61) 0413 857 950  
Fax:  (+612) 4736 0166 (Att. C.Aggett)

**Supervisor:**  Dr Diana Blom  
Contact e-mail: [d.blom@uws.edu.au](mailto:d.blom@uws.edu.au)
Contact phone: (+612) 4736-0164

Kind regards,

Cathy Aggett  
PhD Candidate, School of Communication Arts, Music  
College of Arts, University of Western Sydney.

**NOTE:** This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval Number is HREC 06/087. If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Research Ethics Officers (tel: +61 2 4736 0883 or + 61 2 4736 0884). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.
3. Information and consent e-mail – Professional singers

This is the information and consent e-mail sent to professional singers who participated in Phase One of the research:

Locked Bag 1797
Penrith South DC NSW 1797 Australia

School of Contemporary Arts, Music
College of Arts, Education & Social Sciences
O Building, Kingswood campus

Telephone: 61 2 4736 0708
Fax: 61 2 4736 0166

A pedagogical examination of Australian Art Song of the 20th and 21st centuries

Information e-mail inviting your participation

20th and 21st Century Solo Vocal Repertoire Selection and Learning Strategies Questionnaires

Dear

I am writing to you as a potential participant in a research project I am undertaking as part of a PhD in music at the University of Western Sydney.

Why is this research being conducted?

This part of the study is designed to investigate the ways in which professional singers select and prepare 20th and 21st century solo vocal repertoire for a performance. The strategies that they describe can be analysed in reference to the music supplied (the sample song) and applied to other repertoire, (in the case of the larger study, Australian 20th and 21st century Art Song). Questions are designed to identify musical and non-musical issues addressed and considered in the preparation of the song and performance program submitted by the participant. The benefits of the study may include a greater understanding of the practice and learning strategies and approaches employed by performers in the preparation and selection of repertoire. Research outcomes will include an in-depth, descriptive, graded pedagogical survey of a selection of Australian Art Songs spanning 100 years, informed by learning strategies of professional singers and teaching aspects of professional voice teachers.
Your role in the research:
I am seeking national and international professional singers who have performed 20th/21st century solo vocal repertoire in a performance in the last 12 months, asking them to reflect upon the ways in which they prepared and selected the repertoire for that performance, with reference to one 20th/21st century song in particular (this does not need to be Australian repertoire). In addition, some background information is required to ensure the data is contextualised and representative.

For the purpose of this study, a professional singer is defined as one who works predominantly as a performer rather than a teacher. Professional voice teachers will be required in the later stages of the study to take part in a review of the pedagogical survey of Australian Art Song, which should take place sometime in 2008.

Your involvement in this research will include

- Completion of 3 e-mail questionnaires
- Sending a copy of the program of a recent performance (within the past 12 months) that contained a 20th or 21st century solo song
- Sending a copy of a song from the same program of a recent performance that contained a 20th or 21st century solo song (Note – the song does not need to be Australian)

If you are willing to take part in this research, please indicate yes by returning this e-mail to c.aggett@uws.edu.au. This will be taken as consent to take part in this study. If you wish to withdraw at any time, you may do so.

Confidentiality/Privacy/Anonymity:
Participants details will remain confidential, as will the information they provide in the e-mail questionnaires. No identifying information will be connected with any of the responses given in any of the data collected and anonymity is assured to all participants.

Research Outcome:
Participants are welcome to receive information about the outcome of both this stage of the research and of the final results of the pedagogical examination of Australian solo vocal repertoire of the 20th and 21st centuries when it is completed sometime towards the end of 2009 or at the beginning of 2100. Results of the criteria sought from this study should be available by the end of 2007. A space is given on the end of the third e-mail questionnaire for participants to indicate whether they wish to receive feedback.

Contact Details:
Researcher: Cathy Aggett
Appendices

College of Arts, School of Communication Arts, University of Western Sydney.
Contact e-mail: c.aggett@uws.edu.au
Address: P.O. Box W387; Warringah Mall. 2100. NSW. Australia
Contact phone: (61) 0413 857 950
Fax: +612 9452 2049 (phone first)
Supervisor: Dr Diana Blom
Contact e-mail: d.blom@uws.edu.au
Contact phone: (02) 4736-0164 (ex2164)
Kind regards,

Cathy Aggett
PhD Candidate, School of Communication Arts, Music
College of Arts, University of Western Sydney.

NOTE: This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval Number is HREC 06/087. If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Research Ethics Officers (tel: +61 2 4736 0883 or + 61 2 4736 0884). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.
4. **Information and consent e-mail – Singers, accompanists and composers**

After conducting the research for some time, it became apparent that it was necessary to seek permission from a number of individuals regarding their consent to include any information deemed pertinent to the aims of the research. To that end, another amendment to the Ethics Committee was sought, and the following information and consent sheet was adapted to incorporate the changes:

---

**A pedagogical examination of Australian Art Song of the 20th and 21st centuries**

**Information and Consent Sheet**

**Singers, Accompanists and Composers**

Dear

I am writing to you to request your consent to be a participant in a research project I am undertaking as part of a PhD in music at the University of Western Sydney.

**Why is this research being conducted?**

The study is designed to investigate the ways in which professional singers select and prepare 20th and 21st century solo vocal repertoire for a performance. The strategies that they describe can be analysed in reference to the music supplied through the submission of a sample song, and applied to other repertoire, as will be the case when the results are applied to a survey of 20th and 21st century Australian Art Song. Questions are designed to identify musical and non-musical issues addressed and considered in the preparation of the song and performance program submitted by participants. The benefits of the
study may include a greater understanding of the practice and learning strategies and approaches employed by performers in the preparation and selection of repertoire. Research outcomes will include an in-depth, descriptive, graded pedagogical survey of a selection of Australian Art Songs spanning 100 years, informed by learning strategies of professional singers and teaching aspects of professional voice teachers.

**Your role in the research:**

I am interested in having discussions with singers, accompanists and composers about aspects relating to the performance of 20th/21st century Australian Art song. In particular, I’d like to discuss and document the processes that occur between singers and accompanists when preparing songs for a performance.

If you are willing to take part in this research, please indicate yes by returning a signed copy of this letter to the address below. Alternately, you may fax or e-mail your response. If you wish to withdraw at any time, you may do so.

**Confidentiality/Privacy/Anonymity:**

Participants details will remain confidential, as will the information they provide in the e-mail questionnaires. No identifying information will be connected with any of the responses given in any of the data collected and anonymity is assured to all participants.

**Research Outcome:**

Participants are welcome to receive information about the outcome of both this stage of the research and of the final results of the pedagogical examination of Australian solo vocal repertoire of the 20th and 21st centuries when it is completed some time towards the end of 2009 or at the beginning of 2100. Results of the criteria sought from this study should be available by the end of 2007. A space is given on the end of the third e-mail questionnaire for participants to indicate whether they wish to receive feedback.

**Contact Details:**

**Researcher: Cathy Aggett**

College of Arts, School of Communication Arts, University of Western Sydney.

Contact e-mail: c.aggett@uws.edu.au

Address: P.O. Box W387; Warringah Mall. 2100. NSW. Australia

Contact phone: (61) 0413 857 950

Fax: +6129452 2049 (phone first)

Supervisor: Dr Diana Blom
Contact e-mail: d.blom@uws.edu.au
Contact phone: (02) 4736-0164 (ex2164)
Kind regards,

Cathy Aggett
PhD Candidate, School of Communication Arts, Music
College of Arts, University of Western Sydney.

NOTE: This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval Number is HREC 06/087. If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Research Ethics Officers (tel: +61 2 4736 0883 or + 61 2 4736 0884). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

Name: __________________________________________________________

Signed: ___________________________________ Date: ____________
5. **Information sheet to conference organizers (7.06.07)**

Locked Bag 1797  
Penrith South DC NSW 1797 Australia

School of Contemporary Arts, Music  
College of Arts, Education & Social Sciences  
O Building, Kingswood campus

Telephone: 61 2 4736 0708  
Fax: 61 2 4736 0166

---

**A pedagogical examination of Australian Art Song of the 20th and 21st centuries**  
**Information Sheet to Conference Organisers**

I will be a participant in ________on________. During the event, I will be presenting __________ where I will be requesting delegates to participate in some activities directly related to the research I am undertaking as part of a PhD in music at the University of Western Sydney, details of which appear below. Delegates who decide not to participate in the research will undertake the activity in the workshop in a separate group.

**Participant’s role in the research:**

Participants will be asked to reflect on aspects relating to their performance of 20th/21st century Australian Art song in the workshop presented – for example, the process they went about as a group or as an individual to achieve the end performance.

If participants are willing to take part in the day’s research and have their responses reported on in the study, they are asked to indicate yes by signing a copy of the attached letter. Additional copies of the letter can be found at the front of the room.

**Why is this research being conducted?**

The study is designed to investigate the ways in which professional singers select and prepare 20th and 21st century solo vocal repertoire for a performance. The strategies that they describe can be analysed in reference to the music supplied through the submission of a sample song, and applied to other repertoire, as will be the case when the results are applied to a survey of 20th and 21st century Australian Art Song. Questions are designed to identify musical and non-musical issues addressed and considered in the preparation of the song and performance program submitted by participants. The benefits of the...
study may include a greater understanding of the practice and learning strategies and approaches employed by performers in the preparation and selection of repertoire. Research outcomes will include an in-depth, descriptive, graded pedagogical survey of a selection of Australian Art Songs spanning 100 years, informed by learning strategies of professional singers and teaching aspects of professional voice teachers.

Confidentiality/Privacy/Anonymity:
Participants who elect to have their details kept confidential can ticking the confidential box on the consent form. If they elect to keep their details confidential, no identifying information will be connected with any of the responses given in any of the data collected and their anonymity will be assured. Participants who elect not to participate in the activity will in no way be excluded from the activity being offered.

Research Outcome:
If participants are interested in the final outcomes of this research, they can let me know and will be contacted when the project has been completed or a paper has been published.

Contact Details:

**Researcher: Cathy Aggett**
College of Arts, School of Communication Arts, University of Western Sydney.
Contact e-mail: c.aggett@uws.edu.au
Address: P.O. Box W387; Warringah Mall. 2100. NSW. Australia
Contact phone: (61) 0413 857 950
Fax: +6129452 2049 (phone first)
Supervisor: Dr Diana Blom
Contact e-mail: d.blom@uws.edu.au
Contact phone: (02) 4736-0164 (ex2164)
Kind regards,

Cathy Aggett
PhD Candidate, School of Communication Arts, Music
College of Arts, University of Western Sydney.

**NOTE:** This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval Number is HREC 06/087. If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Research Ethics Officers (tel: +61 2 4736 0883 or + 61 2 4736 0884). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.
6. Information and consent sheet – Conference delegates

Locked Bag 1797
Penrith South DC NSW 1797 Australia

School of Contemporary Arts, Music
College of Arts, Education & Social Sciences
O Building, Kingswood campus

Telephone: 61 2 4736 0708
Fax: 61 2 4736 0166

A pedagogical examination of Australian Art Song of the 20th and 21st centuries
Information and Consent Sheet

Conference Delegates

I request your consent to be a participant in a research project I am undertaking as part of a PhD in music at the University of Western Sydney.

Why is this research being conducted?
The study is designed to investigate the ways in which professional singers select and prepare 20th and 21st century solo vocal repertoire for a performance. The strategies that they describe can be analysed in reference to the music supplied through the submission of a sample song, and applied to other repertoire, as will be the case when the results are applied to a survey of 20th and 21st century Australian Art Song. Questions are designed to identify musical and non-musical issues addressed and considered in the preparation of the song and performance program submitted by participants. The benefits of the study may include a greater understanding of the practice and learning strategies and approaches employed by performers in the preparation and selection of repertoire. Research outcomes will include an in-depth, descriptive, graded pedagogical survey of a selection of Australian Art Songs spanning 100 years, informed by learning strategies of professional singers and teaching aspects of professional voice teachers.

Your role in the research:
You will be asked to reflect on aspects relating to your performance of 20th/21st century Australian Art song in the workshop today – for example, the process you went about as a group or as an individual to achieve the end performance.
If you are willing to take part in today’s research and have your responses reported on in the study, please indicate yes by signing a copy of this letter. Additional copies of the letter can be found at the front of the room.

Confidentiality/Privacy/Anonymity:
Participants can elect to have their details kept confidential by ticking the confidential box on the consent form. If you elect to keep your details confidential, no identifying information will be connected with any of the responses given in any of the data collected and your anonymity will be assured.

Research Outcome:
If you are interested in the final outcomes of this research, let me know and you will be contacted when the project has been completed or a paper has been published.

Contact Details:

**Researcher: Cathy Aggett**
College of Arts, School of Communication Arts, University of Western Sydney.
Contact e-mail: c.aggett@uws.edu.au
Address: P.O. Box W387; Warringah Mall. 2100. NSW. Australia
Contact phone: (61) 0413 857 950
Fax: +6129452 2049 (phone first)

** Supervisor: Dr Diana Blom**
Contact e-mail: d.blom@uws.edu.au
Contact phone: (02) 4736-0164 (ex2164)

Kind regards,

Cathy Aggett
PhD Candidate, School of Communication Arts, Music
College of Arts, University of Western Sydney.

**NOTE:** This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval Number is HREC 06/087. If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Research Ethics Officers (tel: +61 2 4736 0883 or + 61 2 4736 0884). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.
Name: ________________________________________________________________

Signed: _____________________________ Date: ______________

Please keep my details and responses confidential ☐

I wish to be contacted when the project is completed or a paper is published
7. **E-mail questionnaire No. 1**

**20th & 21st Century Solo Vocal Repertoire Selection and Learning Strategies**

**E-mail 1**

Dear

Thank you for agreeing to participate in the three e-mail questionnaires relating to the selection and preparation of 20th and 21st century solo vocal repertoire for a performance. This is the first of the questionnaires.

The following questions are based on your submitted 20th/21st century solo vocal program containing at least one song from either the 20th or 21st century, which you are asked to submit along with the answers to this questionnaire. **A reminder that this performance should have taken place in the last 12 months.**

Use your computer to create whatever space you need to provide your answers. (Please ensure the numbering remains the same if you add returns).

**Questions regarding the selection of 20th/21st century solo vocal repertoire contained in the submitted program**

From the following list, comment on issues you took into consideration when choosing repertoire for the submitted 20th/21st century solo vocal program

**Musical criteria:**

- voice type
- range
- tessitura
Appendices

- pronunciation/diction
- key
- melodic line
- harmonic function
- rhythm
- phrasing
- style
- other (please list)

Non-musical criteria:

- composer
- period/date
- length of song
- performers/venue
- availability of score
- other (please list)

1. When programming for the submitted performance program containing 20th/21st century solo vocal repertoire, what were your main aims?
2. How did you select 20th/21st century solo vocal repertoire to meet these aims? Outline the important issues.
3. How did you go about ensuring a balance was achieved in the selection of 20th/21st century solo vocal repertoire for your submitted performance program?
4. For what audience is the submitted program aimed?
5. What part did the target audience play in the selection of the repertoire of your submitted program?
6. Which song(s), if any, in the submitted program do you feel the audience needed to be ‘educated’ about in order to properly appreciate it? Why? And how did you go about ‘educating’ them?
7. Describe the process you went through to choose the 20th/21st century solo vocal repertoire for the submitted program.
8. Which stylistic aspects affected your selection of 20th/21st century solo vocal repertoire for the submitted program?
9. What part did the composer play in your selection of the 20th/21st century solo vocal repertoire for the submitted program?
10. Is the text of any of the songs a consideration in your selection of 20th/21st century solo vocal repertoire for the submitted program?
11. In what way did you consider key or key relationships in your selection of 20th/21st century solo vocal repertoire for the submitted program?
12. What part did the accompanist or accompaniment play in the selection of 20th/21st century solo vocal repertoire for the submitted program?
13. How did the venue of the performance influence the selection of 20th/21st century solo vocal repertoire in the submitted program?

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
14. Did any of the decisions taken into consideration in questions 2-12 impact on the choices you made in relation to performing the 20th/21st century solo vocal repertoire in the submitted program?
15. How was the way you went about selecting the 20th/21st century solo vocal repertoire for this performance different from other performances you have prepared for?
16. What reference sources did you consult when selecting the 20th/21st century solo vocal repertoire for the submitted program?
17. What information was gained from these sources?
18. Please comment on any other issues in relation to the 20th/21st century solo vocal repertoire in the submitted program.

Along with the answers to the questions above, you are requested to send a copy of a program of a performance you have given which contained at least one 20th or 21st century solo song via:

- e-mail – c.aggett@uws.edu.au
- scan/fax – +6129452 2049 (phone first) or
- post – P.O. Box W387; Warringah Mall. 2100. NSW. Australia

Thank you for your time in completing this first questionnaire. You will be sent the second questionnaire when I receive the answers to this questionnaire and the copy of your program. If you have any difficulties in getting the copy of your program to me, please contact me by:

- e-mail – c.aggett@uws.edu.au
- mobile – +61 0413 857 950 or
- post – P.O. Box W387; Warringah Mall. 2100. NSW. Australia

Kind regards,

Cathy Aggett
Questions on learning and preparing 20th& 21st century solo vocal repertoire for a performance

Dear

This is the second of the e-mail questionnaires. Thank you once again for taking the time to participate in this research.

You have sent a program of a performance containing one 20th / 21st century solo song. This program was the focus of the questions in the first e-mail.

This 2nd e-mail seeks to investigate ways in which singers learn and prepare 20th and 21st century repertoire by focusing on one song from your submitted program, as well as asking for comments on learning any 20th/21st century solo vocal repertoire. Please feel free to mark on the score any information useful to illustrate your responses to the questions below and send a copy of the score along with the answers of this e-mail to:

Cathy Aggett

e-mail – c.aggett@uws.edu.au

scan/fax – +6129452 2049 (phone first) or

post – P.O. Box W387; Warringah Mall. 2100. NSW. Australia

Use your computer to create whatever space you need to provide your answers. (Please ensure the numbering remains the same if you add returns).

Questions about the submitted 20th/21st Century solo vocal score from the submitted program.

If you can illustrate a particular point by referring to the score or marking the submitted score, please do so:

Questions on learning the 20th/21st century song chosen from the submitted program:
1. What procedures (i.e. order of learning) did you use when preparing this song for performance?
2. What learning strategies did you use when preparing this song for performance?
3. What vocal techniques did you use when preparing this song for performance?
4. Are these procedures, strategies and techniques unique to the preparation of this particular song, or do you usually follow a similar regime when preparing 20th/21st century solo vocal repertoire?
5. What challenges does this song pose?
6. How and why did you come to choose this song for the program?
7. a) What reference sources did you consult when selecting the song for this program?
   b) What information was gained from these sources?
8. What role or place does this song play within the program?
9. If there is any aspect relating to the preparation or selection of this song for the submitted program, please comment about it here.

Questions on learning any 20th/21st century solo vocal repertoire:

1. If you have a usual approach to learning 20th/21st century solo vocal repertoire, please describe it.
2. What procedures (i.e. order of learning) do you use when preparing 20th/21st century solo vocal repertoire?
3. What learning strategies do you use when preparing 20th/21st century solo vocal repertoire?
4. What vocal techniques do you use when preparing 20th/21st century solo vocal repertoire?
5. How do you progress from working on each individual song to being able to perform the program as a whole?
6. Comment on any other aspect in the preparation of 20th/21st century solo vocal repertoire not covered in the questions asked.

Please don’t forget to send a copy of the score of the 20th/21st century song from the submitted program.

to

Cathy Aggett
e-mail – c.aggett@uws.edu.au
scan/fax – +6129452 2049 (phone first) or
post – P.O. Box W387; Warringah Mall. 2100. NSW. Australia

Thank you for your time in completing these questions. Upon receipt of your answers to this questionnaire and your score, I will send you the third and final questionnaire. If you have any questions, please don’t hesitate to contact me at the contacts above.
Kind regards,
Cathy Aggett
9. **E-mail questionnaire No. 3**

**University of Western Sydney**

**E-mail 3**

**Background information**

Dear

This is the third and final e-mail questionnaire. Use your computer to create whatever space you need to provide your answers. (Please ensure the numbering remains the same if you add returns).

1. In which country do you live?
2. In which country were you born?
3. In which country/countries do you most frequently perform?
4. How long have you been singing professionally?
5. What is your age?
   a) 20 - 30
   b) 31 – 40
   c) 41 – 50
   d) 50 +
6. Are you male or female?
7. What is your voice type?
8. What are your singing qualifications?
9. List any other professional qualifications.
10. Where did you study singing? For example, country, institution, studio.
11. With whom did you study singing?
12. How often do you give solo concert performances?
13. How often do you give performances of 20th/21st century solo vocal repertoire?
14. Who would normally come to your performances?
15. Do you specialise in any particular genre, and if so, which?
16. Please write any other information about your career or vocal education that you feel would be of interest to this research.

In the event of issues needing further clarification, please provide your phone number. However, e-mail will be the preferred method of communication. I greatly appreciate and thank you for the time you have taken to participate in this research.

Kind regards,

Cathy Aggett

e-mail – c.aggett@uws.edu.au
scan/fax – +6129452 2049 (phone first) or
post – P.O. Box W387; Warringah Mall. 2100. NSW. Australia
10. Initial bank of pedagogical performance and learning strategies for singers and singing teachers

The Strategy Bank is a repository of strategies begun in Phase One with the responses from Professional Singers from their questionnaires. Following a review of relevant literature, the strategies were initially categorised using the broad categories performative (encompassing musical and contextual) beginning with an initial ‘bank’ of 42 performance/practice and learning strategies, presented below. The names of the contributing singers are pseudonyms.

**Performance Strategies:**

<table>
<thead>
<tr>
<th>Singer</th>
<th>Strategy contributed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rita</td>
<td>1 Read any &quot;key&quot; which might explain any symbols which are new or specific to the piece.</td>
</tr>
<tr>
<td></td>
<td>2 Look through the music briefly to get an idea of how long it might take me to learn it, so that you can prioritise your time.</td>
</tr>
<tr>
<td>Jasmine</td>
<td>3 Read any background you can find about the composer, the particular piece and the circumstances of its composition, and, if it is part of a larger work, that work.</td>
</tr>
<tr>
<td></td>
<td>4 If recordings are available, listen to as many as you can, while following the score, to get a feel for the song and differences in interpretation. If the work hasn’t been recorded, get these insights either by working with the composer, or with a pianist/vocal coach. If from a larger-scale work, find out the context of your piece: who you are in the piece; where does it come in the piece; what happens before it; what happens after it; what is its purpose? From the reading and listening, begin to draw conclusions about the style and how that might affect vocal matters. Think about the narrative/mood/character of the song.</td>
</tr>
<tr>
<td>Joy</td>
<td>5 Sing the song through very slowly a number of times to get a feel for the work.</td>
</tr>
<tr>
<td>Adrian</td>
<td>6 Repeat small phrases, gradually adding them together to make longer passages, repeating at every addition.</td>
</tr>
</tbody>
</table>
### Pitch strategies:

<table>
<thead>
<tr>
<th>Rita</th>
<th>7</th>
<th>Play the piano accompaniment with the melody before singing it.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8</td>
<td>Use the piano to begin work on pitch.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Do difficult intervals slowly and use double octaves (on the piano) to reinforce the pitches. Keep doing this until you’re sure of all the intervals in your imagination before starting to use your voice.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Pitch memorisation, so the mind and voice know the right notes regardless of what else is happening. (The problem with that is if there is a change of key, at which point it becomes very difficult to unlearn.)</td>
</tr>
<tr>
<td>Jasmine</td>
<td>11</td>
<td>Play the vocal line, mentally singing it. Sing through softly, while playing. Sing again, at correct tempo, with dynamics, marking in breaths consistent with verbal and musical phrasing. Learn the melody, note by note, phrase by phrase, section by section, in a cumulative way. Put the whole thing together.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Work on vocally difficult bits – difficult leaps, register transitions, sustained lines, notes that are hard to find in relation to the accompaniment, etc.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>Sing from memory as soon as possible.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Rehearse with other performer/s.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Do silent, mental practice.</td>
</tr>
<tr>
<td>Kerry</td>
<td>16</td>
<td>Develop an aural picture from listening to the song cycle on a radio broadcasts.</td>
</tr>
<tr>
<td>James</td>
<td>17</td>
<td>Try to memorise the melody without any harmonic context.</td>
</tr>
<tr>
<td>Adam</td>
<td>18</td>
<td>With difficult melodic lines, stop in the middle of phrases to check pitch, or sing a phrase then check the phrase on the piano</td>
</tr>
</tbody>
</table>

### Rhythm Strategies

<table>
<thead>
<tr>
<th>Rita</th>
<th>19</th>
<th>Add some markings or &quot;counts&quot; if the rhythm can’t be easily read.</th>
</tr>
</thead>
<tbody>
<tr>
<td>James</td>
<td>20</td>
<td>Find the number beats and half beats in bars where the rhythm subdivides or syncopates.</td>
</tr>
</tbody>
</table>

### Textual Strategies

<table>
<thead>
<tr>
<th>Rita</th>
<th>21</th>
<th>If the piece isn’t in English, speak through it (at some point)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jasmine</td>
<td>22</td>
<td>If in a foreign language, get a word-by-word translation.</td>
</tr>
</tbody>
</table>

---

1 Re Rita’s comment: Pitch memorisation has two meanings for me: the first where you’re remembering the a particular note or series of notes that recur throughout a piece relative to that piece, or where you are remembering a specific pitch such as middle C, as you would in solfege.
### Appendices

#### Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>Read and understand the words.</td>
</tr>
<tr>
<td>24</td>
<td>Repeat the words in the musical rhythm, slowly to start with, then at performance tempo.</td>
</tr>
<tr>
<td>Joy</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>Write out the lyrics separately for memorisation.</td>
</tr>
<tr>
<td>James</td>
<td>27</td>
</tr>
</tbody>
</table>

### Vocal techniques

#### Joy
28 Sing the work most days, both full voice and marking, to ‘get it into the voice’.

### Ensemble & accompaniment strategies

#### Rita
29 When getting with the other musicians, start to gather information about how their parts sound and who will be the most helpful to you at specific points for the performance.

#### Jasmine
30 Note how the voice part fits with the accompaniment and if singing with piano accompaniment, how that mirrors/differs from orchestral accompaniment and how the harmony and figuration of the accompaniment contribute to the whole.

31 Is the accompaniment similar to the vocal line (e.g. tune plus chords), or is it quite dissimilar?

32 What cues do you get from the accompaniment (or not!).

33 Analyse the structure of the song and where the climax occurs.

#### Joy
34 Record a version with your accompanist so that you can listen for any errors.

35 Give a mini recital first to gauge nerves and vocal stamina.

### Learning Strategies:

<table>
<thead>
<tr>
<th>Singer</th>
<th>Strategy contributed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rita</td>
<td>36 Singing it to a singing teacher.</td>
</tr>
<tr>
<td>37 Record your performance and comment.</td>
<td></td>
</tr>
<tr>
<td>38 Rehearsal.</td>
<td></td>
</tr>
<tr>
<td>39 Going over the tunes and words in your head for memorisation.</td>
<td></td>
</tr>
<tr>
<td>40 Repetition.</td>
<td></td>
</tr>
</tbody>
</table>
Mark at the top of each page an * when you need to go over a section, so that when you rehearse you can skip the pages which are fine and go straight to the hard bits.

**Strategies to prepare a whole song cycle**

**Adam**

Sing through the piece:

a) by itself:
   i) work on the song in sections
   ii) sing through whole piece

b) with the previous three pieces

c) with the previous five pieces

d) with the second half of the cycle

e) with the whole cycle
11. The Bank of pedagogical learning and teaching strategies in Phase one

Following the e-mail study with the professional singers in Phase one, a final bank of 97 strategies was arrived at that were eventually sent to singers for consideration before Phase two.

Table 0-1 Strategies contributed by performers in Phase One of the research

C= Contextual; P = Performative; M= Musical

<table>
<thead>
<tr>
<th>Singer</th>
<th>Strategy contributed - P Performance strategy; L Learning strategy</th>
<th>Classification/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rita</td>
<td>Read any “key” which might explain any symbols which are new or specific to the piece.</td>
<td>Overall strategy to prepare a piece - P C</td>
</tr>
<tr>
<td>1</td>
<td>Look through the music briefly to get an idea of how long it might take to learn it, so that time can be prioritised.</td>
<td>Overall strategy to prepare a piece - P C</td>
</tr>
<tr>
<td>2</td>
<td>Play the piano accompaniment with the melody before singing it.</td>
<td>Pitch strategy – P P M</td>
</tr>
<tr>
<td>3</td>
<td>Use the piano to begin work on pitch.</td>
<td>Pitch strategy – P P</td>
</tr>
<tr>
<td>4</td>
<td>Do difficult intervals slowly and use double octaves (on the piano) to reinforce the pitches. Keep doing this until you’re sure of all the intervals in your imagination before starting to use your voice.</td>
<td>Pitch strategy – P P M</td>
</tr>
<tr>
<td>5</td>
<td>Use pitch memorisation, so the mind and voice know the right notes regardless of what else is happening².</td>
<td>Pitch strategy – P P</td>
</tr>
</tbody>
</table>

If there is a change of key, at which point it becomes very difficult to unlearn. Pitch memorisation has two meanings for me: the first where you’re remembering the a particular note or series of notes that recur throughout a piece relative to that piece, or when you have developed, or possess, a specific aural memory or a pitch, such as middle C.
<table>
<thead>
<tr>
<th>Strategy Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm strategy</td>
<td>- PP M</td>
</tr>
<tr>
<td>Textual strategy</td>
<td>- PLC PM</td>
</tr>
<tr>
<td>Ensemble &amp; accompaniment strategy</td>
<td>- PLC</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>- PL PM</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>- PP M</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>- LPC PM</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>- LPCM</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>- LPM</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>- LPCM</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>- LP M</td>
</tr>
<tr>
<td>General learning strategy</td>
<td>- LPM</td>
</tr>
<tr>
<td>Overall strategy to prepare a piece</td>
<td>- PCP</td>
</tr>
<tr>
<td>Overall strategy to prepare a piece</td>
<td>- PCM</td>
</tr>
</tbody>
</table>

- "counts" if the rhythm can’t be easily read.

- English, speak through it (at some point)

- The other musicians, start to gather information about how and who will be the most helpful to you at specific points

- Listen to as many as you can, while following the song and differences in interpretation. If the work is available, listen to as many as you can, while following the song and differences in interpretation.
or with a pianist/vocal coach. If from a larger-scale work, **find out the context of your piece**: **who you are in the piece;** where does it come in the piece; what happens before it; what happens after it; what is its purpose? From the reading and listening, begin to **draw conclusions about the style and how that might affect vocal matters.** Think about the **narrative/mood/character** of the song.

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Play the vocal line, mentally singing it. Sing through softly, while playing. Sing again, at correct tempo, with dynamics, marking in breaths consistent with verbal and musical phrasing. Learn the melody, note by note, phrase by phrase, section by section, in a cumulative way. Put the whole thing together.</td>
</tr>
<tr>
<td>19</td>
<td>Work on vocally difficult sections – difficult leaps, register transitions, sustained lines, notes that are hard to find in relation to the accompaniment, etc.</td>
</tr>
<tr>
<td>20</td>
<td>Sing from memory as soon as possible. Learn group by group, the build to half the program, then the whole program, making sure to memorize everything and emotionally sustain the whole</td>
</tr>
<tr>
<td>21</td>
<td>Rehearse with other performer/s.</td>
</tr>
<tr>
<td>22</td>
<td>Do silent, mental practice.</td>
</tr>
<tr>
<td>23</td>
<td>If in a foreign language, get a word-by-word translation.</td>
</tr>
<tr>
<td>24</td>
<td>Read and understand the words</td>
</tr>
<tr>
<td>25</td>
<td>Repeat the words in the musical rhythm, slowly to start with, then at</td>
</tr>
</tbody>
</table>

---

**Appendices**

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
26 Write out the words, setting them out in lines and sections as they are set in the music. Set them out in the shape as they appear in the song, and memorise.  

Textual strategy - **P L C**

27 Study the score, noting metre, key, tempo and mood indications, repeated melodic and/or rhythmic figures in vocal line and/or accompaniment  

Textual strategy; Ensemble & accompaniment strategy - **P L C M**

28 When getting with the other musicians, start to gather information about how their parts sound and who will be the most helpful to you at specific points for the performance.  

Ensemble & accompaniment strategy - **P C P**

29 Note how the voice part fits with the accompaniment and if singing with piano accompaniment, how that mirrors/differs from orchestral accompaniment and how the harmony and figuration of the accompaniment contribute to the whole.  

Ensemble & accompaniment strategy - **P L C P M**

30 Is the accompaniment similar to the vocal line (e.g. tune plus chords), or is it quite dissimilar?  

Ensemble & accompaniment strategy - **P C P M**

31 What cues do you get from the accompaniment (or not!).  

Ensemble & accompaniment strategy - **P C P M**

32 Analyse the structure of the song and where the climax occurs.  

Ensemble & accompaniment strategy - **P L C P M**

33 Be confident you can cope well vocally. Try beginning a program with something you know well that will engage the audience, but not be difficult for performers or audience.  

Strategies to prepare a whole song cycle or program - **P L C P**
<table>
<thead>
<tr>
<th>Joy</th>
<th>Overall strategy to prepare a piece - P C</th>
<th>Appendixes</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>Sing the song through very slowly a number of times to get a feel for the work.</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Speak the lyrics many times.</td>
<td>Textual strategy - P C</td>
</tr>
<tr>
<td>36</td>
<td>Write out the lyrics separately for memorisation.</td>
<td>Textual strategy - P L C</td>
</tr>
<tr>
<td>37</td>
<td>Break the song into sections and work on both melodic and rhythmic elements of it. Listen to the work constantly, to help with any difficult metrical changes.</td>
<td>Rhythm strategy - P L P C M</td>
</tr>
<tr>
<td>38</td>
<td>Sing the work most days, both full voice and marking, to ‘get it into the voice’.</td>
<td>Vocal technique strategy - P P</td>
</tr>
<tr>
<td>39</td>
<td>Sing songs/works through every few days or so as to build up vocal stamina and memory.</td>
<td>Vocal technique strategy, Overall strategy to prepare a piece - P L P M</td>
</tr>
<tr>
<td>40</td>
<td>Record a version with your accompanist so that you can listen for any errors.</td>
<td>Ensemble &amp; accompaniment strategy - P C P</td>
</tr>
<tr>
<td>41</td>
<td>Give a mini recital first to gauge nerves and vocal stamina.</td>
<td>Ensemble &amp; accompaniment strategy - P P</td>
</tr>
<tr>
<td>Adam</td>
<td>Overall strategy to prepare a piece - P P M</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Repeat small phrases, gradually adding them together to make longer passages, repeating at every addition.</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>With difficult melodic lines, stop in the middle of phrases to check pitch, or sing a phrase then check the phrase on the piano.</td>
<td>Pitch strategy - P L C P</td>
</tr>
<tr>
<td>44</td>
<td>As an approach to preparing a whole song cycle, sing through the piece:</td>
<td>Strategies to prepare a whole song cycle or program - P L C P</td>
</tr>
<tr>
<td></td>
<td>a. By itself:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>i. Work on the song in sections</td>
<td></td>
</tr>
</tbody>
</table>
ii. Sing through whole piece  
b. With the previous three pieces  
c. With the previous five pieces  
d. With the second half of the cycle  
With the whole cycle  

<table>
<thead>
<tr>
<th>James</th>
<th>Play a skeletal accompaniment while sight-singing the vocal line.</th>
<th>Overall strategy to prepare a piece - P C P M</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Breathing exercises coupled with declamatory vocalises, to avoid unhealthy singing ‘on the larynx’ and to promote singing ‘on the breath’.</td>
<td>Vocal technique strategy - P P</td>
</tr>
<tr>
<td>47</td>
<td>Melismatic exercises.</td>
<td>Vocal technique strategy - P P</td>
</tr>
<tr>
<td>48</td>
<td>Research into the text, setting and composer’s background.</td>
<td>General learning strategy - L C</td>
</tr>
<tr>
<td>49</td>
<td>Intensive listening</td>
<td>General learning strategy - L C</td>
</tr>
<tr>
<td>50</td>
<td>Approach the text by learning it as a prose/poetic work first</td>
<td>Textual strategy - L C</td>
</tr>
<tr>
<td>51</td>
<td>Speak the text in rhythm</td>
<td>Textual strategy - P L C</td>
</tr>
<tr>
<td>52</td>
<td>Score study/analysis</td>
<td>General learning strategy - L C M</td>
</tr>
<tr>
<td>53</td>
<td>Poetic analysis</td>
<td>General learning strategy - L C M</td>
</tr>
<tr>
<td>54</td>
<td>Melodic and harmonic isolation</td>
<td>General learning strategy - L C M</td>
</tr>
<tr>
<td>55</td>
<td>Rhythmic and metrical isolation</td>
<td>General learning strategy - L C M</td>
</tr>
<tr>
<td>56</td>
<td>1. Listen to a recording while studying the music</td>
<td>Order of learning strategy - L C P M</td>
</tr>
<tr>
<td></td>
<td>2. Speak the text in rhythm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Play a skeletal accompaniment while sight-singing the vocal line</td>
<td></td>
</tr>
</tbody>
</table>
4. Work with a coach/accompanist on diction, interpretation, pacing, and phrasing.

| 57 | Listen to the work as a whole and comprehend it as one, rather than self-contained songs. Try to learn the work in the original setting, rather than the chronological order. | Strategies to prepare a whole song cycle or program - P L C P |
| 58 | Memorization is approached through repetitive practice, both in isolated recitation of text and then in combination with the musical composition. | General learning strategy - L P M |
| 59 | Try to memorise the melody without any harmonic context. | Pitch strategy - P L C P M |
| 60 | Find the number beats and half beats in bars where the rhythm subdivides or syncopates. | Rhythm strategy - P L C M |
| 61 | Translate foreign texts into IPA symbols to learn the correct pronunciation | Textual strategy - L C |
| 62 | Translate languages using symbols, such as Cyrillic and Russian to IPA, then translate to English to give as close to a word for word translation as possible (even if not grammatical), finding the key words. | Textual strategy - P L C |

**Larissa**

<p>| 63 | Get a sound file from the composer that has the melody and the accompaniment on it. | Overall strategy to prepare a piece - P C P M |
| 64 | Repetition of singing the part without accompaniment and then with the CD as accompaniment | Pitch strategy - P L P M |
| 65 | Use a backing CD as an accompaniment that can be stopped and redone over and over until it is right. | Pitch strategy - P L C P M |
| 66 | Silent giggling and sirening to release constriction and decrease the tiring that occurs from practicing for long periods | Vocal technique strategy - P P |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>67</strong></td>
<td>Sobbing helps with high notes</td>
<td>Vocal technique strategy - P P</td>
<td></td>
</tr>
<tr>
<td><strong>68</strong></td>
<td>Time in the bridge position helps engage the whole body and energise it</td>
<td>Vocal technique strategy - P P</td>
<td></td>
</tr>
<tr>
<td><strong>69</strong></td>
<td>Aural preparation using a CD to get used to the song as a whole</td>
<td>Pitch learning strategy - L L</td>
<td></td>
</tr>
<tr>
<td><strong>70</strong></td>
<td>When rehearsing for a recital, sing the songs in a different order each practice so as not to always sing the last song when tired. Just before the recital, begin to put the songs in order start rehearsing them as a group.</td>
<td>Strategies to prepare a whole song cycle or program - P L C P</td>
<td></td>
</tr>
<tr>
<td><strong>Kerry</strong></td>
<td>Develop an aural picture from listening to the song cycle on a radio broadcasts if there’s one.</td>
<td>Pitch learning strategy - P L P M</td>
<td></td>
</tr>
<tr>
<td><strong>71</strong></td>
<td>Sing the melody carefully to get an impression of the whole piece. Continue with detailed study till the song feels comfortable and singer and accompanist find balance and the right shaping and detailed timing.</td>
<td>Ensemble &amp; accompaniment strategy - P L C P</td>
<td></td>
</tr>
<tr>
<td><strong>72</strong></td>
<td>Memorise in a loose sense. Say the words with plenty of repetition until comfortable. Speak, chant, and then sing the melody, chunk by chunk. Break the piece into manageable ‘chunks’ and tackle each separately, attempting to get away from the music to focus on text and technique. Finally, sing with an accompanist.</td>
<td>Text and General learning strategy - P L C P M</td>
<td></td>
</tr>
<tr>
<td><strong>73</strong></td>
<td>Declaim the text as an actor would, then say the text aloud. Then follows close musical study.</td>
<td>Textual strategy - P L C</td>
<td></td>
</tr>
<tr>
<td><strong>74</strong></td>
<td>Play and sing the song through casually for an overview without much attention to detail, to feel the rhythmic context.</td>
<td>Rhythm strategy - P L C M</td>
<td></td>
</tr>
<tr>
<td><strong>75</strong></td>
<td>Play the vocal line, mentally singing it. Sing through softly, while playing. Sing again, at correct tempo, with dynamics, marking in breaths consistent with verbal and musical phrasing. Learn the melody, note by note, phrase by phrase.</td>
<td>Pitch learning strategy - P L C P M</td>
<td></td>
</tr>
</tbody>
</table>
phrase, section by section, in a cumulative way. Sing from memory as soon as possible. Rehearse with other performer/s. Do silent, mental practice.

<table>
<thead>
<tr>
<th>Hannah 77</th>
<th>Practice the intervals <em>between</em> the notes to get to know, and <em>feel</em>, their relationships.</th>
<th>Pitch strategy - P L C P M</th>
</tr>
</thead>
<tbody>
<tr>
<td>78</td>
<td>Avoid punching the notes out on the piano, as this doesn’t give a deep enough understanding of the pitch relations.</td>
<td>Pitch strategy - P L C P M</td>
</tr>
<tr>
<td>79</td>
<td>Never, never listen to a recording to learn a piece, as this encourages copying</td>
<td>Pitch strategy - P L C P M</td>
</tr>
<tr>
<td>80</td>
<td>Usually standard, healthy vocal technique: good breath support, attention to phrasing, clarity of diction, balanced vowels. Occasionally the piece may require extra, less-common vocal techniques such as singing on the in-breath, <em>Sprechstimme</em>, effects such as growls, multiphonics, etc. These are all based on healthy vocal technique as well but require extra attention and extra learning time. Anyone can do them, however.</td>
<td>Vocal technique strategy - P L P M</td>
</tr>
<tr>
<td>81</td>
<td>Recognize intervals and learn the pitches that way</td>
<td>General learning strategy - L C M</td>
</tr>
<tr>
<td>82</td>
<td>If there is a particularly difficult section, isolate it and work it over and over. Then add the note before and the note after; then add the measure before and the measure after; then work that small section. Then add that back into the whole work. Don’t just keep singing through the piece.</td>
<td>General learning strategy - L C M</td>
</tr>
</tbody>
</table>
| 83        | 1. If the work has pitches, begin by learning them. Do this by interval recognition, working note to note and slowly connecting them.  
             2. Then, if the rhythm is challenging, learn that next.  
             3. Then combine pitches and rhythm. If the piece is not pitched or does not have rhythmic problems, there may be other concerns to begin | Order of learning strategy - L C P M |
with, such as special sounds or techniques, graphic notation, etc. Tackle those things early on.

4. NEVER, NEVER, NEVER learn music by listening to recordings. It’s like not bothering to read a book, just have someone else read it to you. You miss so much! This applies to all music, not just contemporary music: one should always delve into a piece oneself.

Take the journey through the score, it is worth it.

Think through the program well in advance, considering balance of styles, emotions, etc. as well as considering how your voice will be able to change from one work to the next. Then rehearse the program several times in order, to get used to how it will feel vocally.

**Blake**

Listen to a FINALE® recording of the song³.

**Strategies to prepare a whole song cycle or program - P L C P M**

**Aural/technology strategy - P L C M**

**Vocal technique strategy - P P**

**General learning strategy - L C M**

**Textual strategy - P L P C M**

1. If in a foreign text, write out the [IPA] above (or beneath) the text.
2. Note strong syllables within the IPA [International Phonetic Alphabet symbols].
3. Supply a word-for-word translation.
4. If English, look up any strange words.
5. Speak the text with appropriate vowel articulation and tongue placement.
6. Sing the text on a single medium pitch to consider tongue placement and vowel formation.

89
1. Chant the text in rhythm
2. Learn the notes in rhythm, then in the score write
3. the IPA translation for a foreign text, including a word-for-word translation
4. any rhythmic syllables for any tricky rhythm sections
5. highlight any meter and tempo changes
6. translate any Italian expression marks

Natalie
Learn the notes as if it were a pop song: learn the melody, even if it’s not obvious.

90

91
Learn the rhythm first, with a rough guide to notes; then add in the notes; next work on text, if it’s obvious poetry, to make sense of word stresses, etc.

Jason
For texts in foreign languages,
1. transliterate into IPA
2. translate into English, as much word for word as possible (even if not grammatical) to find the key words
3. learn any new vowels

4 Blake uses the Eastman method (1 ta te ta 2 ta te ta, etc.). I use French time names.
Cathy (researcher)

1. For metrical songs, conduct while learning and rehearsing.
2. For songs with difficult or constant changes of metre, subdivide the beat, patsching the beat on your thighs.
3. If the song is particularly difficult, take the speed very slowly and gradually bring it up to performance tempo.

93 Move or walk the beat while
   - Saying the rhythm (to syllables or French time names)
   - Speaking the text (in rhythm)
   - Singing the melody
   - For rhythms with fasters tempos, shift from weight from foot to foot

94 Text as a strategy for tackling rhythm, as in speaking the lyrics in rhythm.

95 Turn the song into a 17th Century piece (or any other style), making it very dramatic, paying great attention to the resonance of the voice. This strategy may work well to help contrast style in a song.

96 Record the accompaniment on its own, so that it can be stopped and started in any difficult parts in the score to practise.

Rhythm strategy - PLPM

Vocal technique strategy - PLPCM

Ensemble & accompaniment strategy - PLCMP

‘Patching’ is a German term meaning to slap the thighs.
Appendix B:  
Phase two - Professional singer’s study 2
12. ‘The Art of Australian Song I’ program

The Art of Australian Song

Music by
Beath, Brumby, Boyd, Butterley, Dreyfus, Edwards, Ford,
Glanville-Hicks, Hyde, Kats-Chernin, Keats, Kerry, Le Gallienne, Mageau,
Rofe, Sculthorpe, Sutherland, Tregaskis, and Wesley-Smith.

2nd November, 2008, 1.30pm. St Andrew’s Cathedral, Sydney Square.

Cathy Aggett, Soprano
Jane Van Balen, Mezzo Soprano
Robert Mitchell, Baritone
Leanne & Diana Blom, Piano
<table>
<thead>
<tr>
<th>Nature</th>
<th>Interval</th>
<th>Emotions</th>
<th>Australian Identity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Nightwind</strong> (1914)</td>
<td><strong>San of mine</strong> (1992)</td>
<td><strong>Son of mine</strong> (1992)</td>
<td><strong>Italian Songs</strong> from the television series <strong>Waterfront</strong> (1983)</td>
</tr>
<tr>
<td>Words by Emily Brontë</td>
<td>Words by Dodgeroo Noonuccal Mary Mageau</td>
<td>Words by Dodgeroo Noonuccal Mary Mageau</td>
<td>Words by George Drevus (b.1926)</td>
</tr>
<tr>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
</tr>
<tr>
<td><strong>Thirteen Ways of Looking at a Blackbird</strong> (1951)</td>
<td><strong>My Father's Eyes</strong> from <strong>Mr Barbeque</strong> (2002)</td>
<td><strong>My Father's Eyes</strong> from <strong>Mr Barbeque</strong> (2002)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
</tr>
<tr>
<td>Peggy Glanville Hicks</td>
<td>Text by Janis Balodis Elena Kats-Chernin Robert Mitchell (and Leanne)</td>
<td>Text by Janis Balodis Elena Kats-Chernin Robert Mitchell (and Leanne)</td>
<td>(b.1957)</td>
</tr>
<tr>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1943)</td>
<td>(b.1943)</td>
<td>(b.1934)</td>
</tr>
<tr>
<td><strong>No's 1, 6, 7, 8, 9 and 13</strong></td>
<td><strong>Towards the psalms</strong> (2004)</td>
<td><strong>Towards the psalms</strong> (2004)</td>
<td>(b.1943)</td>
</tr>
<tr>
<td>text by Wallace Stevens</td>
<td>Text by Anne Michaels Betty Beath</td>
<td>Text by Anne Michaels Betty Beath</td>
<td>(b.1932)</td>
</tr>
<tr>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1912-1960)</td>
<td>(b.1912-1960)</td>
<td>(b.1932)</td>
</tr>
<tr>
<td><strong>The Hermit of the Green Light</strong> (1979)</td>
<td><strong>The lament of Ovid</strong>, Mones and I...Best friends forever, and 'Love makes you see a place differently...'</td>
<td><strong>The lament of Ovid</strong>, Mones and I...Best friends forever, and 'Love makes you see a place differently...'</td>
<td>(b.1932)</td>
</tr>
<tr>
<td>Poem by Michael Dransfield</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1943)</td>
</tr>
<tr>
<td><strong>Jane Van Balen</strong> (and Leanne)</td>
<td>(b.1943)</td>
<td>(b.1943)</td>
<td>(b.1943)</td>
</tr>
<tr>
<td><strong>Child in nature</strong> (1957)</td>
<td><strong>Curtin</strong> (1930)</td>
<td><strong>Curtin</strong> (1930)</td>
<td><strong>Curtin</strong> (1930)</td>
</tr>
<tr>
<td>'Brown Jack' and 'The wind and the song'</td>
<td>Words by Grant Uden Esther Rohe</td>
<td>Words by Grant Uden Esther Rohe</td>
<td>(b.1961)</td>
</tr>
<tr>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1935)</td>
<td>(b.1935)</td>
<td>(b.1945)</td>
</tr>
<tr>
<td><strong>Five Songs</strong> (1944)</td>
<td><strong>Robert Mitchell</strong> (and Leanne)</td>
<td><strong>Moonrise</strong> (1983)</td>
<td>(b.1945)</td>
</tr>
<tr>
<td><strong>Cathy Aggett</strong> (and Diana)</td>
<td>(1912-1990)</td>
<td>(b.1961)</td>
<td>(b.1961)</td>
</tr>
<tr>
<td><strong>Stars'</strong> and <strong>'Homespun Collars'</strong></td>
<td><strong>Cathy Aggett</strong> (and Diana)</td>
<td><strong>Cathy Aggett</strong> (and Diana)</td>
<td>(b.1961)</td>
</tr>
<tr>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1929)</td>
<td>(b.1929)</td>
<td>(b.1945)</td>
</tr>
<tr>
<td><strong>The Stars Turn</strong> (1970)</td>
<td><strong>Climb the rainbow</strong> (1976)</td>
<td><strong>Climb the rainbow</strong> (1976)</td>
<td>(b.1945)</td>
</tr>
<tr>
<td>Words by Tony Morphett Peter Sculthorpe</td>
<td>Text by Ann North Martin Wesley-Smith</td>
<td>Text by Ann North Martin Wesley-Smith</td>
<td>(b.1945)</td>
</tr>
<tr>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1929)</td>
<td>(b.1929)</td>
<td>(b.1945)</td>
</tr>
<tr>
<td><strong>Literature inspired</strong></td>
<td><strong>Australian Identity</strong></td>
<td><strong>Australian Identity</strong></td>
<td><strong>Australian Identity</strong></td>
</tr>
<tr>
<td><strong>Jane Van Balen</strong> (and Leanne)</td>
<td><strong>Italian Songs</strong> from the television series <strong>Waterfront</strong> (1983)</td>
<td><strong>Italian Songs</strong> from the television series <strong>Waterfront</strong> (1983)</td>
<td><strong>George Drevus</strong> (b.1926)</td>
</tr>
<tr>
<td>You spotted snakes from <strong>A midsummer night's dream</strong></td>
<td><strong>Song of the Cattle Hunters</strong> (1956)</td>
<td><strong>Song of the Cattle Hunters</strong> (1956)</td>
<td>(b.1926)</td>
</tr>
<tr>
<td>Margaret Sutherland</td>
<td>Words by Henry Kendall Miriam Hyde</td>
<td>Words by Henry Kendall Miriam Hyde</td>
<td>(b.1926)</td>
</tr>
<tr>
<td><strong>Jane Van Balen</strong> (and Leanne)</td>
<td>Robert Mitchell (and Leanne)</td>
<td>Robert Mitchell (and Leanne)</td>
<td>(b.1926)</td>
</tr>
<tr>
<td><strong>Four Divine Poems of John Donne</strong> (1967)</td>
<td><strong>The wattle sat on an ironbark stump</strong> (1960)</td>
<td><strong>The wattle sat on an ironbark stump</strong> (1960)</td>
<td><strong>The wattle sat on an ironbark stump</strong> (1960)</td>
</tr>
<tr>
<td>Text by John Donne Dorian Le Gallienne</td>
<td>The perfesser and the alter ego Colin Brumby</td>
<td>The perfesser and the alter ego Colin Brumby</td>
<td>(b.1933)</td>
</tr>
<tr>
<td><strong>Jane Van Balen</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1933)</td>
</tr>
<tr>
<td>'Death be not proud' and 'Batter my heart, three person'd God'</td>
<td><strong>Frog</strong> (1978)</td>
<td><strong>Frog</strong> (1978)</td>
<td>(b.1933)</td>
</tr>
<tr>
<td>Horace Keats (1895-1945)</td>
<td><strong>Jane Van Balen</strong> (and Leanne)</td>
<td><strong>Jane Van Balen</strong> (and Leanne)</td>
<td>(b.1933)</td>
</tr>
<tr>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td><strong>Frogs</strong> (1978)</td>
<td><strong>Frogs</strong> (1978)</td>
<td>(b.1933)</td>
</tr>
<tr>
<td><strong>Jane Van Balen</strong> (and Leanne)</td>
<td>Text by Emily Dickinson Nigel Butterley</td>
<td>Text by Emily Dickinson Nigel Butterley</td>
<td>(b.1933)</td>
</tr>
<tr>
<td>(b.1935)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1933)</td>
</tr>
<tr>
<td><strong>A terrible whiteness</strong> (1984)</td>
<td><strong>At Telegraph Bay</strong> (1841)</td>
<td><strong>At Telegraph Bay</strong> (1841)</td>
<td>(b.1933)</td>
</tr>
<tr>
<td>'Trying to write'</td>
<td>Text by Jan Kemp &amp; John Spencer Anne Boyd</td>
<td>Text by Jan Kemp &amp; John Spencer Anne Boyd</td>
<td>(b.1933)</td>
</tr>
<tr>
<td><strong>Jane Van Balen</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td><strong>Cathy Aggett</strong> (and Leanne)</td>
<td>(b.1933)</td>
</tr>
</tbody>
</table>
The recital is the culmination of four year’s research into hundreds of songs, through which I was guided by Diana - fine musician, pianist, composer and academic. It has been such a pleasure preparing for our collaboration.

Leanne’s contribution to the recital has been considerable. Her patience, musicianship and invaluable advice was an inspiration to all the singers.

Thank you to Jane and Robert for the incredible effort they put in over the past few months preparing for the recital.

One of my greatest joys in doing this work has been in getting to know some of the composers of the songs and their compositions. In particular, I’d like to thank Gordon Kerry, Betty Beath, Colin Brumby and Nigel Butterley for the insight they have given me into their works.

Thank you to Michael Macken for recording the recital.

And finally, thank you to Ross Cobb, Director of Music and staff at St Andrew’s Cathedral, for their assistance in arranging the recital in the Cathedral.

*Cathy Aggett*
13. ‘The Art of Australian Song I’ program notes

These program notes were prepared by me and were read out by Diana to the audience at the beginning of each of the four sections of the program – Nature, Literature inspired, Emotions and Australian Identity:

The performances you will hear in today’s recital are of 34 Australian art songs by 19 composers spanning nearly a century from 1914 to 2006. The recital is the culmination of four years research into Australian art song as part of a pedagogical thesis on the topic. Art song is a marrying of text, vocal line and accompaniment in the same vein as the German lied of Schumann and Schubert. The recital is presented in four sections - nature, literature inspired, emotions and Australian identity - as a way of grouping the somewhat disparate repertoire, chosen for pedagogical reasons.

Nature

The five composers of the 13 songs in this section demonstrate the diverse way in which nature can be interpreted in song. Wind, the stars and birds are themes in the songs. The program opens with songs by two of our most famous and controversial female composers - Margaret Sutherland and Peggy Glanville-Hicks. Written in 1914 by Margaret Sutherland when the composer was just 16 years old and had begun study with Fritz Hart, this gentle song, The night wind, expresses a unique style portraying a summer nights wind. In Nigel Butterley’s ‘The wind and the song’, the wind is expressed by the often solo vocal line and flourishes by the piano. The two cycles of P G-H’s, as she liked to be known, included in this section were written during perhaps her most creative period overseas during the 1940s – 1950s, when she was a critic for the New York Herald Tribune. Three composers use birds in the text of their songs presented. The first sees poetry of Wallace Stevens explored by Peggy Glanville-Hicks in the cycle, 13 ways of looking at Blackbird, with each short song exploring a different musical style and following the curious journey of the blackbird. The second is the delicate song...
'And no birds sings', the last song in the cycle *Hermit of the green light in the room* by Ross Edwards originally written for countertenor. The third to use birds as a subject was Robin Gurr’s text used by Nigel Butterley in the dissonant ‘*Brown Jack*’, leaving the listener in no doubt as to the fate of the bird by the end of the song. Two songs that use stars in their text in very different ways are P G-H’s ‘*Stars*’ and Peter Sculthorpe’s *The Stars Turn*. The first song has a mesmerizing accompaniment, set very high in the register. The second by Sculthorpe originated as a work for two vocalists, orchestra and rock band, titled “Love 200”, commissioned for the 200th anniversary in 1970 of the landing of Captain Cook, whose voyage was planned to watch the transit of the planet Venus, Venus being the goddess of love (Hayes, 1993, p. 56)

**Literature inspired**

While all songs usually have text written other than by the composer, songs in this section are all by poets of note. Margaret Sutherland chose Shakespeare on several occasions for the text of her songs, as did many Australian composers. *You spotted snakes*, with the text from *A midsummer night’s dream* is a beautifully lilting lullaby, the rhythm following the natural flow of the text. The two Dorian le Gallienne songs are of two John Donne poems. *Death be not proud* is set a slow funeral march, but the message of Donne’s poem shines through in the music that death is not necessarily something to be feared. Donne’s poetry and the music intertwine in *Batter my heart, three person’d God* to tell of the spiritual struggle in wanting God to take over your life. Some of the turmoil being experienced in the lives of both poet Christopher Brennan and composer Horace Keats during the writing of *Once I could sit by the fire hour long* are evident in the final composition. William Blake’s poem *Vision* is taken into the depths of the piano and voice by Alan Tregaskis to explore the text. Both ‘I’m nobody! Who are you?’ and ‘Trying to write’ are about the public acknowledgment of the self. The quirky text of Emily Dickinson’s ‘I’m nobody! Who are you?’ from *Frogs* set by Nigel
Butterley challenges the listener to work out just where they fit in society, perhaps musically too. ‘Trying to write’ from *A terrible whiteness* by Elizabeth Smart and Andrew Ford has a hesitancy about it, laced with agitation.

**Interval**

**Emotions**

While all songs illicit an emotional response in singer and listener, those chosen for this section represent a gamut of emotions. You’ll see very different emotions about parents in the first two songs, the first of a mother, the second a father. Oodgeroo Noonuccal, otherwise known as Kath Walker, writes of what a black Australian mother would tell her son in Mary Mageau’s song *Son of mine*. Many of us see our parents in ourselves as we get older – such as in the story told in the text by Janis Balodis in ‘My father’s eyes’ from *Mr Barbeque* by Elena-Kats-Chernin. Betty Beath has adapted the text of Anne Michael’s award winning novel *Fugitive Pieces*, with the optional narration presented before each of the three songs today. The text of ‘Lament of Ovid’ is based on a quote by the ancient Roman poet, Publius Ovidius Naso – known as Ovid – 43BC-AC17 - and is a song to the dead. Happiness pervades the story of the two friends in ‘Mones and I...Best friends forever’. The emotions of man who’s displaced from his home can be felt in the last song, ‘Love makes you see a place differently’. *Curtain*, written in the 1930’s with text by Grant Uden and music by Esther Rofe, is an interesting story of death. Carolyn Masel writes of a calm beyond and a gamut of emotions in Gordon Kerry’s song *Moonrise*. You’ll be pleased to know there’s another happy song that finishes the emotional section – Martin Wesley-Smith’s *Climb the rainbow*. This delightful little song can be taken at face value as a bright little song about rainbows in the sky.
Australian Identity

All of the songs in this recital are Australian, of course, but these songs have a special Australian focus. The first song was especially written for an Australian television series “Waterfront” by George Dreyfus and is the only foreign language song in the program, ‘Rimprovero’, a song about reading a person’s soul, finding their heart beat and seeking their love. You can just hear the cattle moving in Song of the Cattle-Hunters by Miriam Hyde, with such typical Australian scenes. Wallabies and bull-ants are the subject of The wallaby sat on an ironbark stump, the delightful children’s song by Colin Brumby. Much of Australian life is associated with water and the sea. We see this in the first two songs of Anne Boyd’s cycle Telegraph Bay, the first song of which is calm and has images of cliff-tops, the sea and mists. The second song is a contrast where you go out on a summer day on a hydrofoil across Telegraph Bay, both songs written from her time in Hong Kong. The last song in the program is just wicked! We could expect nothing more from the creative team of Peter and Martin Wesley-Smith. They put their energy together in this song, I knew nothing, sung by the persona the Lord Downer of Baghdad, to create pure political parody. The song was originally written in 2006 for Wendy Dixon and David Miller.
14. *Art of Australian Song II program*

The Art of Australian Song II

Music by
Antill, Bauld, Blom, Boyd, Holland, Kats-Chernin, Rofe, Wesley-Smith and Yu.

27th June, 2009. 2pm. Kincoppal-Rose Bay

Cathy Aggett, Soprano
Robert Mitchell, Baritone
Peter, Tenor

Diana Blom, Lilli Naulu and Louise Scott Houghton, Piano
Rachel Tolmie, Oboe
Appendices

Program

21 compositions by nine composers spanning 76 years from 1930-2006

Silent and Alone (2000) Poems by Li Yu, Translated Hsiung Ting
Julian Yu

Peter (Diana, piano) WORLD PREMIERE (b. 1957)

I
Since we parted, spring is half over.
Everything I see is filled with sorrow.
Below the steps plum blossoms whirl in the snowflakes;
no sooner brushed away than I am buried again.
The wild geese have brought no news of home.
The roads are long, my dreams are thinning out.
Sickness for home is like the grass is spring;
the farther you travel, the thicker it grows.

II
Silent and alone I climb the West tower.
The moon is like a hook.
Desolate wu-ts'ing trees in the shady courtyard imprison clear autumn.
Lost, and not severed,
Disentangled, not unraveled;
The sorrow of parting
Is a strange and unknown flavour in the heart.

III
One range of mountains,
Two ranges of mountains.
The mountains far, the sky high, the misty water cold.
My deepest thoughts have wrinkled the maple leaves.

"The Stones Cry Out" from Five Australian Lyrics (1953) John Astill
Derived from Tribal legends by Harvey Allen (1904-1986)

Peter, Tenor (Diana, piano)

The stones cry out, the earth is still;

No moving dust to point the way the wind will come,
No sound, no sound but the voiceless cry across the land,
No sleep, no rest, no rest, no sleep only the waiting,
the troubled quiet and emptiness,
the dry lipped rock,
The empty socket of the waterhole,
Brooding, waiting, waiting, brooding,
Restless in the great quiet that will not pass.

The stones cry out,
As harsh as sound as echo'd at the birth,
the birth of tortured earth,
Crying in rage and hate for life denied,
Cracked earth,
White bones making sharp shadows like pointed fingers at the still living
Hal! Rock moves on rock.
Rock moves on rock like grinding teeth in rage and bitterness,
Aching, brooding, brooding, aching,
Trapped in the great silence of life denied.

At Telegraph Bay (1964) Text by Jan Kemp & John Spencer
Robert Mitchell, baritone (Louise Scott Houghton, piano) (b. 1946)

I
At night my cliff top window
Overhangs the dark.
Far lights lick into black space
Creep onward or stay.

Signals no longer
Lead life past islands
Curled on sampan roads to the sea.

In the morning
Mists range gently over
Orderly conversations of ships
That bow and pass and then depart.

Now the bright day blows the dark away.

II
Something in the air I must explore;
a summer day come in winter
Dazzling the mica out of these rocks.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
Appendicies

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

making the cold sea delicious,
the craggy islands demure in the mist.
A hydrofoil across Telegraph Bay
shirrs up the waves, the sun
brings my skin out of my clothes,
the sea from under this had
catches at my eye reflecting and reflecting
off a blue cloth sewn with tiny mirrors.

III
I should like it if the Chinese ancestors lying in their bones in the rubble of a grey-green gully would let me take down their messages;
I could fashion them into tiny paper junks and breathe their sails full and free them to the movement of the sea.

IV
My eyes follow
shoals of light
in this bay's shot still.
Along the sea-lanes junks pitch
in the slow wash of a sun
that moves in an arbour
behind Lantau's hills.

V
As evening brightens before dusk
shadow-plays of sampans
rehearse against a shining sea.
Far islands sharpen, then dim
to darkened backdrop.
The day folds up its properties.
Over the black waterways
tiny lights go up.

‘My Father’s Eyes’ from Mr Barbeque (2002) Text by Janis Balodis Elena Kats-Chernin
Robert Mitchell, baritone (Louise Scott Houghton, piano) (b.1957)

Turning thirty morning after imagine my surprise
there in the mirror see my father’s eyes.
Every morning while I’m shaving seeing through my disguise
Looking back at me my father’s eyes.

Turning forty there’s no escaping my ordinary life
The silent question in my father’s eyes
Catching myself every other day as if I had a choice
Talking to my boy in my father’s voice.

Turning fifty facing my failure fell short of paradise
nothing left to hide for my father’s eyes.
Getting older its my worst nightmare no matter how it tried.
I’m my father behind my father’s eyes.

Pushing sixty there’s no denying I missed him when he died.
Seeing that my son has
Taking comfort that I’m reminded I am my father’s son
And my son’s children have my father’s eyes.

Interval

“Spirits” and “Schoolmaster”
Peter, tenor (Olana, piano)

Spirits
.....he was moving thru a world which was alive to him and dazzling; some of it even in deepest shade throwing off luminous flares, so that he had to squint and cover his eyes, and all of it crackling and crackling and swelling and bursting with growth; but he cast the light only in patches for Mister Frazer, leaving the red undisclosed.....He himself would have a clear light around him like a line that contained Mister Frazer’s drawings. It came from the energy set off where his spirit touched the spirits he was moving through.

Schoolmaster
In the mean little room they had provide for him, behind the blackboard in the room where he extended authority over a rabble of 7 to 12 year olds, he fought with his loneliness, his youth, and a sensual nature that had been subdued at home by the rigours of convention and the softening presence of his sisters, but also by the duty he fell to his own high prospects.....His pupils thin-cheeked girls, the boys, some of them almost men, shag-haired and puffy-lidded, had been up before dawn to milk cows or do whatever other chores their rough farm life demanded. They swayed at their desks. Their eyelids flickered.
The singing of the 9 times table did not even enliven them, nor did Shelly’s ‘To a Skylark’ when their young voices sent it out onto the torpid air. Defeated by the dullness that glanced back at him from the slate-pencil holders gone dark with sweat and the dead blue of their teeth, he felt a low rage take hold of him.....With an irony of which he was perfectly aware, he chalked up the words from the Reader that they were to learn for homework: mettlesome, benign, decorum,
Appendices

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

65
Appendices

Who is the King of Glory.
The Lord of Hosts,
He is the King of Glory.

No. 3 ‘The Lord is my Light’ – Psalm 27
The Lord is my light,
My light and my salvation
Whom then shall I fear, shall I fear.
The Lord is the strength of my life
The Lord is my light
The Lord is my light of whom shall I be afraid.
I had fainted
Unless I had believed to see the goodness of the Lord in the land of the living.
Wait on the Lord.
Be of good courage
He shall strengthen thee heart
Wait, wait, I say
Wait, wait, wait on the Lord.

No. 4 ‘I will bless the Lord’ – Psalm 34
I will bless the Lord at all times
His praise shall continually be in my mouth
My soul shall make his boast
A boast in the Lord.
The humble shall hear thereof, and be glad
The Lord reedeemeth the soul of his servants
His servants and none of them,
And none of them that trust in Him
Shall be desolate.

No. 5 ‘God is our Refuge’ – Psalm 46
God is our refuge and strength,
A very present help in trouble
The Lord of Hosts is with us.
A help in trouble
God is our refuge and strength,
A very present help in trouble.
The Lord of Hosts is with us.
God of Jacob is our refuge.

I knew nothing (2008)  Text by Peter Wesley-Smith  Music by Martin Wesley-Smith
Cathy Aggett, soprano  (Diana, piano)  (b. 1957)

Though for virtue I’m renowned

There’s a rumour going round,
That I’ve been careless, stupid, sinister, or a clown.
But it simply isn’t so.
You can trust me, as you know,
after all, I am the Minister of the Crown.
I knew nothing.
No one told me
I was busy, I was sleepy, I was so stressed
It’s preposterous, someone rolled me.
It’s not my fault, its outrageous, I protest!
Perhaps a rather slow (I’m from Adelaide, you know)
but in all the stately homes in which I’ve supped
over brandy, schnapps or port. It was never ever thought.
That our chappies selling wheat would be corrupt.
I knew nothing, no one told me.
I’m a silver sparrowed lad, I’m the best.
You can’t prove it.
Someone sold me.
Up the creek, down the river, I protest!
There’s a dark, incoming horde.
Who throw children overboard.
And would court you, rot you,
Thwart you, and extort you.
Yet you know it is our fashion to treat them compassion
and if you dare dissent, then we’ll deport you.
I knew nothing, couldn’t conceal it.
And anyway, who’d think was a pest.
She lied to us.
Who could believe it?
Where professional civil servants with integrity and a mission statement.
Who’s the victim here? I protest!
Our government is not at fault.
We’re just blind and lame and hault.
For stable interest rates, you should acclaim us
Our cabinet’s a bordello, run by Abbott and Costello.
After all these years in power who could blame us?
I knew nothing, you’re so vicious.
Malicious, pernicious at best.
It’s just not cricket
It’s sedulous.
I’ve been misunderstood.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers 66
The recital is the culmination of more than four years research into hundreds of songs, through which I’ve been guided by Diana Blom – fine musician, pianist, composer and academic. It has been such a pleasure once again preparing for our collaboration. I also thank her for taking on the task of accompanying Peter along with her lecturing commitments.

All the performers have been particularly generous of their time. My research has been greatly enriched by the preparation and performances of Robert and Paul. I thank them especially for the incredible efforts they have put in over the past few months, as well as Louise, Rachel and Lilli for sharing their musical talents. It is greatly appreciated.

Thank you to Phil Evans from Chorus Music for recording the recital.

And finally, thank you to Mark Stubley, Music Teacher at Kinoppal-Rose Bay, for his kind assistance in arranging this afternoon’s recital.

Cathy Aggett
15. **CD1 - “The Art of Australian Song” track listings**


<table>
<thead>
<tr>
<th>CD Track</th>
<th>Title</th>
<th>Dur</th>
<th>Composer</th>
<th>Poet</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>The Nightwind</em></td>
<td>2:20</td>
<td>Margaret Sutherland</td>
<td>Emily Brontë</td>
<td>Cathy (and Leanne)</td>
</tr>
<tr>
<td></td>
<td>Thirteen ways of looking at a blackbird No.1</td>
<td></td>
<td>Peggy Glanville-Hicks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Thirteen ways of looking at a blackbird No.6</td>
<td>0:48</td>
<td>Peggy Glanville-Hicks</td>
<td>Wallace Stevens</td>
<td>Cathy (and Leanne)</td>
</tr>
<tr>
<td>3</td>
<td>Thirteen ways of looking at a blackbird No.7</td>
<td>0:38</td>
<td>Peggy Glanville-Hicks</td>
<td>Wallace Stevens</td>
<td>Cathy (and Leanne)</td>
</tr>
<tr>
<td>4</td>
<td>Thirteen ways of looking at a blackbird No.8</td>
<td>0:50</td>
<td>Peggy Glanville-Hicks</td>
<td>Wallace Stevens</td>
<td>Cathy (and Leanne)</td>
</tr>
<tr>
<td>5</td>
<td>Thirteen ways of looking at a blackbird No.9</td>
<td>0:28</td>
<td>Peggy Glanville-Hicks</td>
<td>Wallace Stevens</td>
<td>Cathy (and Leanne)</td>
</tr>
<tr>
<td>6</td>
<td>Thirteen ways of looking at a blackbird No.13</td>
<td>1:13</td>
<td>Peggy Glanville-Hicks</td>
<td>Wallace Stevens</td>
<td>Cathy (and Leanne)</td>
</tr>
<tr>
<td>7</td>
<td>‘And no bird sings’ fr <em>Hermit of the Green Light</em></td>
<td>1:56</td>
<td>Ross Edwards</td>
<td>Michael Dransfield</td>
<td>Jane (and Leanne)</td>
</tr>
<tr>
<td>Number</td>
<td>Title</td>
<td>Duration</td>
<td>Vocalists</td>
<td>Authors</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>----------</td>
<td>------------------------------------</td>
<td>--------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>‘Brown Jack’ fr Child in Nature</td>
<td>1:46</td>
<td>Nigel Butterley</td>
<td>Robin Gurr</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘The wind and the song fr Child in Nature</td>
<td>2:05</td>
<td>Nigel Butterley</td>
<td>Robin Gurr</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>‘Stars’ fr Five Songs</td>
<td>1:09</td>
<td>Peggy Glanville-Hicks</td>
<td>A.E. Housman</td>
<td></td>
</tr>
<tr>
<td></td>
<td>You Spotted Snakes fr A midsummer night’s dream</td>
<td>2:06</td>
<td>Margaret Sutherland</td>
<td>William Shakespeare</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>‘Death be not proud’ fr Four divine love poems</td>
<td>2:54</td>
<td>Dorian Le Gallienne</td>
<td>John Donne</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Batter my heart, three person’d God’ fr Four divine love poems</td>
<td>2:18</td>
<td>Dorian Le Gallienne</td>
<td>John Donne</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Once I could sit by the fire hour long’</td>
<td>3:22</td>
<td>Horace Keats</td>
<td>Christopher Brennan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vision</td>
<td>2:42</td>
<td>Alan Tregaskis</td>
<td>William Blake</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>The Stars Turn</td>
<td>5:08</td>
<td>Peter Sculthorpe</td>
<td>Tony Morphett</td>
<td></td>
</tr>
<tr>
<td></td>
<td>You Spotted Snakes fr A midsummer night’s dream</td>
<td>2:06</td>
<td>Margaret Sutherland</td>
<td>William Shakespeare</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>‘Homespun Collars’ fr Five Songs</td>
<td>1:14</td>
<td>Peggy Glanville-Hicks</td>
<td>A.E. Housman</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘You Spotted Snakes’ fr A midsummer night’s dream</td>
<td>2:06</td>
<td>Margaret Sutherland</td>
<td>William Shakespeare</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>‘Death be not proud’ fr Four divine love poems</td>
<td>2:54</td>
<td>Dorian Le Gallienne</td>
<td>John Donne</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Batter my heart, three person’d God’ fr Four divine love poems</td>
<td>2:18</td>
<td>Dorian Le Gallienne</td>
<td>John Donne</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>‘Once I could sit by the fire hour long’</td>
<td>3:22</td>
<td>Horace Keats</td>
<td>Christopher Brennan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vision</td>
<td>2:42</td>
<td>Alan Tregaskis</td>
<td>William Blake</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>‘I’m Nobody! Who are you?’ fr Frogs</td>
<td>0:34</td>
<td>Nigel Butterley</td>
<td>Emily Dickinson</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Trying to write’ fr A terrible whiteness</td>
<td>2:55</td>
<td>Andrew Ford</td>
<td>Elizabeth Smart Noonuccal</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Son of Mine</td>
<td>4:55</td>
<td>Mary Mageau</td>
<td>Robert Noonuccal</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>‘My Father’s Eyes’ fr Mr Bar-b-que</td>
<td>3:14</td>
<td>Elena Kats-Chernin</td>
<td>Janis Balodis</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Page</td>
<td>Artists</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
<td>-------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>‘The Lament of Ovid’ fr <em>Towards the Psalms.</em> Narrated by Robert Mitchell</td>
<td>4:15</td>
<td>Betty Beath, Anne Michaels, Cathy (and Diana)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>‘Mones and I…Best friends forever’ fr <em>Towards the Psalms</em></td>
<td>3:10</td>
<td>Betty Beath, Anne Michaels, Cathy (and Diana)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>‘Love makes you see a place differently’ fr <em>Towards the Psalms</em></td>
<td>5:16</td>
<td>Betty Beath, Anne Michaels, Cathy Aggett (and Diana)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td><em>Curtain</em></td>
<td>3:15</td>
<td>Esther Rofe, Grant Uden, Robert (and Leanne), Cathy (and Diana)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td><em>Moonrise</em></td>
<td>1:38</td>
<td>Gordon Kerry, Martin Wesley-Smith, Carolyn Masel, Jane (and Leanne)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td><em>Climb the rainbow</em></td>
<td>2:25</td>
<td>George Dreyfus, George Dreyfus, Cathy (and Leanne), Robert (and Leanne)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>‘Rimprovero’ fr <em>Italian songs</em></td>
<td>2:28</td>
<td>Miriam Hyde, Henry Kendall, Cathy (and Leanne), Robert (and Leanne)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td><em>Song of the Cattle Hunters</em></td>
<td>1:27</td>
<td>Colin Brumby, Jan Kemp, Cathy (and Leanne), Robert (and Leanne)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td><em>The wallaby say on an ironbark stump</em></td>
<td>0:58</td>
<td>Martin Wesley-Smith, Cathy (and Leanne), Robert (and Leanne)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td><em>At Telegraph Bay I</em></td>
<td>1:50</td>
<td>Anne Boyd, John Spencer, Cathy (and Leanne)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td><em>At Telegraph Bay II</em></td>
<td>1:40</td>
<td>Anne Boyd, Peter Wesley-Smith, Cathy (and Leanne)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td><em>I knew nothing</em></td>
<td>4:30</td>
<td>Martin Wesley-Smith, Cathy (and Leanne)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## 16. CD2 - “The Art of Australian Song II” track listings

Recorded on 27.06.09 at Kincoppal-Rose Bay by Phil Evans. Recording produced and edited by Phil Evans for Chorus Music and Media.

<table>
<thead>
<tr>
<th>CD Track</th>
<th>Title</th>
<th>Dur</th>
<th>Composer</th>
<th>Poet</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Silent and Alone I</td>
<td>2:58</td>
<td>Julian Yu</td>
<td>Li Yu, Translated by Hsiung Ting</td>
<td>Peter (and Diana)</td>
</tr>
<tr>
<td>2</td>
<td>Silent and Alone II</td>
<td>2:14</td>
<td>Julian Yu</td>
<td>Li Yu, Translated by Hsiung Ting</td>
<td>Peter (and Diana)</td>
</tr>
<tr>
<td>3</td>
<td>Silent and Alone III</td>
<td>2:32</td>
<td>Julian Yu</td>
<td>Li Yu, Translated by Hsiung Ting</td>
<td>Peter (and Diana)</td>
</tr>
<tr>
<td></td>
<td>‘The Stones Cry Out’ from Five</td>
<td></td>
<td></td>
<td>Derived from Tribal legends by Harvey Allen</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Australian Lyrics</td>
<td>3:58</td>
<td>John Antill</td>
<td>John Spencer</td>
<td>Peter (and Diana)</td>
</tr>
<tr>
<td>5</td>
<td>At Telegraph Bay I</td>
<td>2:4</td>
<td>Anne Boyd</td>
<td>John Spencer</td>
<td>Robert (and Louise Scott)</td>
</tr>
<tr>
<td>6</td>
<td>At Telegraph Bay II</td>
<td>1:40</td>
<td>Anne Boyd</td>
<td>Jan Kemp</td>
<td>Robert (and Louise Scott)</td>
</tr>
<tr>
<td>7</td>
<td>At Telegraph Bay III</td>
<td>1:50</td>
<td>Anne Boyd</td>
<td>Jan Kemp</td>
<td>Robert (and Louise Scott)</td>
</tr>
<tr>
<td>8</td>
<td>At Telegraph Bay IV</td>
<td>1:40</td>
<td>Anne Boyd</td>
<td>John Spencer</td>
<td>Robert (and Louise Scott)</td>
</tr>
<tr>
<td>9</td>
<td>At Telegraph Bay V</td>
<td>1:50</td>
<td>Anne Boyd</td>
<td>John Spencer</td>
<td>Robert (and Louise Scott)</td>
</tr>
<tr>
<td>10</td>
<td>‘My Father’s Eyes’ fr Mr Bar-b-que</td>
<td>3:14</td>
<td>Elena Kats-Chernin</td>
<td>Janis Balodis</td>
<td>Robert (and Louise Scott)</td>
</tr>
<tr>
<td>11</td>
<td>‘Spirits’ fr Remembering Babylon</td>
<td>4:11</td>
<td>Diana Blom</td>
<td>David Malouf</td>
<td>Peter (and Diana)</td>
</tr>
<tr>
<td>No.</td>
<td>Composition</td>
<td>Duration</td>
<td>Composer(s)</td>
<td>Author(s)</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>------------------------------------------------------------------------------</td>
<td>----------</td>
<td>---------------------------------------------</td>
<td>------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>‘Schoolmaster’ fr <em>Remembering</em></td>
<td>3:42</td>
<td>Diana Blom, David Malouf</td>
<td>Peter (and Diana)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td><em>Where should Othello go</em></td>
<td>7:55</td>
<td>Alison Bauld, Shakespeare</td>
<td>Peter (and Diana)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td><em>Curtain</em></td>
<td>3:53</td>
<td>Esther Rofe, Grant Uden</td>
<td>Robert (and Louise Scott)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td><em>The Beryl Tree</em></td>
<td>2:02</td>
<td>Dulcie Holland, John Wheeler</td>
<td>Peter (and Diana)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>No.1 ‘The Lord is my Shepherd’, fr <em>Five Songs of Happiness</em></td>
<td>3:16</td>
<td>John Antill, Psalm 23</td>
<td>Cathy (and Lilli, w Rachel, Oboe)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>No.2 ‘The earth is the Lord’s’, fr <em>Five Songs of Happiness</em></td>
<td>2:36</td>
<td>John Antill, Psalm 24</td>
<td>Cathy (and Lilli, w Rachel, Oboe)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>No.3 ‘The Lord is my Light’, fr <em>Five Songs of Happiness</em></td>
<td>2:22</td>
<td>John Antill, Psalm 27</td>
<td>Cathy (and Lilli, w Rachel, Oboe)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>No.4 ‘I will bless the Lord’, fr <em>Five Songs of Happiness</em></td>
<td>2:11</td>
<td>John Antill, Psalm 34</td>
<td>Cathy (and Lilli, w Rachel, Oboe)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>No.5 ‘God is our Refuge’, fr <em>Five Songs of Happiness</em></td>
<td>1:46</td>
<td>John Antill, Psalm 23</td>
<td>Cathy (and Lilli, w Rachel, Oboe)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td><em>I knew nothing</em></td>
<td>4:37</td>
<td>Martin Wesley-Smith, Peter Wesley-Smith</td>
<td>Cathy (and Diana)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>‘Cold wind’ - composition inspired by <em>Moonrise</em> by Gordon Kerry</td>
<td></td>
<td>Composition 1 from MOSAIC Orff Conference Workshop</td>
<td>Performance group 1</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>‘Highlighting the duplets and triplets’ - composition inspired by ‘Mones and I’ from <em>Towards the Psalms</em> by Betty Beath</td>
<td></td>
<td>Composition 2 from MOSAIC Orff Conference Workshop</td>
<td>Performance group 1</td>
<td></td>
</tr>
</tbody>
</table>
17. Performer’s biographies

Cathy Aggett, soprano, pianist and choral conductor, holds music degrees from the Sydney Conservatorium (DipMusEd), University of New South Wales (MMus) and the Trinity College of London (LTCL, Teachers, Singing). Performance highlights have included singing the soprano solo in Schulthorpe’s Child of Australia, Bach’s St John Passion, Beethoven’s Mass in C and Handel’s Messiah, as well as often performing Australian art songs in recitals - her greatest passion. As a choral conductor, Cathy has conducted Britten’s Noyé’s Fludde and St Nicholas, Ross Edwards’ Flower Songs, to name just a few, and is founder of Sydney Singers, a chamber choir specialising in Australian choral music. She teaches music privately at Northern Beaches Music Studio.

Robert Mitchell, baritone, born in Sydney, began his full-time singing career in 1976, with the State Opera of South Australia’s school’s company and then the Opera Australia chorus, where he is currently the longest serving member. Since then Robert has also performed and covered many roles for OA, completed MCA (W’gong) and PhD (Sydney) degrees, been state and national president of ANATS and taught at Western Sydney and Macquarie Universities. Amongst his other credits, Robert has twice adjudicated at the National Eisteddfod in Canberra, was a keynote speaker for the 2008 NEWZATS conference and regularly writes program notes for OA.

Peter, tenor, completed his Bachelor of Music at The Conservatorium, The University of Newcastle (majoring in voice), graduating with First Class Honours and a Faculty Medal in 2008. Paul sings as a chorister and cantor with Christ Church Cathedral Choir, Newcastle and is a member of The University of Newcastle Chamber Choir and occasional member of the professional choir Cantillation. He has performed in a number of musical productions and in concert as a soloist for Pacific Opera’s Voices on a Sunday concert series. Paul’s most recent performance was as tenor soloist for Newcastle University’s presentation of
Appendicies

Howard Goodall’s *Eternal Light: a Requiem* in April 2009.

Born in New Zealand, **Diana Blom** writes music and plays harpsichord and piano. She has an interest in Australian writers and has set to music words of David Malouf, Helen Garner, Jocelyn Ort-Saeed, Tim Malfroy, Robyn Ravlich and Peter Goldsworthy. ‘Spirits’ and ‘The Schoolmaster’ are two of four songs for tenor from *Remembering Babylon* setting prose from David Malouf’s novel. Diana is senior lecturer and Head of Program (Music) at University of Western Sydney. A recent publication is *Music Composition Toolbox*, co-authored with Matthew Hindson and Damian Barbeler (Science Press 2007).

**Louise Scott** graduated from the New South Wales Conservatorium of Music, completing further studies in London with Paul Hamburger and Geoffrey Parsons. She is a recording artist with the ABC, has worked as a clinician at Master Classes here in Australia and the U.S., as an adjudicator at piano competitions and for eight years was a visiting lecturer at the National Institute of Dramatic Art (NIDA) in Sydney. International experience includes performing in London, Paris, Germany, the Far East and the United States. She was Professor of Accompanying at DePauw University and is Founder and Artistic Director of the El Paso Summer Music Festival.

**Lilli Naulu**, pianist and accompanist, studied at the Sydney Conservatorium of Music, completing a Bachelor of Music majoring in piano performance in 1998. During this time she studied piano with Stephanie McCallum, and specialising in piano accompaniment with David Miller. In 1996 Lilli was the recipient of the Mollie Neale Memorial Scholarship offered to students in piano accompaniment by Sydney University. In 2005 she completed her Graduate Diploma in Music Education, during which time she was also employed as a staff accompanist at the Canberra School of Music. A member of the NSW Accompanists’ Guild, Lilli is currently employed as a secondary music teacher and staff accompanist at The Hills Grammar School, Dural.
Rachel Tolmie Oboist, Cor anglais player. Rachel holds a Bachelor of Music from the Sydney Conservatorium of Music and is currently enrolled there in a Master of Music in performance. Other qualifications include Associate, Licentiate and Fellowship diplomas from the Australian Music Examinations Board (AMEB). Rachel was awarded an Australian Music Foundation Award, a Sydney Conservatorium Association Award and a Senior Exhibition scholarship to complete a Post-Graduate Diploma in Performance as a Solo/Ensemble Recitalist at the Royal College of Music, London, for which she was awarded a distinction. Other performance highlights have included being a finalist twice in the Sydney radio station 2MBS-FM, 102.5 Young Performer’s Award in 1989 and 1991. Recent recordings have recorded two CDs of Australian oboe and piano music with John Martin title Summer Madrigal and Nightfall and Merrymaking. Rachel is currently working in Sydney as a freelance musician.
18. ‘The Art of Australian Song’ Blog article

The Art of Australian Song by Cathy Aggett

Appeared on the Australian Music Centre’s (AMC’s) website on 29.10.08, along with a copy of the performance details of the recital.


The Art of Australian Song is a recital of 34 art songs by 19 Australian composers spanning 92 years (1914 – 2006), to be presented at Sydney’s St Andrew’s Cathedral, Sydney Square on November 2nd at 1.30pm. Performers are Cathy Aggett (sop), Jane Van Balen (mezzo sop), Robert Mitchell (baritone), Elizabeth Wilton (piano) and Diana Blom (piano).

The event is the culmination of four years of research into Australian art song as part of my doctoral studies at the University of Western Sydney, and presents most of the repertoire to be included in the pedagogical thesis. This practice-led (and practice-based) thesis is focused on performance analysis – analysis by performers for performers. As a means of achieving that analysis with the songs we’re performing, the three singers and two pianists for the recital have documented their performance preparation, trialling and adopting strategies from professional singers who participated in an international study I conducted in 2006/7, seeking information into the way in which they perform 20th & 21st century solo art music. The performers were also asked to keep a practice diary where they recorded their learning approaches and comments made by anyone involved in the learning process; what things were working and why; and if they were not, trying to work out what was needed to do next and remedy the problems. Recordings of practice sessions and performances were also reflected on in the practice diary. This kind of feedback, along with the discussions that went on with all of the performers, is resulting in a rich resource of strategies performers may
find valuable in their approach to learning and performing Australian art songs, and perhaps, stimulate thinking about ways of tackling other performance issues.

Repetoire for the study has been selected with the aim of having a spread of pedagogical features represented in the songs across voice types of varying standards. Musical, performative and contextual criteria were part of the selection process. Missing from the performance will be the tenor repertoire. It is hoped a second recital of the tenor repertoire and perhaps some of the full song cycles we are unable to perform on the 2nd will take place at a venue to be advised early in the New Year. The aim of my research is to find strategies for both singers and singing teachers to more easily learn and perform Australian art songs.

**Cathy Aggett** c.aggett@uws.edu.au

Cathy Aggett is a doctoral candidate at the University of Western Sydney studying pedagogical issues of Australian art song. A singer, pianist, teacher and choral conductor, Cathy currently runs a studio in Sydney’s northern beaches, Northern Beaches Music Studio ([www.cathyaggettmusicstudio.com](http://www.cathyaggettmusicstudio.com)), where she teaches singing, piano and composition.
19. **Information and Consent Sheet for singers, Vocal educators, Accompanists, Composers and Poets**

Locked Bag 1797
Penrith South DC NSW 1797 Australia

School of Contemporary Arts, Music
College of Arts, Education & Social Sciences
O Building, Kingswood campus

A pedagogical examination of Australian art song of the 20th and 21st Centuries: strategies for singers and vocal teachers to learn the repertoire

Information and Consent Sheet

**Singers, Vocal educators, Accompanists, Composers and Poets**

Dear

I am seeking your input into a research project I am undertaking as part of a PhD in music at the University of Western Sydney.

**Why is this research being conducted?**

The research is designed to find a way to better enable singers and vocal teachers to access and perform 20th and 21st century Australian art songs. An international study was conducted with professional singers investigating the ways in which professional singers select and prepare 20th and 21st century solo vocal repertoire for a performance. In an effort to gain a deeper understanding of the practice and learning strategies and approaches employed by performers in the preparation and selection of repertoire, they described the strategies they used in the preparation of a 20th/21st century art song for a recent performance. These strategies were then coded and trialled in the preparation of performances of Australian art songs, which have also been analysed using performance analysis. The performance analyses are being sent out to teachers to comment on regarding the format, presentation and content of the survey. Research outcomes will include an in-depth, descriptive, graded pedagogical survey of a selection of Australian Art Songs spanning 100 years, informed by learning strategies of professional singers and teaching aspects of professional voice teachers.

**Your role in the research:**

I am interested in having discussions (in person, my phone or by e-mail) with singers, vocal educators, accompanists, composers and poets about aspects relating to the performance of 20th/21st century Australian Art song – for example, the processes that occur between singers and accompanists when preparing songs for a performance.
Confidentiality/Privacy/Anonymity:
Participants can elect to have their details kept confidential by ticking the confidential box on the consent form. If you elect to keep your details confidential, no identifying information will be connected with any of the responses given in any of the data collected and your anonymity will be assured.

Research Outcome:
If you are interested in the final outcomes of this research, let me know and you will be contacted when the project has been completed or a paper has been published.

Contact Details:

Researcher: Cathy Aggett
College of Arts, School of Communication Arts, University of Western Sydney.
Contact e-mail: c.aggett@uws.edu.au
Address: P.O. Box W387; Warringah Mall. 2100. NSW. Australia
Contact phone: (61) 0413 857 950
Fax: (02) 4736 0166 (UWS Fax – Att. C.Aggett)
Supervisor: Dr Diana Blom
Contact e-mail: d.blom@uws.edu.au
Contact phone: (02) 4736-0164

NOTE: This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval Number is HREC 06/087. If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Research Ethics Officers (tel: 02 4736 0883 or 4736 0884). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

Regards,

Cathy Aggett

Name: ________________________________
Signed: ______________________________ Date: __________________

Please keep my details and responses confidential □
I wish to be contacted when the project is completed or a paper is published □
### 20. The Bank of pedagogical learning and teaching strategies in Phase two

33 new strategies were added to the strategy bank in Phase two of the study.

<table>
<thead>
<tr>
<th>Singer/ pedagogue</th>
<th>Strategy contributed - P Performance strategy; L Learning strategy</th>
<th>Classification/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cathy</td>
<td>Record accompaniment to practice with so that it can be stopped and started at any difficult places</td>
<td>Ensemble &amp; accompaniment strategy - P L M P C</td>
</tr>
<tr>
<td></td>
<td>To practise tricky rhythmic entries, begin by counting the timing of the entry aloud, gradually moving to mentally saying that timing for the entry.</td>
<td>Rhythm strategy - P L P M</td>
</tr>
<tr>
<td></td>
<td>Try practising your vocal line with just the treble line of the piano accompaniment, then with just the bass line of the piano accompaniment, then finally with the full accompaniment. Reflect on the focus/differences this practice affords.</td>
<td>Overall strategy to prepare a piece - P L M P C</td>
</tr>
<tr>
<td>(further adapting 31’)</td>
<td>Method of approaching a tonally challenging song: 1. Sing the song very slowly without the keyboard – check pitch</td>
<td>Overall strategy to prepare a piece - P L P M C</td>
</tr>
</tbody>
</table>

---

6 **Musical** criterion includes tempo, metre, style, key/tonality, voice type, *passaggio*, voice suitability, language, form/structure, diction, timbre and instrumentation.

7 **Performative** criterion include dynamics and expressive techniques, articulation, breathing, length of performance, length of composition, performances/performers, mental preparation, emotional communication, performing from memory and communication.

8 **Contextual** criterion includes title, title date, composer, composer birth date, composer biography, poet dates, publisher, editor, arranger, availability of score, accompaniment, recordings and musical examples/incipits.
2. Sing vocal line slowly against treble melody of accompaniment several times
3. Sing the vocal line very slowly with full accompaniment
4. Finally, sing the whole song with accompaniment at proper tempo

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>102</td>
<td>Sing through the song very slowly, with occasional reference to the piano, stopping in the middle of phrases to check pitch.</td>
</tr>
<tr>
<td></td>
<td>Pitch strategy – PLPM</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>103</td>
<td>Practice your program in reverse order to gauge the progress (or not) of the performance.</td>
</tr>
<tr>
<td></td>
<td>Strategies to prepare a whole song cycle or program - PLMPC</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>An approach to learning extended phrases in slow songs is to think the length of the phrase with the onset of the breath, practising phrases by drawing a sweeping arc with one arm that lasts the length of the breath. It may be necessary to progressively elongate the breath for the long phrases in the song (R. Miller, 1996, p. 108), breaking the phrase in two at appropriate words until the singer can manage the full phrase.</td>
</tr>
<tr>
<td></td>
<td>Vocal technique strategy - PLPM</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>105</td>
<td>Sotto voce treatment of a vocal line can be approached by first singing the phrase in full voice, then singing with the same intensity, expect ‘thinking’ the phrase softer.</td>
</tr>
<tr>
<td></td>
<td>Vocal technique strategy - PLPM</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>106</td>
<td>When working on the harmonic context of a song, sing (and play) through the song, taking note of how the accompaniment and voice fit together and how the harmony contributes as a whole, developing an aural picture of the work. Try memorising the song a) without harmonic context and</td>
</tr>
<tr>
<td></td>
<td>Overall strategy to prepare a piece - PLMPC</td>
</tr>
</tbody>
</table>

---

**Appendices**
b) with harmonic context, taking note of the differences. Use this knowledge to inform your performance.

107 Develop the musical ‘shape’ of a song by working on textual strategies included by

- saying the text slowly as a poem
- going over unfamiliar words
- saying the text in its musical rhythm as indicated on the score and
- complete the above with the pianist in a similar fashion to help familiarise both performers with a variety of performative and musical aspects of the song

108 To assist the learning of text in songs:

- speak the text in rhythm
- speak the text while tapping the RH rhythm of the accompaniment.
  This can prompt a kinaesthetic response of ‘feeling the beat’ (in the metre of the accompaniment), while speaking the text in rhythm at the same time
- sing the melody with accompaniment, continuing to tap the beat while singing (patsching).

Cathy and Jane
(further adapting 80)

Play the accompaniment through slowly, without singing it, taking note of what the vocal line is doing. Repeat, but strip the accompaniment just to its chordal structure, playing a skeletal accompaniment while very slowly singing the vocal line (see also 40).

Overall strategy to prepare a piece - P P M
<table>
<thead>
<tr>
<th><strong>Appendicies</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>109</strong></td>
</tr>
<tr>
<td><strong>Cathy</strong></td>
</tr>
<tr>
<td><strong>110</strong></td>
</tr>
<tr>
<td>An extension of this strategy is to play the treble or bass line of the accompaniment separately with the vocal line, which can help to bring out other aspects of the song as you learn it.</td>
</tr>
<tr>
<td><strong>Cathy and Leanne</strong></td>
</tr>
<tr>
<td><strong>111</strong></td>
</tr>
<tr>
<td>1. Develop a sense of the harmonic language of a song by playing all the chords of the accompaniment with the pedal down.</td>
</tr>
<tr>
<td>2. Try listening first to this while mentally singing the vocal line. Repeat and sing the vocal line to the ‘wash’ of sound.</td>
</tr>
<tr>
<td>3. Repeat a third time, this time singing the song with the normal accompaniment.</td>
</tr>
<tr>
<td><strong>Leanne</strong></td>
</tr>
<tr>
<td><strong>112</strong></td>
</tr>
<tr>
<td>Know the text of the song</td>
</tr>
<tr>
<td><strong>113</strong></td>
</tr>
<tr>
<td>Play a chord of all the notes in the bar with the pedal down, while singing the phrase slowly above it until the singer becomes accustomed to all the sounds in the pattern.</td>
</tr>
<tr>
<td><strong>Cathy and Robert</strong></td>
</tr>
<tr>
<td><strong>114</strong></td>
</tr>
<tr>
<td>A music notation program such as Finale® or Sibelius® can be used to help learn the song by:</td>
</tr>
<tr>
<td>➢ Either asking the composer for a MIDI or music file of the work or input the music yourself – you learn the music as you’re doing this.</td>
</tr>
<tr>
<td>➢ Once in the program, play the song back, stop and start at any place, slow it down, turn off the accompaniment, turn off the vocal line, etc – you’re limited by your imagination in these programs.</td>
</tr>
<tr>
<td>➢ ‘Demystifying’ any difficult rhythms by playing them exactly in time.</td>
</tr>
<tr>
<td>➢ Sustain all notes in trill/repeated note sections (bb 16-18, 28-29) as one</td>
</tr>
</tbody>
</table>
chord (with pedal), singing the vocal line slowly above it until accustomed to the sounds in the pattern - gradually add the rippling effect as written

<table>
<thead>
<tr>
<th>Denise 115</th>
<th>Check the end of one phrase and the beginning of another.</th>
<th>General learning strategy - P L P M C</th>
</tr>
</thead>
<tbody>
<tr>
<td>116</td>
<td>Learn the singer’s part, recitative-style.</td>
<td>Ensemble &amp; accompaniment strategy - P L M P C</td>
</tr>
<tr>
<td>117</td>
<td>Approach learning/performing (Australian) art songs as team pieces, not voice and accompaniment.</td>
<td>Ensemble &amp; accompaniment strategy - P L M P C</td>
</tr>
<tr>
<td>Robert 118</td>
<td>After playing/singing through the score/song, make decisions on how to interpret the work and any markings or absence of markings on the score using your own performer’s intuition⁹</td>
<td>General learning strategy - P L P M C</td>
</tr>
<tr>
<td>119</td>
<td><em>Think</em> your low notes light and well supported, then the rising phrases shouldn’t be a problem.</td>
<td>Vocal technique strategy - P L P</td>
</tr>
<tr>
<td>120</td>
<td>For songs with ‘dense’ or rapid text, double the consonants and ensure to enunciate clearly.</td>
<td>Textual strategy - P L P C</td>
</tr>
<tr>
<td>121</td>
<td>Plan breaths in songs that take into account the flow of the text, using your own ‘performer’s intuition’ (Rink, 2002), to make informed decisions regarding performance considerations.</td>
<td>Vocal technique strategy - P L P</td>
</tr>
<tr>
<td>Jane 122</td>
<td>1. Clap the beat as you speak the words of the song in rhythm</td>
<td>Overall strategy to prepare a</td>
</tr>
</tbody>
</table>

---

⁹ As in Rink
<table>
<thead>
<tr>
<th><strong>Appendicies</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Dissect the song into musical elements. Begin with just one element, adding others as you master each until you are able to sing the whole song.</td>
</tr>
<tr>
<td>123 To enable an emotional connection with the text, spend time reading the words and what they mean so you can feel what the song is about. Decide what emotion the text is <em>really</em> saying and read it with that emotion in mind.</td>
</tr>
<tr>
<td><strong>Peter</strong> 124 Listen to video clips on YouTube of dramatic performances with texts that come from literature or plays that have been filmed.</td>
</tr>
<tr>
<td>125 Listen to a previous performance of the (new) work, if available, even if only of another singer performing it.</td>
</tr>
<tr>
<td>126 Sing the melody without the words, then with them. This approach will help when experiencing difficulties with either pitch or rhythm.</td>
</tr>
<tr>
<td><strong>Telfer</strong> (2003, p. 57) Practice high pitches silently, then aloud.</td>
</tr>
<tr>
<td>127 Work with the tone quality at varied dynamic levels.</td>
</tr>
<tr>
<td>128 Practice high pitches silently, then aloud to avoid creating tension.</td>
</tr>
<tr>
<td><strong>Mabry</strong> 130 (2002, pp. 34-35) Six strategies for the development of confidence in securing pitches:</td>
</tr>
<tr>
<td>1. Analyse the notation and its structure</td>
</tr>
<tr>
<td>2. Mark tape cues (only relevant for scores with tapes)</td>
</tr>
<tr>
<td>3. Develop a kinaesthetic response: concentrate on</td>
</tr>
</tbody>
</table>

*Vocal technique strategy - P L P*

*Overall strategy to prepare a piece - P L P M C*

*General learning strategy - P L P M C*

*General learning strategy - P L P M C*

*Pitch strategy – P P M*

*Pitch strategy – P P M*

*Vocal technique strategy - P L P*

*Pitch strategy – P L P M C*
Appendices

- difficult entrances
- hard-to-find pitches
- angular melodic lines and
- general direction of vocal movement

4. Pay attention to voice placement
5. Learn exact pitches
6. Excise difficult-to-hear passages

Mabry (2002, pp. 80-87) suggests that to achieve a *sprechstimme* tonal quality, ‘the pitch remains constant for its full rhythmical duration’ and the *sprechstimme* tone is sounded and then allowed to change by letting the voice rise or fall before the tone ends. To achieve this:
- use glissando connectors to facilitate smooth transition between tones
- eliminate vibrato from the vocal tone
- adhere to the natural text inflection

Mabry’s 6-point practice plan to master the production of *sprechstimme* include
1. Analyse how the voice is used throughout the score
2. Read the text aloud in its poetic form
3. As fixed-pitch *Sprechstimme* notates specific pitches, learn the indicated melody line as you would traditional notation
4. Practice the melody line with a beautiful legato always, allowing the voice’s normal vibrato to be present at all times, keeping dynamics within...
a medium volume throughout until all rhythms and intervals are learned.

5. Once the voice and ear are secure with intervals, allow the voice to attack each note on pitch and immediately leave the pitch by incorporating the glissando (or short glide) in order to reach the next pitch.

6. Once pitch, rhythm, voice placement and glissando connections have become automatic, other subtleties of declamation and score realization can be tackled.

7. Relate vocal colour changes to the text,

8. Allow the vowels in each word to elongate or decay, as in normal speech, while connecting the tones with a glissando.
Appendix C: Phase Three - Professional singing teachers study
Appendices

21. Song print – beginning thoughts of how to ‘frame’ the pedagogical performer’s analyses

Song Print\textsuperscript{10}

Performative

Contextual

Pedagogical

The above on one page

Strategies

And the strategies on another

Performance analysis\textsuperscript{11}

1. Rink\textsuperscript{12}

2. Mabry\textsuperscript{13}

3. Ralston\textsuperscript{14}

I’ve been thinking of how the performance analysis might work. I always wanted the study to be an \textit{in-depth} one and for space, maybe this is where the website might come in? Maybe I could put the papers I’ve done of full performance analyses up on a website for teachers to access and just send out the song/composer/style prints with the songs to be discussed. I’m not sure just how much teachers are going to read – how much time they’ve got and whether they’ll bother to complete the study. I’d like as many of them to complete the questionnaires I send this time (!!!), so want to keep the questions to a minimum

\textsuperscript{10} First created 20.03.08

\textsuperscript{11} I realised later that the term is more correctly ‘performer’s’ analysis

\textsuperscript{12} (Rink, 2002)

\textsuperscript{13} (Mabry, 2002)

\textsuperscript{14} (Ralston, 1999)
and what I present to them preferably on two pages.

Style print – either have a style print or a composer print of the composer that sets out the aspects that go to make up his/her compositional style and from that, individual song prints with the performative, contextual and pedagogical aspects of the song.

Composer print – in the composer print, you might put in a composer with selected works, as I’ve done in the “survey” (got to find a better/different word)

- Include into this all the criteria gathered from over the study.
- Consider modeling on Carol Kimball’s Style sheets (Kimball, 2005)


22. ‘Moonrise’ by Gordon Kerry Performer’s Analysis – Format 1 – ‘dot point’ (Pilot)

A pedagogical examination of Australian art song of the 20th and 21st Centuries: strategies for singers and vocal teachers to learn the repertoire

**Contextual Criteria: Information about the score**

<table>
<thead>
<tr>
<th>Title</th>
<th>Moonrise (1‘53”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td>Gordon Kerry (b. 1961)</td>
</tr>
<tr>
<td>Date of work</td>
<td>1983</td>
</tr>
<tr>
<td>Poet/lyricist</td>
<td>Carolyn Masel (b. 1957)</td>
</tr>
<tr>
<td>Duration of work</td>
<td>1:38</td>
</tr>
<tr>
<td>Publisher</td>
<td>MS authorised version</td>
</tr>
<tr>
<td>Purchase details</td>
<td>Australian Music Centre <a href="mailto:sales@amcoz.com.au">sales@amcoz.com.au</a>; AMC library No. Q 783.66542/KER 1</td>
</tr>
</tbody>
</table>

**Pedagogical/Musical Criteria: Information about how to learn the song**

<table>
<thead>
<tr>
<th>Pedagogical features</th>
<th>Moonrise is a challenging song with no metre or defined rhythms, offering the singer and pianist opportunities to interact and interpret the ‘calm beyond’ the images reflected in the text of the poem, creating music which has a delicate freedom about it.</th>
</tr>
</thead>
</table>
| SINGER:              | • to work on emotional delivery in text  
 |                      | • gain pitch independence  
 |                      | • develop and work on issues affecting singing in the upper register |
| SINGING TEACHER:     | • Emotional cues come from the text  
 |                      | • Alliteration is often paired in words, e.g. “square and still”; “spurting stone”; “peaks are pale”.  
 |                      | • The tessitura, placement of vowels and dynamics of some notes make singing them a challenge (e.g. vigil, p.3) |

| Performance/learning strategies | Speak the text through to discover a musical delivery of the rhythm as a starting strategy to help establish the phrases, which are linked to the beaming of the quavers.  
 |                               | Try using pitch memorization of the recurring B and B♭ notes to help encourage an internal aural imagination when learning the melody  
 |                               | To get used to singing the clashes of major/minor 2nds and major/minor 3rds that occur throughout the song, slowly play the vocal line with the pedal down. Either on your own, or with an accompanist, slowly play the accompaniment while singing the vocal line, stopping at the clashing notes.  
 |                               | When learning the intervals of the song, which is absolutely necessary in a song such as this, sing the notes in-between the intervals to get to know and feel their distance and relationship. |

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers 94
<table>
<thead>
<tr>
<th>Grade of difficulty</th>
<th>4(^{15}) (Moderately difficult)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ralston Repertoire Difficulty Index (RRDI, 1999, adapted Aggett, 2008)(^{16}): Range: M; Tesitura: M-D; Rhythm: M; Phrases: D; Melodic line: D; Harmonic functions: D; Pronunciation: M</td>
<td></td>
</tr>
</tbody>
</table>

**Performative Criteria:** Information to assist in performing the song

- **Voice type:** Soprano
- **Range:** D4-A5
- **Tessitura:** E-4 – D5

**Performance Analysis\(^{17}\): Information about how to perform the song**

*The score* of Kenny’s song appears very sparse, with few notes played by the piano, causing the singer to make decisions on a number of levels that conventional notation does not require, in this case, relating to time – both pulse and rhythm. No metre is given. The starting point for the singer is the text, which needs to be read aloud before attempting a vocal reading of the song. Double alliteration occurs throughout the text (see way and wall; square and still in the example below) which is best delivered with energised words which are over-articulated with double consonants. The voice is very exposed throughout, so careful attention to shaping of phrases, vocal colours, dynamic contrasts and avoiding the temptation to rush will result in a calmer performance.

*Moonrise, System 1, p.1*

![Musical notation for Moonrise](image)

The directions in the *performance notes* on the score are clearly explained, but still require considerable interpretation between singer and accompanist to affect a convincing performance. *Communication* with an accompanist on the song is essential, both in the rehearsal stage during the performance. The performance of the *free rhythms* of Carolyn Masel’s text are left...

---


\(^{17}\) This analysis is strictly speaking a performative analysis, as it draws the performance ideas of more than one performer. Performance analysis is analysis by the performer, for the performer. See John Rink, Eric Clarke and Nicholas Cook.

*Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers*
to the discretion of the singer, with phrasing indicated by the beaming of the vocal line and bar lines marking the ends of stanzas. Vowel sounds of every syllable have been marked with a stress to aid the singer when preparing the text. **Duration** in the piano part is determined by the use of the sustaining pedal, with the speed of the delivery of the grace notes dependant on their spatial distribution on the page. The use of the pedal, with distinct instructions as to where it should be changed, supports the voice, although at times singer and pianist each take a more dominant role. Vertical arrows indicate where the voice and piano must be sounded together.

Two pitch clusters – G/A˜/B and F−/A/F – act as pseudo I/V chords throughout the song, also providing the singer with most welcome pitch references (circled in the example above). Your note is often nestled within those pitch clusters. One performer of this song commented “For me, the B/B and F were notes I could always return to in my pitch memory to orient myself aurally to find my way ‘home’ in this song.”
Appendices

23. ‘Moonrise’ by Gordon Kerry Performer’s Analysis – Format 2 – ‘narrative’ (Pilot)

A pedagogical examination of Australian art song of the 20th and 21st Centuries: strategies for singers and vocal teachers to learn the repertoire


poetry by Carolyn Masel (b. 1957)

Contextual Criteria: Information about the score

Moonrise is a challenging song with no metre or defined rhythms, offering the singer and pianist opportunities to interact and interpret the ‘calm beyond’ the images reflected in the text of the poem, creating music which has a delicate freedom about it.

There are no commercial recordings available of the work, however, a public performance of the song was recently given on November 2nd in Sydney’s St Andrew’s Cathedral by Cathy Aggett (soprano) and Diana Blom (piano). The MS authorised version of the score is available for purchase from the Australian Music Centre sales@amcoz.com.au or can be borrowed from the Library, No. Q 783.66542/KER 1.

Pedagogical/Musical Criteria: Information about how to learn the song

The singer needs to gain pitch independence, to work on emotional delivery in text and to develop and work on issues affecting singing in the upper register. The singing teacher can focus on emotional cues from the text; alliteration in the paired words, e.g. “square and still”; “spurting stone”; “peaks are pale”; and issues of tessitura, placement of vowels and dynamics of some notes, which make singing them a challenge (e.g. vigil, p.3)

STRATEGIES to assist both singer and singing teacher in learning the song include speaking the text through to discover a musical delivery of the rhythm as a starting strategy to help establish the phrases, which are linked to the beaming of the quavers; using pitch memorization of the recurring B and B♭ notes to help encourage an internal aural imagination when learning the melody; playing the vocal line with the pedal down to get used to singing the clashes of major/minor 2nds and major/minor 3rds that occur throughout the song, slowly, then either on your own, or with an accompanist, slowly playing the accompaniment while singing the vocal line, and stopping at the clashing notes; learning the intervals of the song, which is absolutely necessary in a song such as this, and singing the notes in-between the intervals to get to know and feel their distance and relationship.

The song is a grade 4 (moderate difficulty), with further grading relating to the Ralston Repertoire Difficulty Index (RRDI), this grading being Range: M; Tessitura: M-D; Rhythm: M; Phrases: D; Melodic line: D; Harmonic functions: D; Pronunciation: M.

Performative Criteria: Information to assist in performing the song

Moonrise is written for a soprano and has a range from D4-A5, with the tessitura sitting


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
around E 4 to D5. The pitch centre of gravity (PCG)\textsuperscript{20} is calculated to be B4.

**Performance Analysis:** Information about how to perform the song

The text of Kerry's song appears very sparse, with few notes played by the piano, causing the singer to make decisions on a number of levels that conventional notation does not require, in this case, relating to time - both pulse and rhythm. No metre is given. The starting point for the singer is the text, which needs to be read aloud before attempting a vocal reading of the song. Double alliteration occurs throughout the text (see way and wall; square and still in the example below) which is best delivered with energised words which are over-articulated with double consonants. The voice is very exposed throughout, so careful attention to shaping of phrases, vocal colours, dynamic contrasts and avoiding the temptation to rush will result in a calmer performance.

*Moonrise*, System 1, p.1

![Text and Music Example]

The directions in the performance notes on the score are clearly explained, but still require considerable interpretation between singer and accompanist to affect a convincing performance. Communication with an accompanist on the song is essential, both in the rehearsal stage during the performance. The performance of the free rhythms of Carolyn Masel's text are left to the discretion of the singer, with phrasing indicated by the beaming of the vocal line and bar lines marking the ends of stanzas. Vowel sounds of every syllable have been marked with a stress to aid the singer when preparing the text. Duration in the piano part is determined by the use of the sustaining pedal, with the speed of the delivery of the grace notes dependant on their spatial distribution on the page. The use of the pedal, with distinct instructions as to where it should be changed, supports the voice, although at times singer and pianist each take a more dominant role. Vertical arrows indicate where the voice and piano must be sounded together.

Two pitch clusters - G/A/B and F/A/F - act as pseudo I/V chords throughout the song, also providing the singer with most welcome pitch references (circled in the example above). Your note is often nestled within those pitch clusters. The performer of this song commented "For me, the B/B and F were notes I could always return to in my pitch

\textsuperscript{20} (Rastall, 1984) presents an equation in 'Vocal Range and Tessitura in Music from York Play 45' Music Analysis, 3(2), 181-199 to calculate the tessitura of each voice in a piece. The calculation involves numbering each semitone of the scale in sequence, then counting up the duration for which each pitch is sounded (in a suitable unit such as a crotchet beat).
memory to orient myself aurally to find my way ‘home’ in this song.”
24. Information and consent e-mail – Studio Vocal teachers

Ethics permission was received from the University of Western Sydney Ethics Committee approval no. HREC 06/087 to send an e-mail to studio vocal teachers in ANATS (the Australian National Association of Vocal Teachers), NEWZATS (the New Zealand Association of Teachers of Singing), and NATS (the National Association of Teachers of Singing) Associations, which was sent during

Dear «First»,

This is the formal invitation to invite you to participate in my doctoral study evaluating the effectiveness of the presentation of information about Australian art songs for both singers and singing teachers. The consent and information sheet below details your involvement if you consent to participate. In short, you will be asked a series of questions about an analysis sheet of a song, along with the music and in most cases, a live recording of the song. The whole process shouldn’t take more than about 30 minutes. If, after reading the information below you would like to participate, please indicate your consent by return e-mail and I will send you a song package. Your involvement and time would be greatly appreciated. To enable me to send you a song package, I also need your contact details, including the best address to send material to please. I look forward to hearing from you, as this is the final phase of my research which I am on a tight deadline to complete, as I hope to submit my thesis sometime around June or July of 2010!
I am seeking the input of experienced studio singing teachers to inform a research project I am undertaking as part of a PhD in music at the University of Western Sydney and request your consent to be a participant.

**Why is this research being conducted?**

The study is designed to evaluate the pedagogical content and presentation of the performance analysis of an Australian 20th/21st century art song. Questions are designed to address two of the study’s research questions:

1. What practice and learning strategies inform the learning of 20th and 21st century art song for a performance? and
2. What survey shape/structure is the most effective to enable easy access to 20th/21st century Australian art song and therefore, enable the fostering of a greater knowledge of Australian art song of the 20th and 21st centuries?

The information for the song and the strategies used to assist in that process are unique to each piece of music, but it is hoped by determining what is needed to be discussed in a song and how best to present it, Australian art songs will be performed more often.

The benefits of the study may include a greater understanding of the practice and learning strategies and approaches employed by performers in the preparation and selection of the repertoire. Research outcomes will include an in-depth, descriptive, graded pedagogical survey of a selection of Australian Art Songs spanning 100 years, informed by learning strategies of professional singers and teaching aspects of professional singing teachers.

**Your role in the research:**

You will be sent a song which has been analysed using performance analysis - analysis by performers for performers (see John Rink, 2002, Nicholas Cook, 2004, and Eric Clarke, 2001). The song has also been graded. Given that you will be given the music, an explanation of the grading and a representative recording, you will be asked to assess what is written by answering a series of questions. You will also be given space to write freely at the end of the structured questions. Your responses will help shape the final format and content of the
pedagogical survey of Australian art song.

If you are willing to take part in this research, please indicate yes by hitting reply to this e-mail and putting YES in the subject of the e-mail. Alternatively, you may send or fax a signed copy of this letter to the address below. If you wish to withdraw at any time, you may do so.

Confidentiality/Privacy/Anonymity:
All participants’ details will be kept confidential. No identifying information will be connected with any of the responses given in any of the data collected and your anonymity will be assured.

Research Outcome:
If you are interested in the final outcomes of this research, let me know and you will be contacted when the project has been completed or a paper has been published.

Contact Details:

Researcher: Cathy Aggett
College of Arts, School of Communication Arts, University of Western Sydney.
Contact e-mail: c.aggett@uws.edu.au
Address: P.O. Box W387; Warringah Mall. 2100. NSW. Australia
Contact phone: (61) 0413 857 950
Fax: +6129452 2049 (phone first)

Supervisor: Dr Diana Blom
Contact e-mail: d.blom@uws.edu.au
Contact phone: (02) 4736-0164 (ex2164)
Kind regards,

Cathy Aggett
PhD Candidate, School of Communication Arts, Music
College of Arts, University of Western Sydney.

NOTE: This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval Number is HREC 06/087. If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Research Ethics Officers (tel: +61 2 4736 0883 or + 61 2 4736 0884). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.
25. **Consent and information sheet – Studio vocal teachers (sent to individual vocal teachers)**

A follow-up e-mail was sent to individual studio vocal-teachers who were personal contacts:

Locked Bag 1797
Penrith South DC NSW 1797 Australia

School of Contemporary Arts, Music
College of Arts, Education & Social Sciences
O Building, Kingswood campus

Telephone: 61 2 4736 0708
Fax: 61 2 4736 0166

---

**Australian art song: Pedagogical strategies for singers and singing teachers**

**Information and Consent Sheet**

**Studio Singing Teachers**

I am seeking the input of experienced studio singing teachers to inform a research project I am undertaking as part of a PhD in music at the University of Western Sydney and request your consent to be a participant.

**Why is this research being conducted?**

The study is designed to evaluate the pedagogical content and presentation of the performance analysis of the enclosed Australian 20th/21st century art song. Questions are designed to address two of the study’s research questions:

1. What practice and learning strategies inform the learning of 20th and 21st century art song for a performance? and
2. What survey shape/structure is the most effective to enable easy access to 20th/21st century Australian art song and therefore, enable the fostering of a greater knowledge of Australian art song of the 20th and 21st centuries?

The information for the song and the strategies used to assist in that process are unique to each piece of music, but it is hoped by determining what is needed to be discussed in a song and how best to present it, Australian art songs will be performed more often.

The benefits of the study may include a greater understanding of the practice and learning strategies and approaches employed by performers in the preparation and selection of the repertoire. Research outcomes will include an in-depth, descriptive, graded pedagogical survey of a selection of Australian Art Songs spanning 100 years, informed by learning strategies of professional singers and teaching aspects of professional...
singing teachers.

Your role in the research:

You have been sent a song which has been analysed using performance analysis – analysis by performers for performers (see John Rink, Nicholas Cook and Eric Clarke). The song has also been graded. Given that you will be given the music, an explanation of the grading and a representative recording, you will be asked to assess whether you agree with what is written by answering a series of questions. You will also be given space to write freely at the end of the structured questions. Your responses will help shape the final format and content of the pedagogical survey of Australian art song.

If you are willing to take part in this research, please indicate yes by hitting reply to this e-mail and putting YES in the subject of the e-mail. Alternatively, you may send or fax a signed copy of this letter to the address below. If you wish to withdraw at any time, you may do so.

Confidentiality/Privacy/Anonymity:

All participants’ details will be kept confidential. No identifying information will be connected with any of the responses given in any of the data collected and your anonymity will be assured.

Research Outcome:

If you are interested in the final outcomes of this research, let me know and you will be contacted when the project has been completed or a paper has been published.

Contact Details:

Researcher: Cathy Aggett
School of Communication Arts, Music
College of Arts, University of Western Sydney.
Contact e-mail: c.aggett@uws.edu.au
Address: University of Western Sydney,
Locked Bag 1797, Penrith South DC NSW 1797 Australia
Contact phone: (61) 0413 857 950
Fax: (02) 4736 0166 (Att. C.Aggett)

Supervisor: Dr Diana Blom
Contact e-mail: d.blom@uws.edu.au
Contact phone: (02) 4736-0164

NOTE: This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval Number is HREC 06/087. If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Research Ethics Officers (tel: 02 4736 0883 or 4736 0884). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

Regards,

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
Cathy Aggett

Name: ______________________________________________________________

Signed: ________________________________ Date: ______________

I wish to be contacted when the project is completed or a paper is published [ ]
26. Information sheet – song pack (sent to participating studio singing teachers)

Dear xxxx,

Thank you once again for agreeing to take part in this research into 20th/21st century Australian art song. You have been sent a performance analysis of an Australian art song - Nightwind - which includes pedagogical information, suggested performance strategies and assigns the song a grade.

Your ‘song pack’ should include the following:

1. a pedagogical analysis of an Australian art song – Nightwind
2. a questionnaire
3. a score of the song
4. a recording of the song
5. a grading sheet explaining how the grading was applied to the song
6. a pre-paid, addressed envelope for you to return your responses (or international coupon if an international participant)

Thank you again for your involvement in this research. Your responses and time are greatly appreciated.

Cathy Aggett. c.aggett@uws.edu.au
PhD Candidate, School of Communication Arts, Music.
College of Arts, University of Western Sydney.

(Using the enclosed pre-paid or stamped envelope if a resident of Australia or international coupon if an overseas participant)
Please send the completed questionnaire back to:

Blom/Aggett
School of Communication Arts, Music
Locked Bag 1797

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
Questions for professional singing teachers

You have been sent a performance analysis of an Australian art song which includes pedagogical information, suggested performance strategies and assigns the song a grade. You are asked to:

1. **Evaluate the presentation of the analysis** by answering the questions,
2. **Evaluate the grading of the song** using the included information grading sheet while referring to the included music and recording and
3. **Provide some personal details relating to your teaching**, which will remain confidential, will not be used to identify you and will assist in giving an overall picture of the teachers participating in the study.

Please feel free to make comments where space is provided. Your feedback is important to the study and appreciated. The main aim of this study is to ensure the repertoire is being presented in a manner most effective to enable easy access to 20th/21st century Australian art song for both singers and singing teachers, thereby enabling greater knowledge, fostering performances and a greater understanding of the genre.

Please feel free to use p.4 to expand your responses.

Your name: ........................................................................................................

Name of song you are analysing: ...........................................................................

1. Did you find the **presentation** of the analysis effective? (tick one)
   a. Yes  □
   b. No    □
   
   Comments: ........................................................................................................

2. In relation to the presented **strategies** for the song, did you found them to be:
   a) Quite helpful □   b) Somewhat helpful □   c) Not helpful    □

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
3. The following aspects were:
   a. useful
   b. not useful
   (Circle the response you found most appropriate and give reasons for your answer in the space provided)

   i) contextual material
      a)
      b)

   ii) pedagogical/musical material
      a)
      b)

   iii) performative criteria
      a)
      b)

   i) performance analysis
      a)
      b)

4. The grading of the song was (tick one)
   a) accurate □ b) inaccurate □
   Give reasons for your opinion __________________________________________________________
5. Do you ever teach any Australian vocal repertoire (or repertoire by composers of your country, if not an Australian)?

Yes ☐ No ☐ If yes, please comment on what kind of repertoire and give some examples

6. Further comments about the analysis can be made here

7. Further comments about the song can be made here

The following questions are for contextualisation and to give a picture of your studio:

8. What is your gender?  Male ☐ Female ☐

9. What is your voice type?  Soprano ☐ Mezzo Soprano ☐
10. Where do you live? __________________________________________

11. Where do you teach singing? __________________________________

12. How long have you been teaching singing? ______________________

13. What are your qualifications? _________________________________

________________________________________________________________

________________________________________________________________

14. Please describe the kind of studio you run ______________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

Thank you for your involvement in this research. Your responses and time are greatly appreciated.

Cathy Aggett. c.aggett@uws.edu.au
PhD Candidate, School of Communication Arts, Music.
College of Arts, University of Western Sydney.

Please send the completed questionnaire back to:
(Using the enclosed pre-paid or stamped envelope if a resident of Australia or voucher if an overseas participant)

Blom/Aggett
School of Communication Arts, Music
Locked Bag 1797
Penrith South DC NSW 1797
Australia
### Song 1. ‘The Night Wind’ (1914) by Margaret Sutherland, text by Emily Brontë

A pedagogical examination of Australian art song of the 20th and 21st Centuries: Strategies for vocal performers and vocal teachers to learn the repertoire

<table>
<thead>
<tr>
<th><strong>Contextual Criteria: Information about the score</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Composer</strong></td>
</tr>
<tr>
<td><strong>Date of work</strong></td>
</tr>
<tr>
<td><strong>Poet/lyricist</strong></td>
</tr>
<tr>
<td><strong>Duration of work</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Performative Criteria: Information to assist in performing the song</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voice type</strong></td>
</tr>
<tr>
<td><strong>Range</strong></td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Pedagogical/Musical Criteria: Information about how to learn the song</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>A short, delicate song, The Night Wind is one of Sutherland’s earliest known songs, written when she was just sixteen years old. The disjunct melody and some of the unexpected melodic intervals are supported in parts of the accompaniment. The tonality of this song is the aspect most likely to challenge singers at first, coupled with the required legato line.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Pedagogical features</strong></th>
<th><strong>SINGER:</strong> Areas to focus on include</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Singing disjunct intervals(^{21})</td>
</tr>
<tr>
<td></td>
<td>Legato singing of sustained phrases</td>
</tr>
<tr>
<td></td>
<td>Controlled breathing</td>
</tr>
<tr>
<td></td>
<td>Sotto voce singing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>VOCAL TEACHER:</strong> Attention is drawn to</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching melodic independence related to security in the singing of</td>
</tr>
</tbody>
</table>

\(^{21}\) Disjunct intervals are intervals that move by leaps, opposed to conjunct intervals – those that move by step.
| Performance/Learning strategies | • Sing the song through very slowly a number of times to get a feel for the work.  
• When working on difficult intervals:  
  ➢ To get to know and feel the relationship of intervals or distance between two notes, sing the notes back and forth.  
  ➢ Sing the steps between two intervals as numbers (sing back and forth between the notes, if it helps).  
  ➢ Use the piano and play double octaves slowly to reinforce the pitches. Keep doing this until you are sure of all the intervals in your imagination before starting to use your voice.  
• Think the length of the phrase with the onset of the breath.  
• Practice phrases by drawing a sweeping arc with one arm that lasts the length of the breath.  
• Progressively elongate the breath for the long phrases in the song (Miller, 1996, p. 108), breaking the phrase in two at appropriate words until the full phrase can be managed.  
• Sotto voce treatment of a vocal line can be approached by first singing the phrase in full voice, then singing with the same intensity, expect ‘thinking’ the phrase softer. |
| Grade of difficulty | 32 – Moderate. While the song’s range, tessitura and rhythms appear to be relatively easy, compared to the moderately difficult phrasing, tonality of the melodic line and harmony that sees unexpected chord progressions throughout in the accompaniment, the main difficulty in this song lies in the phrases, which require a secure technique to be able to master the sustained breathing necessary to sing the long phrases.  
Ralston Repertoire Difficulty Index (RRDI, 1999, adapted Aggett, 2008):  
Range: E;  
Tessitura: E;  
Rhythm: E;  
Phrases: D;  
Melodic line: M;  
Harmonic functions: M;  
Pronunciation: E |

Performance Analysis

The disjunct melody – one that moves by leaps rather than steps – is often doubled in the treble of the accompaniment. The learning of difficult intervals can be approached by getting to know and feel the distance between the notes by singing back and forth between them; singing the steps between two intervals as numbers; or by using the piano to play double octaves slowly to reinforce the pitches until the singer is sure of all the intervals in their imagination before starting to use their voice.

---

24 This analysis is strictly speaking a performative analysis, as it draws the performance ideas of more than one performer. Performance analysis is analysis by the performer, for the performer. See John Rink (2002), Eric Clarke (2004) and Nicholas Cook (2001).  

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
Sutherland sets the accompaniment throughout most of the song lower than that of the voice, giving it a depth that helps support the vocal line. The vocal line is challenging because of its disjunct nature, some of the intervals or succession of intervals occurring (see “roses wet with dew” in fig.1) and the harmony created with the accompaniment, which is at times clashing. Becoming familiar with the counter-melody that exists in the alto line of the treble part of the accompaniment against the bass line that is written mostly as a low ostinato figure (see fig.1) by playing the song slowly a number of times will help the singer to get a feel for the work and settle the tonality of the song.

Persistent quaver repeated notes in the inner voice of the accompaniment (which cease for just four bars, bb16-19, at the climax on the word ‘glorious’ (b.16), returning again at b.20) act as a type of constant pedal point or tonal reference from which to sing against. These constant tonal reminders in some instances assist the singer—the opening repeated D#’s for instance, moving the D#—follows the melodic line. At other times, these inner notes clash, such as at b.10, where E4 on the third beat, which gives the singer their note for the next phrase, precedes the following clash of a 7th of D# and E on the 4th beat (see fig.2).
Apart from the ‘hushed’ marking and a pp at the opening of the accompaniment and some accents in the final bars, the score is completely devoid of dynamics, leaving the interpretation up to the performers. The text, melody and phrasing suggest a legato line, requiring controlled, supported breathing. Matching a quiet, appropriate vocal tone with some of the very low notes that begin many of the phrases in the accompaniment will require considerable rehearsal, discussion and trial with both performers. Sotto voce treatment of a vocal line can be approached by first singing the phrase in full voice, then singing with the same intensity, expect ‘thinking’ the phrase softer.

The opening quavers by the piano sets the tempo that then determines the speed at which the singer will perform the controlled vocal line. Thinking the length of the phrase with the onset of the breath will help, as will practising phrases by drawing an sweeping arc with one arm that lasts the length of the breath. It may be necessary to progressively elongate the breath for the long phrases in the song (Miller, 1996, p. 108), breaking the phrase in two at appropriate words until the singer can manage the full phrase.

As many of the phrases constantly cross the lower passaggio for a soprano or tenor – around F4 – a mezzo soprano or baritone may find the song easier to perform.

BIBLIOGRAPHY:
### Contextual Criteria: Information about the score

<table>
<thead>
<tr>
<th>Title</th>
<th>The wallaby and the bull-ant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td>Colin Brumby (b. 1933)</td>
</tr>
<tr>
<td>Date of work</td>
<td>1980</td>
</tr>
<tr>
<td>Poet/lyricist</td>
<td>The Perfesser and the Alter ego</td>
</tr>
<tr>
<td>Duration of work</td>
<td>0:58</td>
</tr>
<tr>
<td>Publisher/Availability</td>
<td>Published by Publications by Wirripang, 2009 in Animal Crackers – Songs for young voices by Colin Brumby (Song No. 19). ISMN 979 0 720093 75 8. Also available as a single sheet. Both available for sale at <a href="http://www.australiancomposers.com.au">www.australiancomposers.com.au</a> Australian Music Centre library no 783.2542/BRU 6</td>
</tr>
</tbody>
</table>

### Performance Criteria: Information to assist in performing the song

<table>
<thead>
<tr>
<th>Voice type</th>
<th>Children’s or solo voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range</td>
<td>D4-D5 - easy</td>
</tr>
<tr>
<td>Tessitura</td>
<td>D4-A4 - easy</td>
</tr>
</tbody>
</table>

### Pedagogical/Musical Criteria: Information about how to learn the song

The Wallaby and the Bull-ant is a song with a syllabic setting of an appealing Australian text for young singers and the young-at-heart. The repeated rhythmic patterns in simple duple metre make the song easy to learn, along with its easy accompaniment, narrow vocal range and tessitura making the song a good choice for developing voices.

#### Pedagogical features

**SINGER:** Areas to focus on include
- singing in a comfortable/limited vocal range
- performing rhythms that repeat throughout a song
- singing a syllabic setting of a text
- performing a crescendo and diminuendo in a phrase

**SINGING TEACHER:** Attention is drawn to
- the introduction of ŒÊÂ and ŒÂÊ rhythmic groupings
- the grouping of ŒÂ used in the song
Both these rhythms correlate to rhythms of words used in the song

#### Performance/learning strategies

A textual strategy is to
- say the words in musical rhythm while patsching (slapping the thighs) and clapping the beat alternately
- repeat the words in musical rhythm, slowly to start with, then at
### Performance Tempo

Rhythm strategies include:

- walking to the beat while saying/singing the text
- saying the rhythms in French time names - \( \text{œ} \) ta-fe-té, \( \text{œ} \) ta-té-fe and \( \text{œ} \) ta-té

A melodic strategy is:

- to sing warm-ups around Dmin and Fmaj tonic chords to familiarize the singer with the melodic material of the song.

### Grade of Difficulty

1\textsuperscript{st} – Easy. Everything about this song is easy. It is perfect for a beginning singer, especially a young singer. It only contains four different rhythms and three different rests. The ostinato accompaniment is a helpful support under the vocal line.

**Ralston Repertoire Difficulty Index (RDI, 1999, adapted Aggett, 2008)**:
- Range: E
- Tessitura: E
- Rhythm: E
- Phrases: E
- Melodic line: E
- Harmonic functions: E
- Pronunciation: E

### Performance Analysis\textsuperscript{27}

Information about how to perform the song

The images conjured up in “The Wallaby and the Bull-ant” are those of pure Australiana, resulting in a fun, rhythmical song. With text being the usual starting point of a song and often the key to its meaning, focusing on text can help a singer connect with the emotion and therefore, the vocal tone required. The use of alliteration in the returning phrase “Budgeree, Budgeree, Bingy” (Budgeree is a town in Gippsland, Victoria and Bingy the Australian word for ‘belly’!) invites the singer to ‘play’ with the sounds in the words. With the rhythm of the words in the song always falling on a beat, underpinned by the very steady, rhythmical accompaniment – a rhythmical ostinato (a repeated pattern) - the singer can really feel the duple metre set up from the very first introductory bar.

---


\textsuperscript{27} Performance analysis is analysis by the performer, for the performer and in the case of this paper, draws on performance ideas of more than one performer. (See John Rink (2002), Eric Clarke (2004) and Nicholas Cook (2001).
Fig 1: The wallaby and the bull-ant (1980), Colin Brumby, bb 1-9:
Textual strategies of chanting the text while walking to the beat, and saying the text while patsching and clapping to the beat will help reinforce the strong sense of two inherent in the poem. Becoming familiar and delivering a convincing story will be made easier with crisp consonants and clear vowels – two usual aims for any singer.

Discussing and saying words and phrases that have the same rhythms – “Bud-ger-ee”, “won- d’ring how” and “Wal-la-by” for œÄ; “sat on the”, “face wore a” and “found he could” for œÄ; “iron bark” and “Bull-ant” for œÄ will reinforce learning of the rhythmic groupings within the song.

Introducing the French time names of these rhythms while clapping and saying them would be most appropriate as well: œÄ ta-fe-té, œÄ ta- té-fe and œÄ ta-té.

Walking to the beat while saying/chanting/singing the text will also help reinforce both the rhythm and beat of the song.

While the melodic material is relatively simple in this song, by using warm-ups and echo-singing (if teaching this song to a young student) around the two chords of Dm and F – the two chords the song is based on, the singer will become comfortable with the pitch material contained in the song. The intervals of the rising 5th and falling min 3rd are reinforced in the melody, so vocalising over 3rds and 5ths in Dmin and Fmaj for familiarity will assist. A suggested warm-up is given in Fig.2 below:

Fig 2: The wallaby and the bull-ant vocal warm-up:
Some singers may need no introduction melodically to the song other than making the observation that the song contains a rising fifth and falling minor third and contains scale-like passages.

Dynamics in the song do not vary greatly, ranging from \( \text{•} \), with a crescendo to \( \text{•} \) in the middle of verse on the word ‘Bingy’, with a diminuendo back to \( \text{•} \) at the end of the verse. As the melody ascends at the crescendo and descends on the diminuendo, these dynamics are reasonably easy to achieve.
Song 3. ‘Moonrise’ (1983) by Gordon Kerry, text by Carolyn Masel (Pilot song)

A pedagogical examination of Australian art song of the 20th and 21st Centuries: Strategies for vocal performers and vocal teachers to learn the repertoire

Contextual Criteria: Information about the score

<table>
<thead>
<tr>
<th>Title</th>
<th>Moonrise (1’53”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td>Gordon Kerry (b. 1961)</td>
</tr>
<tr>
<td>Date of work</td>
<td>1983</td>
</tr>
<tr>
<td>Poet/lyricist</td>
<td>Carolyn Masel (b. 1957)</td>
</tr>
<tr>
<td>Duration of work</td>
<td>1:38</td>
</tr>
</tbody>
</table>

Performative Criteria: Information to assist in performing the song

<table>
<thead>
<tr>
<th>Voice type</th>
<th>Soprano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range</td>
<td>D4-A5</td>
</tr>
<tr>
<td>Tessitura</td>
<td>E♭4 – D5</td>
</tr>
</tbody>
</table>

Pedagogical/Musical Criteria: Information about how to learn the song

Moonrise is a challenging song with no metre or defined rhythms, offering the singer and pianist opportunities to interact and interpret the ‘calm beyond’ the images reflected in the text of the poem, creating music which has a delicate freedom about it.

**Pedagogical features**

<table>
<thead>
<tr>
<th>SINGER: Areas to focus on include</th>
</tr>
</thead>
<tbody>
<tr>
<td>Textual aspects, including</td>
</tr>
<tr>
<td>i. Emotional delivery of the text</td>
</tr>
<tr>
<td>ii. Rhythm of the text</td>
</tr>
<tr>
<td>The need to gain pitch independence → use of pitch memorisation</td>
</tr>
<tr>
<td>Developing and working on issues affecting singing in the upper register; in particular, singing high notes softly.</td>
</tr>
</tbody>
</table>

**VOCAL TEACHER:** Attention is drawn to the fact that

- Emotional cues come from the text
- Alliteration is often paired in words, e.g. “square and still”; “spurting

---

28 This was a working title of the thesis.
Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

121

Stone"; "peaks are pale".

- The tessitura, placement of vowels and dynamics of some notes make singing them a challenge (e.g. vigil, p.3)

**Performance/Learning strategies**

<table>
<thead>
<tr>
<th>Strategies that may help when performing and learning the song</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Speak the text through to discover a musical delivery of the rhythm as a starting strategy to help establish the phrases, which are linked to the beaming of the quavers.</td>
</tr>
<tr>
<td>- Use pitch memorization of the recurring B and B♭ notes to help encourage an internal aural imagination when learning the melody.</td>
</tr>
<tr>
<td>- To get used to singing the clashes of major/minor 2nds and major/minor 3rds that occur throughout the song, slowly play the vocal line with the pedal down. Either on your own, or with an accompanist, <strong>slowly</strong> play the accompaniment while singing the vocal line, stopping at the clashing notes.</td>
</tr>
<tr>
<td>- When learning the intervals in a song such as this, sing the notes <strong>in-between</strong> the intervals to get to know and feel their distance and relationship.</td>
</tr>
<tr>
<td>- For the quiet, high notes in this song, breathe with a relaxed onset, allowing plenty of space in the mouth. Sing with a relaxed jaw and the same intensity as a louder note, but &quot;think&quot; the notes softly.</td>
</tr>
</tbody>
</table>

**Grade of difficulty**

5° (Difficult) The tessitura of the song creates challenges, often being right at the secondo passaggio, while the range is well within a soprano’s limits. Rhythmic aspects may appear challenging at first, but they are linked to the pronunciation of the text and beaming of notes as explained in the notes on the score, so with practice, they take on a moderate difficulty. The melodic line, related intervals, leaps in the melody and their relation to the harmonic functions, along with the phrasing all add to the difficulty of the song.

**Ralston Repertoire Difficulty Index (RRDI, 1999, adapted Aggett, 2008):**

| Range: M; Tessitura: D; Rhythm: M; Phrases: D; Melodic line: D; Harmonic functions: D; Pronunciation: D |

**Performance Analysis:**

The score of Kerry’s song appears very sparse, with few notes played by the piano, causing the singer to make decisions on a number of levels that conventional notation does not require, in this case, relating to time – both pulse and rhythm. No metre is given. The starting point for the singer is the text, which needs to be read aloud before attempting a vocal reading of the song. The images created in the text and grappling with a personal interpretation of it will be necessary for an understanding of the rhythmic flow. **Double alliteration** occurs throughout the text (see way and wall; square and still in the example below) which is best delivered with energised words which are

---


31 This analysis is strictly speaking a performative analysis, as it draws the performance ideas of more than one performer. Performance analysis is analysis by the performer, for the performer. See John Rink (2002), Eric Clarke (2004) and Nicholas Cook (2001).
over-articulated with double consonants. One singer suggests lots of speech practice, gradually drifting into an almost ‘marking’ sound as the song settles (almost talking practice, but with pitch inflection).

The voice is very exposed throughout, so careful attention to shaping of phrases, vocal colours, dynamic contrasts and avoiding the temptation to rush will result in a calmer performance.

Fig 1. Moonrise, (1983) Gordon Kerry. System 1, p.1

The directions in the performance notes on the score are clearly explained, but still require considerable interpretation between singer and accompanist to affect a convincing performance. Communication with an accompanist on the song is essential, both in the rehearsal stage and during the performance. The performance of the free rhythms of Carolyn Masel’s text are left to the discretion of the singer, with phrasing indicated by the beaming of the vocal line and bar lines marking the ends of stanzas. Vowel sounds of every syllable have been marked with stress to aid the singer when preparing the text. Duration in the piano part is determined by the use of the sustaining pedal, with the speed of the delivery of the grace notes dependant on their spatial distribution on the page. The use of the pedal, with distinct instructions as to where it should be changed, supports the voice, although at times singer and pianist each take a more dominant role. Vertical arrows indicate where the voice and piano must be sounded together.

While there is some stepwise movement and many repeated notes, the singer would need to be confident of the intervallic leaps and their relationships to the accompaniment. Pitch memorisation would be difficult with this song, however, the singer could work on the relationship in rehearsal between her part and that of the accompaniment and how they come together. Recognising recurring intervals – the 5th, both rising and falling, the major and minor 3rd and the falling 4th – and more difficult to pitch intervals such as the diminished 5th (on ‘memories of’, 3rd system, p.1), and then being able to sing these intervals against the accompaniment, is one of the biggest challenges facing the singer. Two pitch clusters – G/A - B and F/A/F – act as pseudo I/V chords throughout the song, provide the singer with most welcome pitch references (circled in the example above). The singer’s note is often nestled within those pitch clusters. One performer of this song commented “For me, the B/B and F were notes I could always return to in my pitch memory to orient myself aurally to find my way ‘home’ in this song.”

The emotional cues in the song come mainly from the text, however, the expressive markings taken in a total musical context allow the singer and accompanist to connect with the emotional content of the song, giving a more musical performance the song demands. For example, the very
high tessitura of the ending for the voice coupled with the pianissimo marking, contrasts with the extreme changes of register for the piano. This small section is one of the most difficult for the singer due to the high tessitura and the placement of the vowels, ([æ] of ‘blankness’ occurring on A₃ and the ‘i’ of ‘vigil’ also on the high Ab₅, both difficult to produce at such high pitches and at a quiet volume) (Fig 2). The placement of these vowels is no by mistake by the composer, reflecting the nature of the text. The alliteration of the words ‘brave’ and ‘blankness’ sung at the high tessitura in the ‘measured’ style, further emphasise the text’s meaning.


One singer’s approach to learning this section is to ‘rework’ high lying parts into lower octave practice, still leaning the melody as such, but in a compressed, less stressful way.
Australian art song: Pedagogical strategies for singers and teachers

### Contextual Criteria: Information about the score

<table>
<thead>
<tr>
<th>Title</th>
<th>Son of Mine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td>Mary Mageau (b. 1934)</td>
</tr>
<tr>
<td>Date of work</td>
<td>1992</td>
</tr>
<tr>
<td>Poet/lyricist</td>
<td>Oodgeroo Noonuccal (Kath Walker) (1920-1993)</td>
</tr>
<tr>
<td>Duration of work</td>
<td>4:55</td>
</tr>
<tr>
<td>Recording</td>
<td>AMC CD no: 816 – ‘Celebrating the work of Australian women composers’ Capture session: Recorded by 4MBS at 4MBS Performance Studio, Brisbane, on 10 October 2000.</td>
</tr>
</tbody>
</table>

### Performative Criteria: Information to assist in performing the song

- **Voice type**: Soprano
- **Range**: D4 - B♭5
- **Tessitura**: D4 - D5

### Pedagogical/Musical Criteria: Information about how to learn the song

This highly emotionally charged song, which is based on social issues affecting indigenous Australians, requires the singer to take on the persona of a mother singing to her son. Middle register singing, secure breath control and dynamic shaping to match the changes in vocal tone are all aspects of the vocal technique necessary to perform the song.

#### Pedagogical features

**SINGER**: Areas to focus on include

- Breathing in the long, sustained phrases, which may be a challenge, especially in the middle range and at softer dynamics
- Achieving a convincing emotional performance of the song
- Singing the text clearly in all registers and at all dynamics

**SINGING TEACHER**: Attention is drawn to

- The use of the diphthong [iː] - /æ/ on certain notes and within phrases, especially on words like ‘shine’, ‘entwine’, ‘blind’, and ‘mine’, all of which occur on sustained notes
- The phrases that sit across the passaggi and how these occur in the
<table>
<thead>
<tr>
<th><strong>Performance/learning strategies</strong></th>
<th><strong>Song</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing the work through very slowly a number of times to get a feel for the song.</td>
<td>Being able to achieve a legato line in the middle vocal range.</td>
</tr>
<tr>
<td>Think the length of the phrase with the onset of the breath.</td>
<td></td>
</tr>
<tr>
<td>Practice phrases by drawing a sweeping arc with one arm that lasts the length of the breath.</td>
<td></td>
</tr>
<tr>
<td>Use of lip trills with voiced and pitched vocal exercises and passages from the song to encourage even breath control.</td>
<td></td>
</tr>
<tr>
<td>Progressively elongate the breath for the long phrases in the song (Miller, 1996, p. 108), breaking the phrase in two at appropriate words until the full phrase can be managed.</td>
<td></td>
</tr>
<tr>
<td>Practice long phrases to an un-pitched syllable such as ‘sss’, observing support and attempting to maintain consistent, unstressed air production throughout phrases, ending with good release and easy onset at next phrase. The whole phrase to be sung on ‘2 out of 10 air travel/energy’, where the release is the big event, then back to 2 out of 10 without jarred commencement.</td>
<td></td>
</tr>
<tr>
<td>Use the text to get a sense of the dynamics and emotions in the melody.</td>
<td></td>
</tr>
<tr>
<td>Connect your emotions related to words in the text through imagery and experiment with vocal tones you feel fit the text and emotion. Try recalling the vocal tone out of practice time by bringing forward in your mind the image &amp; tone you decided on.</td>
<td></td>
</tr>
<tr>
<td>Record and reflect on rehearsals and performances to decide on areas such as vocal tone and diction that may need improvement.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Grade of difficulty</strong></th>
<th><strong>3</strong>&lt;sup&gt;32&lt;/sup&gt; – Moderate.</th>
</tr>
</thead>
</table>

**Ralston Repertoire Difficulty Index (RRDI, 1999, adapted Aggett, 2008)**<sup>33</sup>: Range: M; Tessitura: M; Rhythm: E; Phrases: D; Melodic line: E; Harmonic functions: E; Pronunciation: M

**Performance Analysis**<sup>34</sup>: Information about how to perform the song

This impassioned song by Mary Mageau, with text by Oodgeroo Noonuccal (Kath Walker), is sung by a mother to her son, exposing the listener to some of the social issues endured by indigenous Australians. As is the case with many songs of this nature, the emotion required to sing the song can be quite overwhelming, but a transparent technique should be the aim of the delivery.

The gentle opening is almost a plea, with many of the phrases ascending to long, sustained high notes, with dynamic markings of mp, growing gradually to mf, then back to the original dynamic. The ostinato-like piano accompaniment (an ostinato being a repeated pattern in music, either in rhythm, melody or both), providing the singer with a grounding or foundation upon which to sing.

The accompaniment of the opening and ending are rather ‘exposed’ and set lower in the register, with very controlled dynamics, one of the main challenges in this song is the control of. A way of approaching such a challenge is through messa di voce exercises (adapted from Miller, 1996, p.173):

---


<sup>34</sup> This analysis strictly speaking a performative analysis, as it draws the performance ideas of more than one performer. Performance analysis is analysis by the performer, for the performer. See John Rink (2002), Eric Clarke (2004) and Nicholas Cook (2001).
Fig 1: Messa di voce exercise for ‘Son of mine’:

The vocal line has several phrases with long notes on the second beat of the phrase: “My son” – with many of the phrases starting away from the first beat. To assist with handling the breathing of the long phrases, try exercises involving lip trills with voiced and pitched passages from the song to encourage even breath control.

Practice the opening phrases to ‘sss’ with unstressed air production throughout to assist with breath control, with breath energy being a ‘2/10’ throughout, concentrating on the release at ends of phrases. Another exercise is to sing the phrase to the voiced fricative [v], with the upper incisors on the bottom lip, as well as the neighbouring continuant [z] ((Miller, 1996, pp. 37-39; 95). The aim of these exercises is an improvement in breath pacing.

In order to try to achieve a semblance of text fidelity/management, concentrate on the feeling of ‘one hole’ for the sound at all times, with a north/south sense always. Modification of vowels on notes into the top of the voice (for example, “rape” at b. 37; “son” at b. 38 (fig.2); “entwine” at bb 52-53, perhaps thinking of a generalized ‘oe’ shape into which the actual vowel travels. Keep the vowels open on words/note such as ‘eyes’ (bb 7-8); ‘when’ (b. 50); and ‘tell’ (b.58).

Consideration of the vocal tone used in the song and whether to vary it on specific words, could be made after reflecting on rehearsal recordings. If a decision to use different vocal tones on specific words is made, this can then be practiced through experimentation and recalling the tone by bringing forward the image & tone you decided on through imagery.

The second section, marked ‘agitated’, moves more and is accompanied by a new rhythmic ostinato (⁷ ⁷), containing the climax of the song at b.39 on a B♭ ‘son’, paused at an ff dynamic, the loudest dynamic of the song. (see fig.2).

Crisp consonants and secure abdominal support when delivering the text in this section will assist in getting across the hard-hitting messages being conveyed:

“I could tell you of heart-break, of hatred blind, of brutal wrong and deeds malign,
I could tell you of crimes that shame mankind, of rape and murder son of mine;” (bb 29-40)
Fig 2: ‘Son of mine’, bb 37-41:

Reference:
### Australian art song: Pedagogical strategies for singers and teachers

**Contextual Criteria: Information about the score**

<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>‘I’m Nobody’ from Frogs (1995)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composer</strong></td>
<td>Nigel Butterley (b. 1935)</td>
</tr>
<tr>
<td><strong>Date of work</strong></td>
<td>1995</td>
</tr>
<tr>
<td><strong>Poet/lyricist</strong></td>
<td>Emily Dickenson (1830-1886)</td>
</tr>
<tr>
<td><strong>Duration of work</strong></td>
<td>0:34</td>
</tr>
<tr>
<td><strong>Publisher/Availability</strong></td>
<td>Wollongong, N.S.W. : Publications by Wiripang, 2006. ISMN: M-720065-06-9</td>
</tr>
<tr>
<td></td>
<td>Australian Music Centre library no. 783.2542/BUT1</td>
</tr>
</tbody>
</table>

**Performance Criteria: Information to assist in performing the song**

<table>
<thead>
<tr>
<th><strong>Voice type</strong></th>
<th>Medium to high voice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range</strong></td>
<td>D₄ – G₅</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>F₄ – F₅</td>
</tr>
</tbody>
</table>

**Pedagogical/Musical Criteria: Information about how to learn the song**

Mastering rhythmical and textual challenges in the ensemble of ‘I’m nobody’ is paramount in being able to achieve a believable performance of this difficult, cheeky, ‘quirky’ song. The composer describes its tonality as being ‘purposefully astringent’, referring to the atonal melody that ‘clashes’ with the accompaniment.

**Pedagogical features**

**SINGER:** Areas to focus on include

- Rhythm/text
- Tonality/atonality
- Ensemble with the piano

**SINGING TEACHER:** Attention is drawn to

- Ways to approach the learning of a difficult rhythmic and atonal melody

**Performance/learning strategies**

**Strategies that may help when performing and learning the song**

- Strategies to work with the text include
  1. Reading the text slowly as a poem, going over unfamiliar words, then saying the text in musical
### Strategies to work with the rhythm include

1. Patsching (patting the thighs) the quaver beat while singing
2. Getting a MIDI file of the song (if possible, or enter the music yourself) and enter the music into a music notation program. The program can help in a number of ways including by:
   a) Slowing the music down while learning it
   b) Stopping and starting a section and playing it over until secure
   c) Muting either the vocal or accompaniment part for solo rehearsal

### Strategies to work with the melody include

1. Graphing the melody with reference to the overall vocal range of the song, the shape representing the length of the rhythms with cells approximating the fluctuating time signatures (see graph next page)
2. Using informed intuition as a singer to gain a ‘feel’ for the melody
3. Trying to achieve closeness to actual written pitch by declaiming, which might enable intuition to become reliable
4. Singing the intervals between each of the notes in the melody. Sing the notes in-between each of the intervals to get to know and feel the distance between notes
5. Singing the vocal line slowly while playing all chords with the pedal down so you can hear the tones more clearly.
6. Using pitch memory in the song as a pitch aid: F4 can be used for the first six bars and D5 from b.7 to the end (a personal suggestion of one performer).
7. Recording the melody alone, both in slower and actual tempi. Do lots of rote learning this way.

### Reflecting on recordings of rehearsal sessions - both daily and weekly to listen to where you can best improve upon your vocal performance

### Grade of difficulty

**5** — Difficult. While the tessitura is comfortable for the singer, the phrase lengths are nearly always unexpected and broken, opposing the natural flow of the text with no sense of a calm line. The spiky setting of the text has some nasty vowels set at the higher range of the voice. The fragmented rhythms and atonal melodic line, which is

---


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

129
unsupported by the accompaniment, make this a very difficult short song.

**Ralston Repertoire Difficulty Index (RRDI, 1999, adapted Aggett, 2008)**: Range: M; Tessitura: E; Rhythm: D; Phrases: E; Melodic line: D; Harmonic functions: D; Pronunciation: M

---

**Performance Analysis**: Information about how to perform the song

‘I’m nobody’ is atonal in style and rhythmically fragmented. Therefore, the main challenges in performing Butterley’s song are singing the correct pitches, being accurate with the rhythm and giving a convincing rendition of the text. The fragmented nature of the setting of the text requires singer and pianist to work together to ensure its delivery is not interrupted. Note the changes in metre and frequent rests in both parts in figure 1.

**Fig. 1: ‘I’m Nobody’ from Frogs (1995), Nigel Butterley. bb1-3.**

Strategies to work with the spiky setting of the text include reading it slowly as a poem, going over unfamiliar words, and then saying the text in musical rhythm. Chanting the text with the general inflection of the pitch, keeping to the general shape of the melody as up or down will gradually move the text into pitch. This needs to be done with the pianist in a similar fashion to help familiarise both performers with a variety of performance and musical aspects of the song. Singer and pianist have to get used to performing with each other with this song, given its fragmentary nature.

Using the consonants of the words to full effect – ensuring they come right at the beginnings and ends of words and are crystal clear – will help give definition to the angular pitch and rhythm of the song.

**Patsching** (patting the thighs) a quaver beat while saying the text slowly can assist bringing the text into the written musical rhythm. While learning the song, using a MIDI backing as the accompaniment and slowing the accompaniment down and stopping and re-starting it will help the singer assimilate the piano part, not necessarily filtering it out, but learning to live with the distraction the accompaniment ultimately creates.

---


37 This analysis is strictly speaking a performative analysis, as it draws the performance ideas of more than one performer. Performance analysis is analysis by the performer, for the performer. See John Rink (2002), Eric Clarke (2004) and Nicholas Cook (2001).

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
Melody in the traditional sense is viewed in a different way in this song. At first playing, there appears to be little direction to the pitch, but by using a ‘feeling’ for the melody, which grows the more you sing it, informed intuition can be used to enhance the singer’s confidence with pitch. It was this “feeling” that prompted an interest in graphing the melody with reference to the overall vocal range of the song, the shape also representing the length of rhythms within cells approximating the fluctuating time signatures. John Rink’s (2002) graphic analyses of tempo fluctuations (p49) and registral contour (p50) of Chopin’s Nocturne in C#min, Op.27 No.1 is drawn upon as a conceptual basis for Figure 2. The graph may help the singer to view the song with a sense of time in relation to the shape of the melody as a whole for the song.

Learning the actual ‘melody’ itself can be approached intervalically, as well as singing the notes in-between each of the intervals to get to know and feel the distance between notes. Singing the vocal line slowly while playing all chords with the pedal down so you can hear the tones more clearly will assist in the initial learning stages. **Pitch memory** can be used in the song as a pitch aid: F4 can be used for the first six bars and D5 from b.7 to the end (a personal suggestion of one performer).

As with many late 20th and 21st century songs, melody is viewed in a different way in this song from the traditional 19th century ideal, however, the spiky, abstract melody of ‘I’m Nobody’ compliments the sentiment of Dickinson’s very famous little poem.

**BIBLIOGRAPHY**

33. Song 6. ‘And no bird sings’ from The Hermit of the Green Light’ (1979) by Ross Edwards, text by Michael Dransfield

**Australian art song: Pedagogical strategies for singers and teachers**

<table>
<thead>
<tr>
<th>Contextual Criteria: Information about the score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Composer</strong></td>
</tr>
<tr>
<td><strong>Date of work</strong></td>
</tr>
<tr>
<td><strong>Poet/lyricist</strong></td>
</tr>
<tr>
<td><strong>Duration of work</strong></td>
</tr>
<tr>
<td><strong>Publisher/Availability</strong></td>
</tr>
<tr>
<td><strong>Recordings</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance Criteria: Information to assist in performing the song</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voice type</strong></td>
</tr>
<tr>
<td><strong>Range</strong></td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pedagogical/Musical Criteria: Information about how to learn the song</th>
</tr>
</thead>
<tbody>
<tr>
<td>This mostly unaccompanied song, with only occasional interjections from the piano, requires the singer to be ultra-confident in their vocal line. They are challenged to evoke a range of emotions inherent in Dransfield’s text and vocal colours in Edwards’ music in this short recitative-like song, with its mostly delicate dynamics, save for a few ‘spikes’ of sforzando contrasts. The sparse score has no metre, but is divided with occasional dotted bar lines, suggesting where stresses fall in the text.</td>
</tr>
<tr>
<td><strong>Pedagogical features</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

contralto), with the ‘spiked’ sforzandos throughout the song

**SINGING TEACHER:** Attention is drawn to

- the mostly very delicate dynamics, with occasional ‘spikes’ of sf contrasts
- the absence of metre, with occasional dotted bar lines dividing the score

### Performance/learning strategies

- Say the text aloud freely
- Sing the text on one pitch
- Sing the work through very slowly a number of times to get a feel for the song.
- Use the text to get a sense of the dynamics and emotions in the melody.
- Connect your emotions related to words in the text through imagery and experiment with vocal tones you feel fit the text and emotion. Try recalling the vocal tone out of practice time by bringing forward in your mind the image & tone you decided on.
- To assist with the last melismatic phrase (on the word ‘miracle’), sing the pattern in staccato; repeat it immediately in legato, while retaining identical articulatory action. (Miller, 2004: 33)
- Sotto voce treatment of a vocal line can be approached by first singing the phrase in full voice, then singing with the same intensity, except ‘thinking’ the phrase softer.
- For countertenors experiencing register issues on the final phrase, first sing the phrase in full voice or modal register, then in falsetto.
- Record and reflect on rehearsals and performances to decide on areas such as vocal tone and diction that may need improvement.

### Grade of difficulty

**Performance Analysis**


39 Ralston Repertoire Difficulty Index (RRDI, 1999) adapted Aggett, 2008: Range: M; Tessitura: E; Rhythm: M; Phrases: E; Melodic line: M; Harmonic functions: D; Pronunciation: E

The hermit of the Green Light is an important addition to the repertoire for the modern-day countertenor, being one of just five in a list for the voice in Australian art song that demonstrates Ross Edwards’ unique understanding of writing text, voice and accompaniment in this genre. Of Dransfield’s poetry Edwards set to music for the cycle, he says that he “…was attracted to the first poem, which is set in a recitative-like style, through a somewhat wistful identification of myself with the hermit in his solitude; and to the second and third - both taken from Dransfield’s Geography cycle - by their ecstatic, visionary qualities. The final poem, profoundly calm yet poised on the brink of despair, seemed to require hardly any comment from the piano and is thus largely unaccompanied” (Edwards, 2010). The work capitalises on the main “[c]haracteristics of the countertenor voice [which] include a reduced power low in its range, while becoming more intense in the middle of its range and becoming thinner and harsher near the top of its range” (Edgerton, 2004: 30). The 4th song of the cycle, ‘And no bird sings’ could be described as “recitative secco”. Commissioned by countertenor Hartley Newman and written to highlight the countertenor’s range,
most of the song concentrates on what is considered the middle range the modern countertenor’s comfortable range - above middle C (C4) to C5, with the notes written in the lower register scored pianissimo, and the notes approached by leap in a higher register often accented, which are possibly performed with a more harsh tone such as suggested by Edgerton. Though commissioned for countertenor, the score states it is suitable to be sung for a contralto41, however, the only recordings to exist of the work are the original performance by Hartley Newnham & Nicholas Routley, for whom the work was written and commissioned and by mezzo soprano Elizabeth Campbell, accompanied by Anthony Fogg (both mentioned above).

While this work does not offer opportunities for the florid singing a countertenor is noted for in Baroque repertoire, the short phrases in this composition give the developing countertenor time for more frequent breaths, making this the easiest of the four songs in the cycle. One way to approach the song’s preparation is not unlike the way one would approach any recitative, beginning with saying the text aloud freely, taking care to see where the emphasis of the words fall. Singing the text on one pitch to the given rhythm can help settle matters of diction and placement of the syllabic setting (save for the melisma on ‘miracle’), while following the score visually, noticing the actual intervals to be sung. The emotional cues in the song come mainly from the text, however, the expressive markings taken in a total musical context allow the singer and accompanist to connect with the emotional content of the song, giving a more musical performance the song

Fig. 1: IV ‘And no bird sings’ from The Hermit of the Green Light (1979), Ross Edwards©. Systems 1 & 2. demands. Once register issues are settled (see below) and the singer is confident with pitches, slow, calm practice, both without and with the accompaniment will help develop the delicate delivery this song demands, with its ‘spiky’ insistent declamations on the accented, emphasised words – ‘wind’, ‘words’ ‘humanity’ and ‘Cain’. The special treatment of the word ‘miracle’ will require not only the technical aspects of greater breath control and shifting into the lowest part of the register (whichever voice type), but also pulling off dramatically for the audience an almost mystical quality in the voice that might take them to another place.

Depending upon which voice type sings the song will depend on the issues facing the singer with registration and transitions between the registers. As much of the song is written in the middle register for both countertenor and contralto, as well as being written in a quiet dynamic, both voices need to find a secure vocal placement. The song covers a range from F3 - C˜5, which incorporates the upper voice and falsetto registers of the countertenor’s range, passing through the secondo passaggio (G4) for a tenor, and moving into the falsetto range (see fig.2). The baritone or

41 See fig. 2 for the differences between the contralto and mezzo soprano registers and transition notes and how they compare with those of the song.
tenor who sings in his falsetto range (so-called ‘falsettist’), or the second type of countertenor, the ultra-rare tenor-altno, who may choose to stay in his head register exclusively, extending and developing it downwards (Giles, 1994: 179), should find this song well within their capabilities. For countertenors, it is possible to remain in falsetto for the most part of the song, with just the final phrase perhaps posing some difficulty on the final notes. (see fig. 3). A number of the tenor countertenor’s ‘society notes’, F#4 occur in the first section of the song. Notes that may produce a more strident tone in the countertenor are the sforzando notes occurring on C/C#5 (see figs 1 & 3). Issues facing the contralto singing this song mainly concern the constant ‘centering’ of much of the song around F#4, dangerously close to her primo (lower) passaggio, usually G4. The other issue for this voice is two louder, stressed C#5’s – ‘hu’ of ‘humanity and the very forceful leap to “Cain” discussed below, each of these occurring around the upper or secondo passaggio for a contralto – a D5. Both voice types and individual performers would need to work through the vocal line to ascertain if these areas or notes were going to cause concern and what they normally do to ease and work through passaggio issues in other literature.

The last two phrases of the song both require special consideration. The sudden maj7th accented f leap from to ‘Cain’ to a part of the countertenor register that can be piercing, is immediately followed after several rests that allow the singer to reset before the final phrase, with the sotto voice pp melisma on ‘miracle’ - a phrase that enters into the lowest part of the countertenor’s range. This phrase contains several jumps of fifths and is made all the more difficult in that it is descending and goes down to an F and G3 – the lower notes of a countertenor’s range that may make him want to change into his modal register. A suggestion Miller (2000: 20) makes to handle such a situation is to first sing the phrase in falsetto, then immediately sing the phrase an octave lower in the singer’s ‘other’ voice, listening for matching timbre. Then both segments are sung in falsetto.

Another challenging aspect of this song regards the contrasts in dynamics. Most of the song is performed pianissimo – (see the opening and the ø ‘the rain’ in fig.1 and the sotto voce final phrase in fig. 3) and sotto voce, however, words are given emphasis with sudden sforzando spikes (see

---

**Fig. 2:** The piano keyboard identifies each pitch with its corresponding frequency shown underneath. The bars represent Tameaud’s (1961) classification of the pitch ranges of the lowermost, middle and uppermost vocal registers in singers. The spaces between the bars represent register transition points. The dots on all voices excepting countertenor refer to register transitions that Miller (1986) identified. (Thurman, Welch, Theimer, Greftihein, & Felt, 2000:432), adapted Aggett. The countertenor register transitions are calculated from Giles (1994: 188-189) The contralto passaggi in relation to the range of the song have been added to the keyboard to illustrate the difference a female voice has in comparison to both baritone & tenor countertenor registers.

Another challenging aspect of this song regards the contrasts in dynamics. Most of the song is performed pianissimo – (see the opening and the ø ‘the rain’ in fig.1 and the sotto voce final phrase in fig. 3) and sotto voce, however, words are given emphasis with sudden sforzando spikes.
Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

∫

Fig 1 and the accented f ‘Cain’ fig. 3). As singing quietly is actually easier for the countertenor within his mid range (C4-C5), the quieter dynamics in ‘And no bird sings’ make this less of a challenge for this voice type. Below C4, the countertenor has little power and the vocal quality can become very breathy, especially below A3, with this song peaking just under F3 (see fig.3). The vowel sound [i] of mi- ra- cle used for the melisma assists the singer to achieve the best possible closure at this lowest register. Practising the phrase staccato then immediately followed legato, retaining the same articulatory action will assist to achieve a better blend of the registers at this range. Both voice types might find rehearsing the various sections of the song in relation to dynamics by first singing the phrase (or phrases) in full voice, then singing with the same intensity, except ‘thinking’ the phrase(s) softer. In this song practising controlled dynamic middle voice exercises may also assist.

Fig, 3: IV ‘And no bird sings’ from The Hermit of the Green Light (1979), Ross Edwards©. Final two phrases.

Regularly recording and reflecting on rehearsal and performance sessions, concentrating on areas needing attention and progress, will assist a singer in their overall goals to a better performance and provide themselves with a means to step back and hear with a more detached perspective.

REFERENCES


Confidential document - not for distribution
34. **Song 7. ‘Spirits’ from Remembering Babylon (1997) by Diana Blom, text by David Malouf**

---

**Australian art song: Pedagogical strategies for singers and teachers**

---

**Contextual Criteria: Information about the score**

<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>Remembering Babylon – ‘Spirits’</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composer</strong></td>
<td>Diana Blom (b. 1947)</td>
</tr>
<tr>
<td><strong>Date of work</strong></td>
<td>1997</td>
</tr>
<tr>
<td><strong>Poet/lyricist</strong></td>
<td>David Malouf, from the text of the novel “Remembering Babylon” (1993)</td>
</tr>
<tr>
<td><strong>Duration of work</strong></td>
<td>4:36</td>
</tr>
</tbody>
</table>

**Publisher/ Availability**


Australian Music Centre library no. 783.87547/BLO 1

---

**Performance Criteria: Information to assist in performing the song**

<table>
<thead>
<tr>
<th><strong>Voice type</strong></th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range</strong></td>
<td>C₄⁻⁴ - F₅⁻⁵</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>F₄⁻⁴ - E₅⁻⁵</td>
</tr>
</tbody>
</table>

---

**Pedagogical/Musical Criteria: Information about how to learn the song**

‘Spirits’ has a melismatic, recitative-like vocal line, composed free of metre or bar-lines. The challenging delicate singing, matched by plucked notes played inside the piano, which are held over by the sustain pedal, create overtones in the piano and voice which mingle and bring out the different ‘spirits’ in the music.

**Pedagogical features**

**SINGER:** Areas to focus on include

- Melismatic singing throughout the full tenor range
- Unmetred/recitative-like singing
- Glissandos in and through a number of ranges
- Keeping text ‘alive’ throughout long phrases
- Connecting with the emotion in the text and music
- Word painting on various notes/phrases
- Challenging breathing matched with delivering a dynamic range of ~to ~

**SINGING TEACHER:** Attention is drawn to

- The many teaching points in the score, including the melismatic, recitative-like singing; use of glissandi; breathing/phrasing issues; dynamic control; and emotional delivery and connection with the text.
- The score, with possible ways of approaching it being to first

---

42 The seemingly wide tessitura in this song is due to the fact that the majority of the melody consistently sits between the notes stated, i.e. the song’s tessitura.
sing a plainsong chant from the Medieval period or perhaps a psalm.

**Performance/learning strategies**

- Say the text aloud freely
- Sing the text on one pitch
- Sing the work through very slowly a number of times to get a feel for the song.
- Choose different words in the text to use as free glissandos in warm-ups
- Use the text to get a sense of the dynamics and emotions in the melody.
- Connect your emotions related to words in the text through imagery and experiment with vocal tones you feel fit the text and emotion. Try recalling the vocal tone out of practice time by bringing forward in your mind the image & tone you decided on.
- Think the length of the phrase with the onset of the breath.
- Sing the melismatic pattern in staccato; repeat it immediately in legato, while retaining identical articulatory action. (Miller, 2004, p. 33)

**Grade of difficulty**

3³ - Moderate. While this score may appear difficult at first glance, many of the notes are repeated throughout (an F# minor chord with major 7th provides the underlying harmonic basis) and are supported in the accompaniment (see Vocalises 1 & 2 for explorations in this tonality). It is the phrasing and treatment of text in the melismatic phrases that increase the difficulty of the song. The degree of difficulty also increases in the performance of the song; in pulling off all the subtleties in the text that the exposed vocal line requires, whilst responding to the plucked piano accompaniment.

**Ralston Repertoire Difficulty Index (RDI, 1999, adapted Aggett, 2008)**

<table>
<thead>
<tr>
<th>Range</th>
<th>Tessitura</th>
<th>Rhythm</th>
<th>Phrases</th>
<th>Melodic line</th>
<th>Harmonic functions</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>M</td>
<td>M</td>
<td>D</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
</tbody>
</table>

**Performance Analysis**: Information about how to perform the song

"Spirits" is the second song in the cycle Remembering Babylon by Diana Blom, with the text taken from the novel of the same name (1993) by David Malouf. The song poses many challenges for the tenor, with the main challenge being the long, melismatic phrases, coupled with the recitative-like passages. The sustained notes of the piano accompaniment are plucked inside the piano, giving a harp-like sound. The singer is asked to perform his part “as softly as possible or at a distance”, with the dynamics in the song ranging from a ¬ to an •. Overtones from the voice and piano mingle to create a unique sound in this song, with word painting alternating between the telling of the story in recitative passages.

The score is what can be termed a ‘white score’, meaning it has a lot of white space on the page (see fig.1), created by long sections where the singer is unaccompanied or singing to a sustained note on the piano, or where the piano has a passage of plucked notes and no singing occurs. The
The score is free of bar lines and no tempo marking is given at the beginning of the work. For much of the time, singer and pianist do not perform together, however, when they do, their points of intersection are often not prescriptive, rather, singer and pianist follow one another, largely based on the flow of the text. While it is suggested to begin rehearsing together as soon as possible, the singer will need to be perfectly sure of their part before beginning work with the pianist, this being very much a song that relies on interaction between both performers.

Fig. 1 ‘Spirits’ from Remembering Babylon (1997), Diana Blom. p2, sys 2.

It is advisable to begin all songs with an exploration of the text and with such an ‘exposed’ vocal line, clear enunciation is paramount. Saying the text aloud freely, chanting it, singing it to a single pitch – whatever methods the singer can use to become familiar with the text are essential. Careful attention given to clear enunciation of text will assist the singer’s ability to be understood, such as on the underlined parts of the following words: ‘world’; ‘flares’; ‘covers’; the alliteration in ‘crackling’ and ‘creaking’; and finally a wonderful ‘burst’ onomatopoeically, all assisting in the delivery of the text. Concentrating on natural grammatical accents, making some notes stronger or subtly longer than others, will become apparent to the singer if they hear themselves back on a recording or have feedback from an accompanist or perhaps a teacher.

Gradually moving into the tonality of the song with the following exercises may also help the singer become familiar with the melismatic material in the vocal line.

Try using the text to get a sense of the dynamics and emotions in the melody. Various words and phrases including ‘alive’, dazzling’, ‘shade’, ‘luminous flares’, ‘crackling’, ‘creaking’, ‘bursting with growth’, ‘disclosed’, ‘clear light’, ‘a line’, ‘the energy’ and ‘the spirits he was moving through’ all invite the singer to project a range of emotions and vocal colors along with the plucked accompaniment. Consideration of the vocal tone used in the song and whether to vary it on specific words, could be made after reflecting on rehearsal recordings. If a decision to use different vocal tones on specific words is made, this can then be practiced through experimentation and recalling the tone by bringing forward the image & tone you decided on through imagery. Applying the aforementioned work on diction will assist in the final delivery.

The score has been written to give the singer anchoring notes, with occasional clashes. Tonality in the song remains constant, hovering around an F#m7 chord with an added 6th. If the singer assures that the 3rd in the chord (A) and the 7th (F–) are ‘thought high’ to ensure they’re not sung flat, pitch should remain more secure and stay in tune with the accompaniment.

With the following exercises and their implied use within the song with the melismas, it is suggested the singer employ vowel modification as necessary in order to create as beautiful a tone as possible, as one of the challenges of the melismas in the song is that they both cover more than an octave (see fig. 2) and therefore, cross registers and two passaggi.

Both melismas in the song – 2nd system, p1 on the word “a- live” and 2nd system, p3 on the word “light” – have been set to words with diphthongs [ai], creating an added challenge for the singer. As a way of preparing for these melismas and to become accustomed to the tonality of the song, the
following vocalise is suggested as a warm-up:

![Fig. 2 'Spirits' vocalise 1](image)
Further preparation of the melismas is suggested by singing the sections firstly as staccato sections, immediately followed in legato, retaining identical articulatory action:

![Fig. 3 'Spirits' vocalise 2, based on system 2, p.1](image)
Both these vocalises should assist in the preparation of a more legato line throughout the song, as well as assisting in mastering the breathing of the phrases.

The delicate dynamic ranges asked of the tenor, ¬ to •, can be approached in the following ways: singing phrases at full voice, then singing with the same intensity, except ‘thinking’ the phrase softer, as you would a sotto voce passage; and practicing strengthening exercises in middle voice across dynamic ranges using different vowels (see fig. 4);

![Fig. 4 'Spirits' vocalise 3](image)
Definitions

**Melisma** – A word or syllable of a word that has been set to more than one note or a series of notes.

**Passaggio/i** – The bridging notes in-between registers. There are generally two for each voice type – a lower, or primo passaggio and an upper or secondo passaggio. For the lyric tenor (and there are many types of tenor voices), the primo passaggio is at D4 and the secondo passaggio at G4. The one comment to be made in relation to this song is the constant crossing of registers, particularly near the primo passaggio.

*Photos are used with the kind permission of the performers and may not be reproduced.*

**References**


*Confidential document - not for distribution*
### Australian art song: Pedagogical strategies for singers and teachers

#### Contextual Criteria: Information about the score

<table>
<thead>
<tr>
<th>Title</th>
<th>At Telegraph Bay I – ‘At night’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td>Anne Boyd (b.1946)</td>
</tr>
<tr>
<td>Date of work</td>
<td>1984</td>
</tr>
<tr>
<td>Poet/lyricist</td>
<td>John Spencer</td>
</tr>
<tr>
<td>Duration of work</td>
<td>1:50</td>
</tr>
</tbody>
</table>

#### Performative Criteria: Information to assist in performing the song

<table>
<thead>
<tr>
<th>Voice type</th>
<th>Baritone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range</td>
<td>F2 – D4 (a very wide range)</td>
</tr>
<tr>
<td>Tessitura</td>
<td>C3 – D4</td>
</tr>
</tbody>
</table>

#### Pedagogical/Musical Criteria: Information about how to learn the song

At Telegraph Bay was composed when Boyd lived in Hong Kong, hence, the use of Asian-inspired tonality and timbres throughout the songs. Each of the five songs in the cycle challenges the singer to express the different tonal aspects present in each song. This first song sets the scene of Telegraph Bay from far off, at both night and day with its delicate vocal line spanning the baritone’s full range.

**SINGER**: Areas to focus on include

- Sustained singing over a wide vocal range incorporating difficult changes of register
- Maintaining a vocal line against a ‘shimmering’ tonal accompaniment
- Creating contrasts and control over a wide range of dynamics
- Singing rhythms in the song accurately, or deciding how they should be performed if choosing a ‘less literal’ reading of the score.

**VOCAL TEACHER**: Attention is drawn to

- Register transitions spanning a wide range coupled with a wide control and range of dynamics.
Performance/learning strategies

- A music notation program such as Sibelius® or Finale® can be used to help learn the song by:
  - Either asking the composer for a MIDI or music file of the work or input the music yourself – you learn the music as you’re doing this.
  - Once in the program, play the song back, stop and start at any place, slow it down, turn off the accompaniment, turn off the vocal line, etc – you’re limited by your imagination in these programs.
  - ‘Demystifying’ the difficult rhythms, such as are in this work, by playing them exactly in time.
  - Sustain all notes in trill/repeated note sections (bb 16-18, 28-29) as one chord (with pedal), singing the vocal line slowly above it until accustomed to the sounds in the pattern - gradually add the rippling effect as written

- Excise phrases of the song, in particular the last two, in rehearsal to practice the messa di voce elements of the technique of singing the dynamics, sustaining the voice and difficult register changes.

Grade of difficulty

4 - Moderately difficult. Tessitura and pronunciation are of moderate difficulty, whereas rhythm, phrases melodic line, range and harmonic functions are all considered difficult in this song. The sustained singing of phrases over vocal registers increases the difficulty of this song.

Ralston Repertoire Difficulty Index (RRDI, 1999, adapted Aggett, 2008):
- Range: D
- Tessitura: M
- Rhythm: M
- Phrases: D
- Melodic line: D
- Harmonic functions: D
- Pronunciation: M

Performance Analysis:

Music such as the gamelan influenced song cycle, Telegraph Bay (1984) by Anne Boyd (b.1946), with text by John Spencer and Jan Kemp, is best tackled by the professional singer. One performer of the work suggests these songs need to be learnt into the singer’s ‘muscle memory’. The challenging rhythm and melody of (I) ‘At night’ requires considerable rehearsal for both performers to be able to achieve balance within the ensemble. Another singer encourages lots of speech practice, especially in the middle section of the song, avoiding accents, but establishing an easy legato and unforced delivery of the text.

The tempo of the whole song is determined by how the singer can perform “range gently over orderly conversation of ships” (bb 23-24), a particularly challenging rhythm to coincide with the accompaniment. There needs to be a sense of two slow beats per bar, though that will be a little ‘elastic’ between the performers.

‘Rippling’ trills are a feature of the piano accompaniment that are sustained by the pedal, creating a ‘wash’ of sound which can disorient the singer, who needs to enter after such an introduction as can be seen in the following example:

---


48 This analysis is strictly speaking a performative analysis, as it draws the performance ideas of more than one performer. Performance analysis is analysis by the performer, for the performer. See John Rink (2002), Eric Clarke (2004) and Nicholas Cook (2001).
Fig 1: ‘At night’ from *At Telegraph Bay* (1984), Anne Boyd. bb 14-18.

Sections such as these test the baritone to his limits. To prepare for such a section, play a chord of all the notes in the bar with the pedal down, while singing the phrase slowly above it, until the singer becomes accustomed to all the sounds in the pattern at fig. 2.

The trill sections offer the singer the opportunity to take their time over the phrases. The nature of the text invites the singer to follow the natural rhythm of the text, which closely follows the written rhythm, as a way ‘in’ to the music. The song is balanced between sections of the ostinato accompaniment and the freer, trilled sections. These give both the singer and accompanist time to settle again with one another if timing is out at all in any section.

Fig 2: Vocal exercise to prepare ‘At night’ from *At Telegraph Bay* (1984), Anne Boyd. bb 14-18:

A notation program can be used to assist in learning the song, learning it in small sections, two phrases at a time. Such a program affords a few extra tools when learning a song. These involve the ability to be able to mute staves in playback, be it the vocal line or one or both the accompaniment lines; the ability to slow down or speed up the accompaniment; or as the singer becomes more confident with the song, simply watching the cursor as it glides over the words of the songs in playback mode. The ability to be able to playback over and over and stop and start an accompaniment anywhere in the song without an accompanist in the room is also an advantage, especially in modern music with less familiar tonal language.

This is a gentle song for the most part; however, the dynamics do range from ppp to f at the loudest part of the song. It is the soft, exposed singing in some phrases over sustained chords of the piano, which requires the baritone to sing softly and with a great deal of support. A sustained vocal line is implied in the vocal writing, something of a challenge, given the extremes in dynamics and register changes.

All of the dynamics in the song require the considerable control of an experienced singer. The last two phrases in particular are ultimate *mesa di voce* examples, the final phrase, fig 3, containing...
almost the full range of the song. A suggestion would be to isolate both of these alternately in rehearsals to ensure a convincing performance:

**Fig 3:** ‘At night’ from *At Telegraph Bay* (1984), Anne Boyd. bb 28-31.

Intervallic isolation of some notes or intervals (such as ‘the dark’ in the example above) may be necessary to become accustomed to the register changes in the vocal line. See Miller, (1996, pp. 171-181) for messa di voce and explanation of dynamic control and exercises.

**BIBLIOGRAPHY**

### Song 9. ‘Curtain’ (1930s) by Esther Rofe, text by Grant Uden

#### Australian art song: Pedagogical strategies for singers and singing teachers

#### Contextual Criteria: Information about the score

<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>Curtain</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composer</strong></td>
<td>Esther Rofe (1904-2000)</td>
</tr>
<tr>
<td><strong>Date of work</strong></td>
<td>1930’s</td>
</tr>
<tr>
<td><strong>Poet/lyricist</strong></td>
<td>Grant Uden</td>
</tr>
<tr>
<td><strong>Duration of work</strong></td>
<td>3:15</td>
</tr>
</tbody>
</table>

#### Performative Criteria: Information to assist in performing the song

<table>
<thead>
<tr>
<th><strong>Voice type</strong></th>
<th>Baritone</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range</strong></td>
<td>D4- E♭5</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>D4- D5 Difficult, because of where it sits for the baritone passaggi</td>
</tr>
</tbody>
</table>

#### Pedagogical/Musical Criteria: Information about how to learn the song

Curtain is a ‘dark’, emotional song, with a melody of sustained, legato phrases that match the text. The song is composed around both baritone passaggi – D4 and D♭5 – making this a challenge for the singer.

#### Pedagogical features

**SINGER:** Areas to focus on include
- The passaggio issues, singing the sustained phrases, achieving the varied vocal colors and the delicate control of the dynamics all make this a challenging song for the singer.
- Matching vocal tone to the text and emotion associated with it.
- Singing the vocal line against the ostinato of the piano accompaniment, with its accent on the second beat of the bar, can take a little while to establish a comfortable tempo between singer and accompanist.

**SINGING TEACHER:** This is a good song to
- Help a young 20 year old baritone begin to think about his passaggio and being able to sing softly high as well as loudly.
- Work on the baritone passaggio, particularly the upper (secondo) passaggio – D♭5.
<table>
<thead>
<tr>
<th>Performance/learning strategies</th>
<th>Strategies that may help when performing and learning the song</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Think your low notes light and well supported, then the rising phrases shouldn’t be a problem.</td>
<td></td>
</tr>
<tr>
<td>- Use vowel modification on or approaching the D₄ &amp; D₅, depending on the word set on the note in question.</td>
<td></td>
</tr>
<tr>
<td>- Use the text to get a sense of the dynamics and emotions in the melody.</td>
<td></td>
</tr>
<tr>
<td>- Connect your emotions related to words in the text through imagery and experiment with vocal tones you feel fit the text and emotion. Try recalling the vocal tone out of practice time by bringing forward in your mind the image &amp; tone you decided on.</td>
<td></td>
</tr>
<tr>
<td>- When beginning rehearsing with the accompanist, walk to the beat while learning the melody. This will allow the singer to feel the accent on the first beat, while hearing the accented second beat in the piano accompaniment. It will also help keep the sense of forward movement in the accompaniment.</td>
<td></td>
</tr>
</tbody>
</table>

**Grade of difficulty**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3ᵉ⁹</td>
<td>Moderate: The song has a range of difficulties, from an easy range, melodic line and harmonic functions, increasing in difficulty to a moderate grade in the areas of rhythm, phrasing and pronunciation, with increasingly difficult tessitura issues.</td>
</tr>
</tbody>
</table>

**Ralston Repertoire Difficulty Index (RRDI, 1999, adapted Aggett, 2008):**

- Range: E
- Tessitura: D
- Rhythm: M
- Phrases: M
- Melodic line: E
- Harmonic functions: E
- Pronunciation: M

**Performance Analysis⁵¹:** Information about how to perform the song

Composed in the 1930s by Esther Rofe (1904-2000), *Curtain* (2000) is an exquisitely timeless, ‘dark’ song about death and war. The useless nature of war is captured in the text by Grant Uden, who manages to impart incredible perennial images, giving the singer opportunities to explore a great range of emotions. Rofe’s song would be perfect for a young baritone looking to expand his palette of vocal colors. It contains quiet, long, sustained phrases that challenge the singer’s breathing, often in places that require emphasis on important words (such as on ‘dimmed’ in the example).

The main challenges for the singer include the control of soft singing in all registers; understanding how to control his voice as he crosses, approaches and sings on the passaggi; and being able to control the long, sustained phrases throughout the song. Great control is required to perform the song, with most of the dynamics being quiet and restrained. The opening ten bars of the song to be sung • and it isn’t until bar 16-19 a crescendo to a ƒD₅ is written. The second section of the song - from bb24-33 - is all performed within a range of • to •. A way of approaching all of these challenges is through *messa di voce* (literally meaning ‘half voice’) exercises, where the phrase begins at p or pp dynamic level, gradually advances to f or ✪, then returns to p or pp intensity again. In the context of this song, the exercise could be interpreted thus:

---


⁵¹ This analysis is strictly speaking a performative analysis, as it draws the performance ideas of more than one performer. Performance analysis is analysis by the performer, for the performer. See John Rink (2002), Eric Clarke (2004) and Nicholas Cook (2001).
Rofe has been very specific with all the dynamic markings for both singer and accompanist, suggesting this level of control is required.

The baritone passaggio D⁵ is returned to continually throughout the majority of the song, requiring vowel modification. Where the song begins at D⁴, the primo passaggio, should not be sung too heavily. Even though this is a slow song, it still has a sense of movement, assisted by the ostinato in the accompaniment. With its emphasis on the second beat, the pattern has the sense of a march about it, and is unusual given the ¾ time signature. Remembering the sense of moving forward will help. Walking to the beat while learning the song will help keep the sense of forward movement, while at the same time allowing the singer to feel the natural beat on the first beat of the bar.

The following phrase shows the melody rising to the highest note in the song, E⁷⁵, which crosses the upper passaggio, is sung delicately and returns again to the lower register – quite a challenge:

In this phrase, the singer needs to make the choice whether they sing it as part of their middle, head or light range. One baritone performing this work suggests the first, soft E⁷⁵ on ‘dimmed’ be ‘tumed’ (modified) or it will end up too loud, compared to the louder D⁵ on ‘cover them’ at b.21, which definitely requires a fuller tone. See (Miller, 1996, pp. 150-159) for further discussion of vowel modification.

Another singer suggests aiming for a tall, slender tone throughout while performing the song, making sure breath emission is absolutely consistent and unforced through the passaggi, both upper and lower.

Notes with words such as ‘dust’ (b.4) on a D⁴, the primo passaggio, may be one where the singer will consider imagery to invoke a certain vocal tone. Other words such as ‘dimmed’ (b.7 – the highest note of the song – see example above), ‘touch’ (b.10) and ‘smile’ (b.33) would benefit from special consideration. Imagery and experimentation with different vocal tones on these notes will assist in creating the tone the singer desires. See (Mabry, 2002, pp. 39-51) for further discussion of vocal coloration. Changing the way a certain note or phrase is sung – for example with more or less
vibrato, or with more breath - may be options to consider in this song.

The rhythmic ostinato of the accompaniment, with its accent on the second beat, ceases for just one bar at b.25 at “you will lie quiet with the rest”. Curiously, Rofe has set f for the accompaniment on the word “quiet”, with full, rising, sweeping chords. It is up to the performers how they interpret this section. It can be quite effective as written, with a kind of contrary dynamic between singer and accompaniment from beginning to the end of the bar, or you could choose to soften the piano chords in the second section of the bar to match the word. Both interpretations would be an appropriate reading of the score.

**BIBLIOGRAPHY**


### Contextual Criteria: Information about the score

<table>
<thead>
<tr>
<th>Title</th>
<th>Song of the Cattle Hunters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td>Miriam Hyde (1913-2005)</td>
</tr>
<tr>
<td>Date of work</td>
<td>1956</td>
</tr>
<tr>
<td>Poet/lyricist</td>
<td>Henry Kendall (1839-1882)</td>
</tr>
<tr>
<td>Duration of work</td>
<td>1:27</td>
</tr>
</tbody>
</table>

### Performative Criteria: Information to assist in performing the song

<table>
<thead>
<tr>
<th>Voice type</th>
<th>Voice (however, well suited for a baritone)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range</td>
<td>C4-F5</td>
</tr>
<tr>
<td>Tessitura</td>
<td>C4-C5 - Moderate</td>
</tr>
</tbody>
</table>

### Pedagogical/Musical Criteria: Information about how to learn the song

Song of the Cattle Hunters is a song which would be suitable for a young or beginner singer, particularly a baritone because of its conjunct melody. The syllabic setting of the text to a relentless quaver rhythm mimics the beats of hooves of the cattle and horses feet in this exciting song.

**Pedagogical features**

**SINGER:** Areas to focus on include
- Articulation - the most challenging aspect is to deliver all the text with clear enunciation, while still achieving the musical focus of the phrases
- Highlighting text with suitable vocal colors

**SINGING TEACHER:** Attention is drawn to
- Articulation focusing on aspects of English pronunciation

**Performance/learning strategies**

Strategies that may help when performing and learning the song
- The singer may be tempted to ‘bash’ some notes on words such as “hide”, with the forward tempting beat. Hyde, however, writes crescendos on these notes to indicate a forward movement.
- To assist clear articulation of the text,
  - Say the text freely to begin with, following the scansion
indicated by the punctuation, over-enunciating all vowels and consonants.
- Say the text in musical rhythm, firstly without dynamics, then with.
- Sing the melody with the text slowly, again, focusing on clear enunciation of all vowels and consonants.
- Project the text in a sung way, rather than a spoken way.
- Finally, sing the melody at tempo with all expressions with accompaniment.

- Turn phrases with consecutive consonants (such as occur in b. 15 and 17) into vocalizes on voiced [z] and [s] consonants (with the tongue engaged at the lower teeth), which will help correct tone quality (Miller, 1996, p. 98)
- Use the text to get a sense of the dynamics and emotions in the melody
- Connect your emotions related to words in the text through imagery and experiment with vocal tones you feel fit the text and emotion. Try recalling the vocal tone out of practice time by bringing forward in your mind the image & tone you decided on. See Emmons & Thomas (1998, pp. 171-175) for a full discussion of how imagery can be used in performance.

Grade of difficulty

2 - Moderately easy: The song has a mainly practicable melodic line, with a comfortable tessitura, sitting easily in the voice. The phrases are easily managed due to the speed of the song and the rhythms are also straightforward given the compound time signatures. Harmony is supported throughout with only momentary dissonance. The patter element of the text requires excellent articulation and pronunciation.


Performance Analysis: Information about how to perform the song

The pure Australiana in Miriam Hyde’s (1913-2005) Song of the Cattle Hunters (1956) takes singer and accompanist on a relentless, rollicking journey, singing and playing to the beat of the cattle and horse’s feet. Articulation is the main challenge in this song and care is needed in order to be able to enunciate Henry Kendall’s words, without racing and losing the impact of the scenes as they flash by! Focus is needed to allow the sense of movement in the voice to carry the phrases forward without losing the sense of the text.

54 This analysis is strictly speaking a performative analysis, as it draws the performance ideas of more than one performer. Performance analysis is analysis by the performer, for the performer. See John Rink (2002), Eric Clarke (2004) and Nicholas Cook (2001).
Fig 1: ‘Song of the Cattle-Hunters’ (1956), Miriam Hyde. bb 11-15.

One singer suggests that excellent diction can be achieved without accented vigour. Use the text as the starting point for all points of discovery with the song, as it is the text which is at the centre of all musical aspects of it. Begin with some of the ideas in the strategy section and identify key words which require special highlighting with vocal colors, such as ‘cry’ (bb. 6-7) and ‘roar’ (b. 14). Pacing the song, setting the scenes and imparting the excitement conveyed in the text are all challenges facing the singer. All these can best be met by engaging with the emotion and imagery in the text of the song to help evoke the most appropriate vocal tones.

Experiment with vocal tones you feel are appropriate for the text and scenes you want to convey. Practice bringing forward in your mind the images & tones you finally decide on until they are secure in performance.

The musical example above illustrates one of the most exciting sections in the song and the two types of phrases that exist in it - the more legato line you see in the first system, where the singer needs to carry forward words into the next phrase (see ‘hunt’ and ‘front’), then a very rhythmical section such as in the second system.

Bar 15 in fig.1 is one of the most difficult in the song, both in articulating the words, while at the same time avoiding the temptation to match the accents of the accompaniment. Articulating the [b] and [t] of ‘beat’, both voiced consonants, rapidly in succession, especially with the two [s]’s of...
“swift horses”, make the bar quite demanding.

One way of approaching the preparation of the section is to turn part of the bars into a vocalize, using voiced [z] and [s] consonants, singing with the tongue engaged at the lower teeth:

![Vocalize Example]

**Fig 2: ‘Song of the Cattle-Hunters’ (1956), Miriam Hyde. bb 14-15. Vocalize**

Even a gentle open mouth ‘ng’ hum to help avoid forceful delivery (the siren approach) would also work. Work against rhythmic thrust and establish fine, unforced legato line for the best effect.

**BIBLIOGRAPHY**


38. Score of “Nightwind” by Margaret Sutherland, text by Emily Brontë
39. A recording of the song

Nightwind by Margaret Sutherland, performed by Cathy Aggett and Leanne (see CD 1, Track no.1, pg 40)

40. Grading sheet sent to studio vocal teachers based on Ralston’s Repertoire Difficulty Index, adapted Aggett

Information grading sheet

Grade of difficulty:

Grading of repertoire for the Australian Art Song of the 20th and 21st centuries in the study is based on Ralston’s (1999) Repertoire Difficulty Index (RRDI) (adapted Aggett, 2008)\(^{55}\), which draws on previous research by Jones (1988) and Hu (1991). The index grades each of the seven criteria – range, tessitura, rhythm, phrases, melodic line, harmonic foundations and pronunciation – as easy, moderate or difficult. The descriptors have been expanded to encompass aspects of 20th/21st century vocal repertoire suitable to all levels of ability. The grading is explained in detail below.

Each song is graded holistically from 1-5, explained as

1 easy – a song that would be able to be performed and learnt by singers with limited musical experience, given some guidance.

2 moderately easy – a song with some musical challenges, usually only in one area.

3 moderate – a song with increasing complexity in more of the seven musical criteria.

4 moderately difficult – a song which would have even more complexity in all of the graded criteria. The pre-professional and professional would be able to perform these songs.

5 difficult – a musically challenging song in all seven criteria, suitable only for the professional singer.

Consideration of the grading of each of the seven graded RRDI criteria are taken into account when giving the holistic grading, however, all factors, including the performance analysis, are considered when assigning the holistic grade.

Ralston Repertoire Difficulty Index – RRDI (adapted Aggett, 2008)

Each of the seven criteria is graded as easy (E), moderate (M) or difficult (D).

**Range**
- **Easy** Range is limited to a major tenth.
- **Moderate** Range is up to one octave plus a fifth with moderate register changes.
- **Difficult** Range is extended to two octaves and beyond with difficult register changes.

**Tessitura**
- **Easy** Tessitura lies well within a comfortable vocal range\(^{56}\).
- **Moderate** Tessitura is moderately high or low for the voice.
- **Difficult** Tessitura is high or low and may be difficult to sustain.

**Rhythm**
- **Easy** Rhythm is uncomplicated and symmetrical.
- **Moderate** Rhythm has moderate complexity (may include alternating metres).
- **Difficult** Rhythm is complex (may include compound, alternating or asymmetrical metres).

**Phrases**
- **Easy** Phrases are short (and often symmetrical) (2 to 3 measures).
- **Moderate** Phrases are up to 3 to 5 measures long.

---

\(^{56}\) Ralston states the voice type for both the easy and moderate gradings to be for a high soprano. If the difficulty index is to have any relevance for repertoire of all difficulties, it would have to encompass all voice types.
Difficult Phrases are long and require strong breath control. Phrases may also have changing or unexpected phrase lengths.

**Melodic line**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy</td>
<td>Melodic line simple, diatonic with conjunct intervals and syllabic.</td>
</tr>
<tr>
<td>Moderate</td>
<td>Melodic line may include disjunct and difficult intervals and melismas of moderate length.</td>
</tr>
<tr>
<td>Difficult</td>
<td>Melodic line may include chromaticism, with leaps of more than an octave and extended melismas.</td>
</tr>
</tbody>
</table>

**Harmonic foundation**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy</td>
<td>Harmonic foundation is largely triadic with few dissonances.</td>
</tr>
<tr>
<td>Moderate</td>
<td>Harmonic foundation includes consonance to moderate dissonance that may or may not be related to the vocal line.</td>
</tr>
<tr>
<td>Difficult</td>
<td>Harmonic foundation includes dissonance with a challenging relationship between the vocal line and accompaniment.</td>
</tr>
</tbody>
</table>

**Pronunciation**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy</td>
<td>Pronunciation of consonants and vowels, individually or in combination, is relatively simple with regard to vocal placement and repetition.</td>
</tr>
<tr>
<td>Moderate</td>
<td>Pronunciation of consonants and vowels, individually or in combination, is moderately complex with regard to tempo, vocal placement and repetition.</td>
</tr>
<tr>
<td>Difficult</td>
<td>Pronunciation of consonants and vowels, individually or in combination, is difficult with regard to tempo, vocal placement and repetition.</td>
</tr>
</tbody>
</table>

**REFERENCES:**


41. Information grading sheet – final, with additional eighth criteria, Dynamics and expressive techniques

Grade of difficulty:

Grading of repertoire for the Australian Art Song of the 20th and 21st centuries in the study is based on Ralston’s (1999) Repertoire Difficulty Index (RRDI) (adapted Aggett, 2008)\(^{57}\), which draws on previous research by Jones (1988) and Hu (1991). The index grades each of the seven criteria – range, tessitura, rhythm, phrases, melodic line, harmonic foundations and pronunciation – as easy, moderate or difficult. The descriptors have been expanded to encompass aspects of 20th/21st century vocal repertoire suitable to all levels of ability. The grading is explained in detail below.

Each song is graded holistically\(^{58}\) from 1-5, explained as

1. **Easy** – a song that would be able to be performed and learnt by singers with limited musical experience, given some guidance.
2. **Moderately easy** – a song with some musical challenges, usually only in one area.
3. **Moderate** – a song with increasing complexity in more of the seven musical criteria.
4. **Moderately difficult** – a song which would have even more complexity in all of the graded criteria. The pre-professional and professional would be able to perform these songs.
5. **Difficult** – a musically challenging song in all eight criteria, suitable only for the professional singer.

Consideration of the grading of each of the eight graded RRDI criteria are taken into account when giving the holistic grading, however, **all** factors, including the performance analysis, are considered when assigning the holistic grade.

**Ralston Repertoire Difficulty Index - RRDI (adapted Aggett, 2008/2013)**

Each of the eight\(^{59}\) criteria is graded as easy (E), moderate (M) or difficult (D).

**Range**

- **Easy**
  - Range is limited to a major tenth.

- **Moderate**
  - Range is up to one octave plus a fifth with moderate register changes.

- **Difficult**
  - Range is extended to two octaves and beyond with difficult register changes.

**Tessitura**

---


\(^{58}\) Holistic grading written and devised by Aggett, 2008.

\(^{59}\) The eighth criteria, Dynamics and Expressive Techniques, was added by Aggett, 2013, in response to Phase Three of her doctoral research “Australian art song: Pedagogical strategies for singers and singing teachers”
Easy  Tessitura lies well within a comfortable vocal range⁶⁰.
Moderate  Tessitura is moderately high or low for the voice.
Difficult  Tessitura is high or low and may be difficult to sustain.

**Rhythm**

Easy  Rhythm is uncomplicated and symmetrical.
Moderate  Rhythm has moderate complexity (may include alternating metres).
Difficult  Rhythm is complex (may include compound, alternating or asymmetrical metres).

**Phrases**

Easy  Phrases are short (and often symmetrical) (2 to 3 measures).
Moderate  Phrases are up to 3 to 5 measures long.
Difficult  Phrases are long and require strong breath control. Phrases may also have changing or unexpected phrase lengths.

**Melodic line**

Easy  Melodic line simple, diatonic with conjunct intervals and syllabic.
Moderate  Melodic line may include disjunct and difficult intervals and melismas of moderate length.
Difficult  Melodic line may include chromaticism, with leaps of more than an octave and extended melismas.

**Harmonic foundation**

Easy  Harmonic foundation is largely triadic with few dissonances.
Moderate  Harmonic foundation includes consonance to moderate dissonance that may or may not be related to the vocal line.
Difficult  Harmonic foundation includes dissonance with a challenging relationship between the vocal line and accompaniment.

**Pronunciation**

Easy  Pronunciation of consonants and vowels, individually or in combination, is relatively simple with regard to vocal placement and repetition.
Moderate  Pronunciation of consonants and vowels, individually or in combination, is moderately complex with regard to tempo, vocal placement and repetition.
Difficult  Pronunciation of consonants and vowels, individually or in combination, is difficult with regard to tempo, vocal placement and repetition.

---

⁶⁰ Ralston states the voice type for both the easy and moderate gradings to be for a high soprano. If the difficulty index is to have any relevance for repertoire of all difficulties, it would have to encompass all voice types.
Dynamics and expressive techniques\textsuperscript{61} (Aggett)

Easy Few dynamics and expressive techniques included in the score, all of which a performer would be familiar with, which should provide few challenges.

Moderate Dynamics and expressive techniques increasing in complexity, either alone or in combination. Some special vocal techniques may be present in the score, and provide increasing complexity in combination with expressive markings.

Difficult Dynamic contrasts may be extreme and require great control, especially in combination with other vocal techniques in the work. Special vocal and expressive techniques may be an aspect of the score, either in isolation or in combination with other performance challenges of the work. The performance aspects of the work would be considered to be difficult.

REFERENCES:


\textsuperscript{61} Added in response to feedback from participants (Singing Teachers) in Phase Three of doctoral research in Aggett, “Australian art song: Pedagogical strategies for singers and singing teachers”
42. Critical friends’ biographies

Jane Edwards, soprano, has performed for every major festival and symphony orchestra throughout Australia. She was a long time member of the Song Company, and Lecturer in Voice at Sydney Conservatorium prior to relocating to Tasmania in 2006. She can be heard in the Oscar winning film Shine, Swoon Collection CDs, and on many other solo releases. Career highlights include engagements with the Australian Brandenburg Orchestra, Australian Chamber Orchestra, Victoria State Opera, Florilegium, Stockholm Bach Choir, Brodsky Quartet and Danish Radio Choir.

She is in demand nationally for adjudication, masterclasses and consultation, and examines to Fellowship level for the Australian Music Examinations Board. In 2012 she was appointed as Co-ordinator of Classical Voice at the Conservatorium of Music, UTAS.

Diana Blom writes music and plays the piano and harpsichord. She has an interest in Australasian writers and has set to music words of David Malouf, Helen Garner, Jocelyn Ort-Saeeed, Tim Malfroy, Lloyd Jones, Robyn Ravlich and Peter Goldsworthy. ‘Spirits’ and ‘The Schoolmaster’ are two of four songs for tenor from Remembering Babylon setting prose from David Malouf’s novel, and published by Wirripang Pty. Ltd.. Diana is Associate Professor in Music at University of Western Sydney. She is co-author (with Matthew Hindson and Damian Barbeler) of Music Composition Toolbox, a composition textbook for secondary and tertiary students (Science Press, 2007).
43. *The Bank of pedagogical learning and teaching strategies in Phase three*

Table 0-3 - Strategies added to the strategy bank in Phase Three

M= Musical\(^{62}\); P = Performative\(^{63}\); C= Contextual\(^{64}\)

<table>
<thead>
<tr>
<th>Singing teacher/ pedagogue</th>
<th>Strategy contributed - P Performance strategy; L Learning strategy</th>
<th>Classification/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cathy 132</td>
<td>For the descending melody, think the melody up instead:</td>
<td>Pitch strategy – P L P M C</td>
</tr>
<tr>
<td></td>
<td>“Down is up”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>❖❖ and ❖❖</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Up is down” (Barnes-Burroughs et al., 2007, p. 691)</td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>Use the text to get a sense of the dynamics and emotions in the melody.</td>
<td>Textual strategy - P L C P M</td>
</tr>
<tr>
<td>134</td>
<td>Connect your emotions related to words in the text through imagery and experiment with vocal tones you feel fit the text and emotion. Try recalling the</td>
<td>Textual strategy - P L C P M</td>
</tr>
</tbody>
</table>

---

\(^{62}\) **Musical** criterion includes tempo, metre, style, key/tonality, voice type, passaggio, voice suitability, language, form/structure, diction, timbre and instrumentation.

\(^{63}\) **Performative** criterion include dynamics and expressive techniques, articulation, breathing, length of performance, length of composition, performances/performers, mental preparation, emotional communication, performing from memory and communication.

\(^{64}\) **Contextual** criterion includes title, title date, composer, composer birth date, composer biography, poet dates, publisher, editor, arranger, availability of score, accompaniment, recordings and musical examples/incipits.
vocal tone out of practice time by bringing forward in your mind the image &
tone you decided on. Adapted from Emmons & Thomas (1998, pp. 171-175)

| 135 | Record and reflect on rehearsals and performances to decide on areas such as vocal tone and diction that may need improvement. |
| 136 | Practice phrases by drawing a sweeping arc with one arm that lasts the length of the breath. |
| 137 | Walking to the beat, especially early in rehearsal, can help establish *feel* the beat more easily whilst singing. The kinaesthetic response will be triggered when no longer moving |
| 138 | Use the text to get a sense of the dynamics and emotions in the melody |
| 139 | Singing a controlled dynamic vocal line can be approached by first singing the phrase in full voice, then singing with the same intensity, except ‘thinking’ the phrase softer; and practicing controlled dynamic middle voice exercises |
| **Cathy and Jane E** | Use lip trills with voiced and pitched vocal exercises in passages from the song to encourage even breath control. |
| 140 | For songs with difficult accompaniments, try to assimilate the piano part slowly, gradually filtering out the accompaniment to a point once comfort level |

**Ensemble & accompaniment strategy** - P L C P M

**Vocal technique strategy** - P L P

**General learning strategy** - P L P

**Textual strategy** - P L C P M

**Vocal technique strategy** - P L P

**General learning strategy** - P L P

**Ensemble & accompaniment strategy** - P L P M
increases.

Jane E 142 *Think* the length of the phrase with the onset of the breath.

Vocal technique strategy - P L P M

143 Practice long phrases to an un-pitched syllable such as ‘sss’, observing support and attempting to maintain consistent, unstressed air production throughout phrases, ending with good release and easy onset at next phrase. The whole phrase to be sung on ‘2 out of 10 air travel/energy’, where the release is the big event, then back to 2 out of 10 without jarred commencement.

Vocal technique strategy - P L P

144 Avoid too much use of singing voice in early practice. Rather, work with recitation of text, and then add implied pitches by following the line of the music in terms of up/down.

Textual strategy - P L C P M

145 Try to achieve closeness to actual written pitch by declaiming, which might enable intuition to become more reliable.

Pitch strategy – P L P

146 Record the melody alone, both in slower and actual tempi, doing lots of rote learning this way.

General learning strategy - P L P

147 Rework the intervals, especially those of high lying phrases or those that present challenges regarding tessitura, into lower octave practice, still learning the melody as such, but in a compressed, less stressful way

Vocal technique strategy - P L P M

Nina 148 Sing the melody on ‘ng’ or various vowels before adding the text

Textual strategy - P L C P M
| Sophie | 149 | To assist with singing in the upper *passaggio*, sing the melody on [ng]. Use [u] and [o] to help modify vowels in upper *passaggio*, keeping tongue relaxed. Use speaking the text and speaking it silently chanting vowels only helps activate colouring of the voice through the imagination. See (Linklater, 2006, pp. 171-191) - the tone is calmed on the vowel. | Vocal technique strategy - P L P |
| Sarah | 150 | Practice silent singing to promote kinaesthetic awareness, particularly when attempting singing *sotto voce*. | Vocal technique strategy - P L P |
| Larissa (Phase one) | 151 | Limit the amount of time spent practising on a song with a difficult *tessitura* (for example, to within half to one hour), limiting your practise to a focus of no more than around six bars of music. | Vocal technique strategy - P L P |
|  | 152 | Start practising the most taxing area of *tessitura* in a song first, no matter where it is in a piece. | Vocal technique strategy - P L P |
| Miller | 153 | Progressively elongate the breath in long phrases, breaking the phrase in two at appropriate words until the full phrase can be managed. | Vocal technique strategy - P L P |
| (1996, p. 108) | 154 | To improve breath pacing, sing the phrase to the voiced fricative [v], with the upper incisors on the bottom lip, as well as the neighbouring continuant [z]. | Vocal technique strategy - P L P |
| (pp. 37-39; 95.) | 155 | Use Miller’s *messa di voce* exercise where sudden dynamic control is required in the score. The exercise can be adapted practising the sections of the music with the bars that need attention. For example, the exercise was adapted to practice Esther Rofé’s *Curtain*, bb 16-19: | Vocal technique strategy - P L P |
To improve the accuracy of melismatic patterns in a song, sing first in staccato; repeat it immediately in legato, while retaining identical articulatory action. An example of an adaptation of this exercise was used in the preparation of the performance of Diana Blom’s song ‘Spirits’ from Remembering Babylon, system 1:

Vocal technique strategy
- P L P
Appendix D: Conference papers
The following 16 publications and presentations are referenced throughout the thesis and illustrate the results emanating from the research:


*Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers*


Deliver the Voice: Identifying factors which inform a repertoire survey.

Criteria drawn from a review of repertoire surveys and how the criteria could be applied to a survey of Australian vocal repertoire.

Repertoire surveys exist on the shelves of libraries and music stores for what seems like every musical instrument and voice covering all musical genres. Those who would consult a repertoire survey include performers, teachers and musicologists. In the introduction to Solo Vocal Repertoire for Young Singers An Annotated Bibliography, editor Joan Frey Boytim – herself an author of many vocal repertoire books for young singers – gives a pertinent quote by Weldon Whitlock about the relationship between the teacher and repertoire:

‘In knowing what to teach, the teacher’s knowledge and experience are constantly strained to the breaking point. No matter how wide and extensive the teacher’s repertoire, it is never comprehensive enough. The demands for repertoire are different for each individual pupil. The good teacher continually carries on his study in repertoire and adds to it.’ Weldon Whitlock (as cited in Boytim, 1982)

The quote could as easily apply to the performer, the student and the musicologist as for the teacher.

The general intent of all three - performer, teacher and musicologist - is to research repertoire. Both the performer and teacher may consult a repertoire survey when preparing for a recital, performance, recording or for teaching purposes. A repertoire survey with a pedagogical focus and specific performance or learning outcomes is useful to the teacher. A repertoire survey with performance directions and stylistic aspects are useful to the performer.

My research is focused on designing a survey of Australian solo vocal repertoire.
And you heard part of a song from this repertoire – When Kisses Taste of Strawberries by Margaret Sutherland, sung by Helen Noonan, accompanied by Peter Locke, at the opening of this talk. An extensive examination of the Australian Music Centre’s vocal catalogue – the primary, most comprehensive updated Australian vocal repertoire ‘survey’ in existence plus my co-authoring an in-depth survey of 27 Australian songs with David Miller, Wendy Dixon and Linda Foulsham, Songs from Australia, which was published earlier this year by Publications by Wirripang led me into a PhD at UWS. The AMC catalogue is very useful but a deeper survey, with more information, would be much more useful for the performer and the teacher. My research project begins with a review of repertoire surveys for voice and instruments and this is what I will be discussing in today’s paper. Like all good literature reviews, mine is not complete but ongoing.

This paper seeks to identify criteria drawn from repertoire surveys which could then be applied to a repertoire survey to help the performer and the teacher Deliver the Voice – their own voice and those of their students. The following slides describe the way in which criteria are identified in the repertoire surveys.

Criteria from repertoire surveys have been divided into three main areas:

1. pedagogical criteria;
2. the style of the study; and
3. the depth of the study.

Pedagogical criteria discussed in repertoire surveys include:

- range,
- breathing and articulation, such as tonguing, glissandi, trills, ornamentation.
- musical aspects related to the score such as metre, form, rhythm, tempo, dynamics and expressive techniques, instrumentation/voice, tonality.
- vocal, physical or idiomatic aspects (as in characteristic of a particular style), such as tessitura for the voice or performance techniques related to a particular style;
• period, such as Baroque, Classical, Romantic, Impressionist, Avant-Garde.
• style of composition might include jazz, oratorio, lieder, opera.
• length of composition may be expressed in bars, measures, minutes or the counters on a CD.

In the style of the survey, the criteria are described as being descriptive, academic, narrative, analytical and historical. Descriptive surveys are those which use descriptive language, points and short phrases to describe the repertoire. Academic surveys will reference accurately, source original manuscripts and follow some kind of accepted academic cataloguing of the repertoire and entries in the survey. A narrative survey is one where the repertoire is described more fully and with a narrative, prose style of writing. An analytical survey is one which includes information such as form. An historical survey is one which groups repertoire in historical periods. Other classifications used for the style of the study were broad versus in-depth surveys, where broad covers a substantial span of time or musical periods, compared to an in-depth survey focusing on a narrow time frame or specific musical period or genre.

A graded survey is one which has applied some form of systematic grading on the body of repertoire surveyed. For example, Nordstrom’s *The Bandora: Its Music and Sources* was an in-depth historical, academic survey, compared with Jane Manning’s narrative volumes *New Vocal Repertory* and *New Vocal Repertory* 2. The grading criteria are described as benchmark, levels and numbers. An example of a survey using benchmarks as grading is Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature*. This system grades the literature into ten levels with reference to ten works, assuming the reader has knowledge of that repertoire or expects that they would acquaint themselves with it to enable them to fully understand the ratings used. Manning’s *New Vocal Repertory* sorts the repertoire by numbers from I – VI in progressive difficulty, ordered by degree of technical difficulty and subdivided by musical difficulty.
A broad range of repertoire surveys were consulted. I’d like to point out that mine is an ongoing study and that this list is far from exhaustive.

The repertoire surveys of piano music were *The Pianist’s Guide to Standard Teaching and Performance Literature* by Jane Magrath (1995) and *Australian Solo Piano Works of the last twenty-five years* by Jeanell Carrigan (2004). Magrath’s extensive historical, graded study of piano literature contained suggestions for additional works for study. Carrigan’s study of contemporary Australian piano repertoire was exhaustive in its content, the current third edition containing 1,149 entries, one of the largest repertoire surveys I examined.

The woodwind surveys were *A handbook of literature for the flute: a compilation of graded method materials, solos, and ensemble music for the flute* by James Pellerite (1965) and *Wind chamber music: for two to sixteen winds: an annotated guide* by Barbera Secrist-Schmedes (2002). The style of both Pellerite’s pedagogical handbook of literature for the flute and Secrist-Schmedes’ annotated guide for music for two to sixteen woodwind instruments was narrative.

The brass surveys studied were *French music for low brass instruments: an annotated bibliography*, by J. Mark Thompson & Jeffrey Lemke (1994) and *Annotated Guide to Bass Trombone Literature* by Thomas Everett (1985). Thompson & Lemke’s in-depth study of French music for low brass instruments covered literature for the tenor trombone, bass trombone, tuba and bass saxhorn. Everett’s is an academic, in-depth study which discusses aspects of performance and accompaniment.


Vocal repertoire surveys began with the Australian Music Centre’s vocal catalogue (2004) plus those by:

Joan Frey Boytim (1982) titled *Solo vocal repertoire for young singers: an annotated...

It is interesting to note the differences contained in the various vocal surveys. Boytim’s annotated bibliography is a descriptive, graded pedagogical study which contains a unique ‘usefulness code’. Carman’s annotated bibliography is an historical, broad survey, as is Berton Coffin’s landmark series of books, where repertoire is sorted by voice type in different volumes, but no attempt is made to grade works. Goleeke’s and Kagen’s books are both descriptive lists, again, with no grading of music given. Jane Manning’s narrative, in-depth studies of new twentieth century vocal repertoire are one of the few surveys to include musical examples. Miller et al’s *Songs from Australia* is the only survey of Australian vocal repertoire.

To date, therefore, the following criteria have emerged from the review of repertoire surveys:

- **Learning/teaching strategies** – incorporating pedagogical criteria including
  - Range
  - Breathing and articulation
  - Musical/score aspects (including metre, form, rhythm, tempo, dynamics & expressive techniques, instrumentation/voice, tonality
  - Performance techniques related to a particular style
  - Analytical
- **Skill acquisition**
  - Range

*Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers*
o Breathing and articulation
o Vocal/physical/idiomatic aspects
o Musical/score aspects (including metre, form, rhythm, tempo, dynamics & expressive techniques, instrumentation/voice, tonality.
o performance techniques related to a particular style

- Technical
  o Vocal/physical/idiomatic aspects
  o Breathing and articulation

- Musicology
  o Sources of original manuscripts
  o Musical/score aspects (including metre, form, rhythm, tempo, dynamics & expressive techniques, instrumentation/voice, tonality.
o performance techniques related to a particular style
  o Analytical

- Resources
  o Sources of original manuscripts
  o Available recordings
  o Available scores

- Recital facts
  o Length of composition, which may be expressed in bars, measures, minutes or the counters on a CD.

- Accompaniment features
  o Performance techniques related to a particular style

- Recordings
  o Length of composition, which may be expressed in bars, measures, minutes or the counters on a CD.

At this stage I am interested in addressing the resulting criteria, however, the study is in its early stages and the frames of reference may change and evolve as the study moves on.

References:


The Rocks: Australian Music Centre Ltd.


for the solo voice published in modern editions and covering material from the 13th century to the present; with a forward by Berton Coffin. Metuchen, N.J.: Scarecrow Press.


**Recording:**

Sutherland, M. (1987) *When Kisses Taste of Strawberries* [Recorded by Helen Noonan and Peter Locke]

What is being written about Australian Solo Vocal Repertoire?

Introduction

If you’re a singer or a singing teacher looking for information about Australian solo vocal repertoire in current literature, then you’re going to have to put your detective hat on! In her recent editorial to an issue of the Sounds Australian journal focused on Australian composition, Danielle Carey (2006) mourns the fact that “we [that is, Australian writers] aren’t really talking much about what we are creating” and this question is equally applicable to writings about Australian solo vocal music.

This paper investigates the literature discussing Australian solo vocal music, seeking pedagogical, and other musical and non-musical issues raised. Biographical, analytical, historical and pedagogical literature will be discussed, asking for whom the information is being written. By viewing literature from the performer’s perspective, new insight can be gained into how the existing writings can be used, and what further research and writing needs to take place.

In the paper, both the singer and the singing teacher will be referred to as ‘the singer’, for convenience, however, when required, the singing teacher will be specifically drawn into the discussion.

Historical/biographical literature

A reasonably substantial body of literature contains information on biographical and historical aspects of Australian solo vocal repertoire. This information can benefit the singer by contextualising a composition in relation to historical, social and cultural issues of the time; and biographical information can provide a background which helps the singer place the repertoire in context with a
composer’s total output.

The historical and biographical literature includes:

- Covell (1967) Historical; anecdotal; some analyses; personal opinion.
- Callaway & Tunley (1978) Essay, Biographical with some analyses.
- Murdoch (1972) Biographical; historical; anecdotal.
- Murdoch (1983) Biographical; historical; anecdotal.
- Bebbington (1997) Biographical; historical.

The major reference guides on Australian music – including Covell (1967), Callaway & Tunley (1978), Murdoch (1972), Murdoch (1983) and the more recent Broadstock (1995) and Bebbington (1997) - all feature articles on composers of Australian solo songs and Australian composition. They discuss issues including rhythm, harmonic foundations and tonality in articles on composer’s overall composition style and occasional discussions of specific works. None of the guides specifically focus on detailed analytical aspects of any composer’s song compositions. Instead they list titles or make reference to songs in relation to a composer’s overall compositional output and such non-musical issues as composer’s birth date, publisher, arranger and editor of music – as we would

Available from


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
expect from this body of literature.

However, in passing, some comments of especial interest to singers emerge which can have an effect their decision when selecting repertoire. Covell (1967), for example, seldom refers to songs or vocal music in his book *Australia’s music - Themes of a new society*, focusing on contextualising historically the composers and their music. But he compares Grainger’s *A Song of Autumn* to the qualities of the youthful vocal settings of Britten (p.91), thereby offering the singer an opportunity to examine early Britten songs. Covell brushes aside Antill’s songs by saying that ‘those…that have been given an adequate hearing suggest that he is inclined to favour a monotonous rate of movement and that he has not often been sufficiently bold in encouraging declamation to flower into self-sufficient lyricism (p156)’. In saying this, Covell offers a strong opinion towards Antill’s songs to the singer. However, as he does not identify a particular song with these comments, the negative connotations of the wording may influence a singer adversely in their decisions regarding Antill’s interesting song repertoire. Three other composers are singled out by Covell for their song writing. William James’ songs are described as having ‘direct, unforced qualities’; Horace Keats’ song writing as having ‘a distinctly finer order’; and May Brahe’s ‘commercial ballads’ (being) more effective than most of the songs produced by her compatriots (p.158). These more positive descriptions encourage singers to explore this repertoire.

In Murdoch’s *Australia’s contemporary composers* (1972), there are biographies of 33 Australian composers. Several chapters briefly mention the vocal works of Dreyfus, le Gallienne, Sutherland and Tibbits, but this information places their songs in a biographical context only. While this book is now over 40 years old, many of the composers are still alive and actively composing today, and their list of works contains some inclusions that are not found in other sources. This book highlights the importance of reading the list of works and bibliography in any publication seeking new repertoire previously never performed or not recently
performed and not referred to in other publications.

*Australian composition in the twentieth century* is a series of biographical essays on Australian composers edited by Callaway and Tunley (1978). Nineteen essays outline the major influences and developments of Australian composition in the twentieth century providing the singer with important historical and musical information to contextualize a composer’s vocal writing. Four of the 23 chapters on Australian composers, each written by different authors, contain some background into vocal compositions.

Laughton Harris discusses the use of tonality and harmony in Margaret Sutherland’s *Five Songs* (1936), compared to the atonality in the settings of poems by Judith Wright in *Six Australian Songs* (1967), encouraging the singer to investigate the textual and harmonic relationships in the songs. Elaine Dobson comments on the parody and humour contained in Dreyfus’ two song cycles *Galgenlieder* (1957) and *Songs Comic and Curious* (1959) (p.126). The harmonic function of Dreyfus’ use of a twelve-note theme in *From within Looking Out* (1962) is discussed (pp.126 – 127), including mention of mood, style, text and accompaniment, arming the singer with the type of information that can lead to a more effective performance. Philip Bracanin discusses compositional techniques and the treatment of text through a structural analysis of Don Bank’s *Triade* (1968) and Laughton Harris briefly mentions Keith Humble’s involvement with the lied tradition in his compositions *Songs of Depression* (1955) and *Trois Poèmes d’amour* (1970) by the integration of words and music (pp. 118 – 119). Both Bracanin and Harris focus on the treatment of text in the songs of Banks and Humble. The biographies of the composers, alone, make this book of value to both the singer and singing teacher, despite the early publication date.

In Sculthorpe’s (2001) autobiography, *Sun Music*, two solo vocal works are mentioned. Of *Love 200* (1970), a work for orchestra, two singers and rock band, which was later arranged for voice and piano by Michael Hannan and called *Boat*...
Rise (1980), the religious relevance of the text and details of its first performance (pp. 114-115) are discussed; and the circumstances surrounding the selection of text for The Song of Tailitnama (pp.203-204) is outlined. Both the biographical information contained in this book as well as the references to works would benefit both singer and singing teacher researching Sculthorpe.

Two biographies focus on the lives and works of composers who produced a substantial song output. In a biographical study of the life of Horace Keats (1895-1945), his son, Brennan Keats (1996) gives full background into all of the compositions of Keats, including reproductions of many first pages of the manuscripts of songs. An example of the type of information discussed can be found in the discussion of Keats’ Brennan Songs (pp.131 – 139), a collection of eleven songs written to the poetry of Christopher Brennan over a period of nine years from 1936 – 1945. By including information of first performances and reviews of these songs, singers are given a unique insight into the struggle of composers and musicians of our musical history. Mansfield Thomson’s (1980) biographical, historical study of the life of Alfred Hill (1870 – 1960) contains many reproductions of score snippets, reviews and discussions with references to songs that are in a similar vein to the Keats biography. Broadstock (1995) offers biographies of contemporary Australian composers born after 1950, focusing on the composers’ compositional techniques, however, not specifically their vocal compositions.

There are a small number of archival texts which are important in contextualizing a composer within a compositional period, as well as leading the researcher to possible sources of rare, undiscovered, lost or rarely performed repertoire. Two bio-bibliographies exist on Peggy Glanville-Hicks and Peter Sculthorpe written by Hayes (1990; , 1993). Both contain chapters detailing biographical backgrounds of the composers, works and performances, discographies, bibliographies by and about each composer and information about archival resources. The intricate
detail included in these books can lead the singer to the location of scores, both published and unpublished, as well as recordings, articles, reviews and previous performances of any of these works. Lawn’s (2002) article details the archiving of manuscripts of Alfred and Mirrie Hill’s at the State Library of NSW and gives information on issues arising from problems encountered with large volumes of unmarked, uncatalogued music and papers.

Murdoch’s A Handbook of Australian Music (1983) is the first reference text on Australian Music and foreshadowed the format of texts that were to follow, including Bebbington (1997, 1998). Entries on composers, compositions, performers, performances and institutions are included. Much of the information in this volume is now out of date and would, therefore, be of little use to singers and singing teachers. Bebbington’s (1997) recent eclectic reference work covers a massive amount of material crossing many musical genres, including entries on composer, performances, performers, some songs, their origins, and Australian musical organisations. One of its most valuable contributions are further references at the end of each entry which lead you into deeper research. The singer and singing teacher will find this text a suitable starting point for biographical information on composers, but would need to consult more up-to-date sources to ensure accuracy of references and composition output.

Any historical and biographical literature can offer a singer insight into a composer’s background, their songs and the struggles they experience as musicians. However, more importantly, any information which can enlighten a singer in any way about the intentions a composer had when writing a song may be enough for them to complete their interpretation or understanding of that song.

Analytical literature

Analytical literature can be written from at least two perspectives – that which employs structural analysis, which highlights how a composer has used musical elements, and this is undertaken by the musicologist and theorist; and performance analysis, analysis of works written by performers for performers. The
former are frequently found in musicological and theoretical texts, and the latter are a small but slowly growing body of works. Cook says ‘We expect an analysis to tell us something about the way we experience music: we judge whether it is good or bad according to whether it seems true to experience or not, and the objection to old-fashioned harmonic and formal labeling was precisely that they were not true to experience’ (Cook 1987: p.219). Therefore, by gaining an understanding of a composer’s compositional style, a singer can devise strategies to fully understand a song and ultimately give a more convincing performance. By understanding how another singer approaches and experiences a song through a performance analysis, a singer would be more likely to perform repertoire that is suitable for their vocal range and ability. By engaging with both types of analysis, the extent to which a singer understands a song will always enhance the final artistic outcome. Deciding, therefore, what an analysis is seeking to achieve and for whom it is written, underlies the discussion of analytical literature on Australian solo vocal repertoire in this paper.

Bartlett (1978) writes a structural analysis of Malcolm Williamson’s From a Child’s Garden (1968), concentrating on the structure of the songs in the cycle, as well as harmonic, melodic, rhythmic and textual elements.

In Select Vocal Works for Female Voice by Six Australian Composers, Wilson (1979) presents a biographical and structural analysis of nine vocal works by six Australian composers, namely Peter Sculthorpe (Song of Tailitnama – 1974), James Penberthy (Love Song – 1973), Nigel Butterley (Child in Nature – 1957 and Carmina: Four Latin Poems of Spring 1968), George Dreyfus (From Within Looking Out – 1962), Don Banks (Three Short Songs – 1971) and Malcolm Williamson (Celebration of Divine Love and Three Shakespeare Songs – 1964), from a musicologist’s point of view. The analyses are not in-depth but are more descriptive in nature, focusing on texture, melodic fragments, instrumentation and some structural discussion.
Flaherty (1987) studies the stylistic development of Nigel Butterley’s vocal music in *Nigel Butterley’s Vocal Music: A Study of Stylistic Development*, with one chapter devoted to songs for solo voice and piano. The thesis analyses eight works: three for solo voice, three for solo voice and flute and unaccompanied voice, and two for solo voice/voices and ensemble. Each work is viewed in an academic and analytical manner, from a stylistic viewpoint. While the text and vocal line is discussed in detail, something that was missing in many other studies, the only mention of the voice is in relation to the discussion of ‘The Bird’, the second song of *Child in Nature*. Registers are discussed ‘The chest register is used in the succeeding phrase in complete contrast, with a low heavy quality for expressing the sadness and isolation of the person observing the bird – the singer’ (p.23). This text is aimed at the musicologist and analyst, however, the singer studying Butterley’s songs will gain particular insight into them through this work, particularly if they were working on one of analysed works.

In her article titled *Australian Folksongs by Vincent Plush*, Boardman (2002) discusses and describes the music, rather than analyses it as such. While the author, in her conclusions, mentions some of the vocal techniques required of the singer in this work, despite many score examples, nowhere is the vocal line discussed, rather, the emphasis is on the discussion of text and the ‘look’ of the score.

Symons’ (1997) book, *The music of Margaret Sutherland*, has a chapter containing structural analyses of the vocal works from 1950, for example, *The Woman and the Child, The Orange Tree, The Judith Wright Songs, Six Songs* and others. The structural analyses presented, are from a theoretical perspective and are supported by biographic and historical details surrounding the composition of the songs.

Australian solo vocal repertoire from a structurally analytical viewpoint, studying the compositions of Vincent Plush, Margaret Sutherland, Peter Sculthorpe, James Penberthy, Nigel Butterley, George Dreyfus, Don Banks and Malcolm Williamson. None analyse the repertoire from the performer’s perspective. All authors include biographical information in their studies as background information to the composers.

For the performer, a performance analysis describes or discusses a song the way in which it should be performed. For Nicholas Cook (1987), ‘the point of an analysis is not to *describe* what people consciously perceive: it is to *explain* their experience in terms of the totality of their perceptions, conscious and unconscious’ p.221.

Where an analysis is written for a performer, there is often a combination of structural and performance issues. An insight into Margaret Sutherland’s compositional style in writing for solo voice can be gained from reading Sheridan Slaughter’s (1976) *Aspects of Margaret Sutherland’s Vocal Style*, in which she presents a structural analysis from a theoretical and stylistic perspective. Of greatest benefit to the singer is detailed discussion of the relationship of melodic motif and text.

‘As in much of Margaret Sutherland’s writing, the vocal line is conceived as part of the overall web. In “Bullocky,” the use of recitative sections has been noted as an important source of textural contrast within the song. To an even greater degree, the composer employs this recitative style in the setting of “The Twins.” The juxtaposition of textures helps convey the sense of two different levels suggested in the poem’ p.62.

Biographical and musicological information is also included, with some pedagogical issues raised in relation to performance for both singer and accompanist in *Winter Kestrel* (pp.51-52), and the interaction between thematic material of the vocal and piano lines. For example, she writes:

‘On importance in the piano line throughout the song are the rhythmic ostinato patterns. This feature is employed effectively in the actual preparation for “the kill.” Here, in particular, the pianist and singer must be of one accord – the intensity of the performance relying on the steady growth of the music from a controlled *pianissimo* to any equally controlled, yet
triumphant *fortissimo* on the words, “seize him from above,” (bars 26-27)." (p.52)

A Critical Review of Select Works for Solo Voice and Piano of Malcolm Williamson by Trisah Fiona Cook (1984) contains structural analyses of four works by Williamson from both a musicologist’s and more of a singer’s view than other writers in this section have managed. It involves a study of four vocal works – *Celebration of Divine Love* (1963); *Three Shakespeare Songs* (1964); *From a Child’s Garden* (1968); *Six English Lyrics* (1966) where both biographical and musicological information about the works are included. It differs from the other literature previously discussed in this section in that the analyses are structural, containing some performance and pedagogical information. This includes a discussion of character in the songs (p.14, 18, 43); vocal ranges for each song; the relationship between music and text and the mood created; and the singer is discussed (p.38). In ‘Come Away Death’, one of the *Three Shakespeare Songs*, Cook writes of the ‘restless of the character in the song’ (p.18) achieved through Williamson’s use of varied length of phrases, speeding up of rhythm, and increasing of dynamics. This gives ‘…emphasis to the obvious turbulence and hurt ‘he’ has suffered.’ (p.18)

Cook, (1984) writes about the style of the songs she analyses. Vocal ranges are given for each of the songs, something none of the other authors in this section have done, with information included about the performers and first performances of each song, a help to the singer in leading them to possible recordings of these performances. The four works analysed focus on the appropriateness of the accompaniment to the text, the extent to which the sentiment of the text has been captured in the melodic line and accompaniment, whether or not the settings are effective and the use of motifs, keys and harmony (p.i). The mood of the music as reflected in the text and portrayed in the vocal and accompaniment lines of *Celebration of Divine Love* provide singer and accompanist insight into the music. Three musical examples illustrating drifting clouds (ex.3, p.9), the depiction of ‘drowsing’ (ex.4, p.9) and fear and terror (ex.5, p.10), are
explained analytically. For Cook ‘in any vocal work, consideration of the text and the composer’s ability to express, through the setting, the essence of the poem itself are most important. ... The composer’s text consideration, the implications of each word, each “stress-pattern”, each colour and image are all reflected in the setting of a text (p.52). ’ The discussion of texts and their relationship to accompaniments in this dissertation give unique insights to singers on ways to prepare and understand the works discussed.

For the singer, a structural analysis can explain the musical structure and basis upon which a song is built. A performance analysis can offer possible strategies for the singer, accompanist and singing teacher to enable them to be able to develop a more accurate, authentic, convincing, musical performance of the song being analysed.

**Pedagogical literature**

If performance analysis is that which is carried out by performers for performers, then the type of information that will be helpful for the teacher when considering pedagogical information contained within a performance analysis would include vocal style; relationship of melodic motif and text; relationship of melodic motif and accompaniment; and issues of performance practice (for both voice and accompaniment). As we have seen, some of this information is contained in performance analysis writing.

There is little true pedagogical literature written on Australian solo vocal repertoire. Just five texts were found to contain pedagogical content in relation to this subject. The approaches taken include textual relationships (Sheridan Slaughter, 1976) and (Miller, Dixon, Aggett, & Foulsham, 2005); aspects of vocal style - Sheridan Slaughter, (Manning, 1986, 1998) and Miller et.al; diction (Manning; Miller et.al.); phonetics - Miller et.al; conceptual analysis - Miller et.al; vocal techniques - (Andrews, 2003), Miller et.al; vocal line and accompaniment - (Manning, 1986, 1998) and Miller et.al.
Sheridan Slaughter’s (1976) approach to performance analysis is outlined above. In her discussion of Sutherland’s settings of poems by Judith Wright, *Six Songs*, Sheridan Slaughter points out the relationship between the singer and accompanist. In discussing ‘the kill’ in ‘Winter Kestrel’, she says ‘the pianist and singer must be of one accord – the intensity of the performance relying on the steady growth of the music from a controlled *pianissimo* to an equally controlled, yet triumphant *fortissimo* on the words, “seize him from above” (bars 26-27)’ (p.52). This is just one of the examples where reference is made to the relationship between singer and accompanist with direct mention of the score.

Manning (1986, 1998), in her two books, *New Vocal Repertory* and *New Vocal Repertory 2*, gives a singer’s analysis with pedagogical information for both the singer and accompanist. In the 1986 publication she looks at the solo vocal works of three Australian composers – Keith Humble, Alison Bauld and Ross Edwards. Manning (1998) covers a further five composer’s work, that of Martin Wesley-Smith, Malcolm Williamson, Alison Bauld, Tristram Cary and Gillian Whitehead. The approach taken is partly descriptive, partly analytical, however, always directed towards advice on how best to perform the repertoire. Problems which may arise in the music are pointed out and solutions are offered from a performer’s perspective. For example, in the 1986 publication where she discusses Ross Edwards’ ‘Geography VI’ from *The Hermit of the Green Light* (1979), Manning suggests that ‘the singer must create and otherworldly atmosphere and maintain it with rapt concentration in an unwavering tone….In the last section it would be wise not to breathe in the small rest preceding the perfect 5th which drop suddenly down to low A on ‘mine’. This pedagogical information is invaluable and scarcely found in the literature and definitely not elsewhere for any of these works.

Andrews (2003) offers a singer’s analysis of Alison Bauld’s four Shakespeare settings incorporating structural analysis and a discussion of vocal techniques, with pedagogical information for the singing teacher. For example, she gives ‘..a
clue to the approach Bauld uses in shaping her texts.... “The physical sound of the spoken words determines the shape of the voice’s melodic line, the piano reinforcing an operatic intensity of tempo and extreme of dynamics.” p.42

*Songs from Australia* by Miller, Dixon, Aggett, & Foulsham (2005) is a singer’s pedagogical analysis of 27 Australian songs. Each song includes a textual analysis, biographical details, a structural analysis broken down into musical concepts with a range of pedagogical material including performance and vocal techniques, phonetics, range and tessitura, a glossary of musical definitions, information on interpretation, diction and a separate section on the piano accompaniment. All instructions are written with the performer/singer in mind. To give one example, the following discussion of the text of Tregaskis’ *O Yellow, Yellow Sweet* provides pedagogical information on how to achieve the resonance balance in the song:

‘The two consonants dominating the text are [s] *sweet, sing, scarlet* and [j] *yellow*. A strong [s] for *sing* (bars 4, 21 & 55) will give emphasis and set up the resonance balance required to sing the rising 4th into the upper register. Similarly, the [s] in *scarlet* (bar 7) and *foresters* (bar 24) assists the top Gs. The [j] in *yellow* requires similar attention. (p.103)’ A vocal exercise that supports the information discussed in the performance technique section is also included:

For the singer, pedagogical literature offers a source of information from which to devise strategies that will assist in acquiring appropriate vocal technique for the repertoire being performed. Singing teachers will be alerted as to the pedagogical aspects inherent in the repertoire.

**Conclusion**

An examination of the available literature on solo Australian vocal repertoire shows that there exists three main areas of information – historical/bibliographical, analytical and pedagogical. Of the three types of information, the pedagogical literature offers the most direct assistance to both singer and singing teacher, however the other literature can help.
Several issues emerge from a review of the literature on Australian solo vocal repertoire:

Firstly, a singer needs to be a detective in relation to repertoire. It is important to compare the list of works and bibliographies between publications to pick up any anomalies, that is, songs that are songs that are mentioned by only one source. Finding songs and their whereabouts can often be a tantalizing mission leading to the discovery of new repertoire previously never performed or not recently performed.

Secondly, historical and biographical literature can allow a singer to contextualize a song by exploring the background and compositional output of the composer who has written it and musical period in which it was written.

Thirdly, be aware that writers bring their own biases to their work. The way songs are written about – positive, negative comments can put a generation off a group of songs. As we read about composers and their songs, we need to make up our own minds about a song and not be swayed by another’s opinion.

Finally, a singer needs to be aware of different types of analysis for different purposes and make all useful to his/her purpose. Structural analysis offers an understanding of the structure of the score; performance analysis offers ways in which a singer can better interpret and ultimately perform the score. There is a considerable body of work focused on structure and musical elements in Australian solo vocal repertoire but an urgent need for more writing from a performer’s perspective. As Danielle Carey mourned the lack of writing about Australian compositions, this comment is equally valid about Australian solo vocal repertoire from a singer’s perspective. I conclude with a challenge to you all to encourage research and writing about Australian solo vocal repertoire from the performer’s perspective. Perhaps ANATS could commence a series of articles by singers on their preparation and thinking of Australian solo vocal repertoire.

While a singer may not always agree with performance analysis, it causes us to
reflect on performing the repertoire in new ways.

Australian solo vocal repertoire is very rewarding for the performer, when time is taken to explore it. If this exploration plus writing about the repertoire is developed, then composers will write more songs which can only serve to further promote our Australian song heritage.

Bibliography


A performer’s analysis of Moonrise by Gordon Kerry and Carolyn Masel

“This paper is submitted for consideration for the ASME XVI 40th Anniversary National Conference in Perth, Western Australia in July 2007.”

Abstract:

Music can be analysed from at least two perspectives – one which examines structural issues and how a composer has used musical elements, undertaken by the musicologist and theorist; and performance analysis written by performers for performers. By engaging with both types of analysis, the extent to which a performer understands a piece of music and then ultimately performs it, will always enhance the final artistic outcome. In this paper, an analysis of Gordon Kerry and Carolyn Masel’s Moonrise (1983), informed by results from a pilot study of professional singers and a review of current literature will be presented from the performer’s perspective. The singing community is the direct target audience, however, it is hoped that the principles suggested will have relevance for other performers and educators.

Music can be analysed from at least two perspectives – one which examines structural issues and how a composer has used musical elements, undertaken by
the musicologist and theorist; and performance analysis written by performers for performers. The former are frequently found in musicological and theoretical texts, and the latter are a small but slowly growing body of works. For the singer, a structural analysis can explain the musical structure and compositional aspects upon which a song is built. A performance analysis can highlight performance issues and offer possible strategies for the singer, accompanist and singing teacher to enable them to be able to develop a more accurate, authentic, convincing, musical performance of a song.

In this paper, an analysis of a song, *Moonrise* (1983), by Australian composer Gordon Kerry and text by Carolyn Masel, informed by results from a pilot study of professional singers and a review of current literature drawn on writing about Australian solo vocal repertoire, will be discussed from the performer’s perspective. The singing community is the direct target audience, however, it is hoped that the principles suggested will have relevance for other performers and educators. Because of time constraints for this paper, the focus of discussion is on the vocal role and little attention has been given to the piano role. However a workshop on both the voice and piano roles is being offered during the conference.

An examination of current literature has revealed the prevalence of analyses of vocal works from a structural perspective with little emphasis from the performer’s perspective. Writers such as Sheridan Slaughter (1976), Bartlett (1978),
Wilson (1979), Flaherty (1987) and Symons (1997) examine Australian solo vocal repertoire largely from a structurally analytical viewpoint, studying the compositions of Vincent Plush, Margaret Sutherland, Peter Sculthorpe, James Penberthy, Nigel Butterley, George Dreyfus, Don Banks and Malcolm Williamson. They seldom analyse the repertoire from a performer’s perspective. Instead, they focus on aspects such as structure, harmony and rhythm, rarely mentioning the vocal line.

Some writers include aspects particularly pertinent to the performer within structural analyses of songs. For example, Cook’s (1984) structural analyses of four vocal works by Malcolm Williamson includes performance and pedagogical information, analysing the appropriateness of the accompaniment to the text and the mood of the music as reflected in the text and portrayed in the vocal and accompaniment lines, supported by musical examples. For Cook ‘in any vocal work, consideration of the text and the composer’s ability to express, through the setting, the essence of the poem itself are most important. ... The composer’s text consideration, the implications of each word, each “stress-pattern”, each colour and image are all reflected in the setting of a text (p.52).’ Sheridan Slaughter’s (1976) examination of Margaret Sutherland’s compositional style analyses the relationship between the voice and piano as well as isolating musical elements evident in the songs.

One of the main points to strike the reader/singer in the literature discussed above,
is the lack of emphasis on what the music *sounds* like – how it would be performed. Rink (2002) states that the score is not ‘the music’ and ‘the music’ not confined to the score (p.39) and I interpret this to mean that the music is more than just the score on the page. In accepting this interpretation of Rink’s comment, firstly, this suggests that ‘the music’ can sound different with each performance, each interpretation of the score, and secondly, that there can be a difference between score based structural analysis and performance based analysis. For the performer, a performance analysis describes or discusses a song and the way in which it should be performed. With a score such as Gordon Kerry’s *Moonrise*, analytical information from the performers’ perspective, plus some information from a structural analysis, are necessary to give a convincing interpretation of the music.

For Nicholas Cook (1987), ‘the point of an analysis is not to *describe* what people consciously perceive: it is to *explain* their experience in terms of the totality of their perceptions, conscious and unconscious’ p.221. John Rink (2002) divides the idea of performance-related analysis in his article titled ‘Analysis and (or?) performance’ into two categories – analysis prior to a performance and analysis of the performance itself (p.37). In reference to Debussy’s work for solo piano, ‘La Cathédrale engloutie’, he discusses the notion that ‘analytical demonstrations of motivic unity can be fascinating on paper but are usually better seen than heard’ (p.37). Rink suggests that ‘more rigorous analytical study can assist performers in

---

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
solving conceptual or technical problems...as well as in memorizing and in combating performance anxiety’ (p.39). His five principles of performer’s analysis are based on temporality; musical shape rather than structure; that the score is not ‘the music’ and ‘the music’ not confined to the score (referred to above); on not systematically prioritising analytically determined decisions when considering elements such as style, genre and performance tradition; and that ‘informed intuition’ guides the process of ‘performer’s analysis’ (p.39). Rink believes that performer’s analysis primarily takes place while one is practising rather than when one is performing. All of these suggestions fit with an analysis such as that of Moonrise presented in this paper.

Literature focused on performance analysis of solo Australian vocal repertoire includes books by Manning (1986, 1998) and Miller, Dixon, Aggett & Foulsham (2005). These three texts give similar musical information; however, it is in their presentation that they differ. The books describe style; all of the musical elements within a song and how they affect both singer and accompanist; performance suggestions for both singer and pianist; textual references; and musical concepts. Additional sections included in Miller et al. include composer biographies and contextual information on each song. Their main difference is in the style in which they are written – Manning writes hers in a prose style, whereas Miller et al. set their analyses out in sections, discussing each musical element individually. Manning (1986, 1998) is one of the few authors writing from the performer’s
perspective, analysing the solo vocal works of nine Australian composers in her two books on an approach to new vocal repertoire in the twentieth century. Manning writes that ‘the simplest avant-garde notation may look dauntingly modern on the page but turn out to be the most suitable of all for beginners.’ (Manning 1986: p.2). In discussing Tristram Cary’s ‘Earth Wind’ from the *Earth Hold Songs* (1993), as one example of her style, Manning describes the vocal part as having ‘leaps and swoops daringly in the fast tempo, and it is important not to neglect notes of smaller value. The piano part too is very exciting, with plenty of dashing loud trills as a recurring feature, and short sharp attacks contributing to a toccata-like percussiveness’ (pp.238-239). As an example of the style adopted in Miller et al., Horace Keats’ song *Plucking the Rushes* (1934) is a ‘beautiful musical description of two lovers … redolent with gentle atmosphere. Singer and pianist evoke emotions and images as they narrate the day. The dynamic markings help create an atmosphere of languid relaxation.’ (p.137). A textual analysis of Arthur Waley’s translation of the 4th century poem is presented, along with discussions of the piano accompaniment, vocal line, and a conceptual analysis of the song. (pp. 136-138). All three books offer ways of presenting a performer’s analysis.

To broaden the discussion about performance analysis as part of a larger study, professional singers who have performed 20th/21st century solo vocal repertoire in a performance in the past 12 months will be asked to reflect upon the ways in which they selected and prepared the repertoire for that performance, with
reference to one 20th/21st century song in particular, and the practice and learning strategies they employed in the preparation of that repertoire. A pilot of this study has been completed with three singers responding to three e-mail questionnaires and a fourth singer completing the first questionnaire. The responses given have been coded and sorted into musical, performative and contextual criteria, then combined with criteria drawn from the reviewed literature. The resulting criteria (see Table 1) form the basis from which an evolving list will be compiled in order to discuss and analyse the song presented in this paper and a larger survey of Australian Art Song in the larger study.

Table 1: Evolving criteria determined from Literature review and pilot study

<table>
<thead>
<tr>
<th>Musical Criteria</th>
<th>Performative Criteria</th>
<th>Contextual Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td>Interpretation</td>
<td>Title</td>
</tr>
<tr>
<td>Melodic line</td>
<td>Accompaniment</td>
<td>Title date</td>
</tr>
<tr>
<td>Harmony</td>
<td>Pedagogical information</td>
<td>Composer</td>
</tr>
<tr>
<td>Tempo</td>
<td>Audience matters</td>
<td>Musical Examples</td>
</tr>
<tr>
<td>Style</td>
<td>Memory</td>
<td>Description</td>
</tr>
<tr>
<td>Key/tonality</td>
<td>Entertainment</td>
<td>Program notes</td>
</tr>
<tr>
<td>Range</td>
<td>Length of composition</td>
<td></td>
</tr>
<tr>
<td>Tessitura</td>
<td>Liking the music/song</td>
<td></td>
</tr>
<tr>
<td>Voice type</td>
<td>Theme</td>
<td></td>
</tr>
<tr>
<td>Language</td>
<td>Mood/character</td>
<td></td>
</tr>
<tr>
<td>Poet/poetry/text</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Relevant criteria were drawn from the list to undertake an analysis of Gordon Kerry’s *Moonrise* (1983) and discuss some of the challenges singers face when learning 20th or 21st century solo vocal repertoire.

The challenges of a score such as Gordon Kerry’s *Moonrise* (1983), which contains non-traditional notation, must be overcome before performers embark upon their
practical discovery of the music. The score of Kerry’s song appears very sparse, with few notes played by the piano (Example 1). Immediately, the singer has to make decisions on a number of levels that conventional notation does not require, in this case, relating to time – both pulse and rhythm. No metre is given. As with many songs, the starting point for the singer is the text, which would need to be read aloud and understood before attempting a vocal reading of the song. The directions in the performance notes on the score are clearly explained in that performance of the free rhythms of the text by Carolyn Masel are left to the discretion of the singer, with phrasing indicated by the beaming of the vocal line and bar lines marking the ends of stanzas. Each vowel sound of each syllable has been marked with a stress to aid the singer when preparing the text (see Example 1). Duration in the piano part is determined by the use of the sustaining pedal, with the speed of the delivery of the grace notes dependant on their spatial distribution on the page. The page belies the sparseness of the accompaniment. The use of the pedal, with distinct instructions as to where it should be changed, supports the voice, although at times singer and pianist each take a more dominant role. Vertical arrows indicate where the voice and piano must be sounded together.
Example 1: ‘Moonrise’ System 1, p.1

When asked about the tonality of the song, Kerry commented\(^\text{66}\) about the B/Bb figure that often includes a G and the F/F# figure that includes an A (see Example 1) as giving ‘a pseudo I-V relationship’, however, clashes of major and minor 3rds, and major and minor 2nds (the Db/C on the word ‘still’ being an example of a minor 2\(^{\text{nd}}\)) ‘undermines any strong sense of tonality’. He was trying ‘to create a sense of tonal focus for the singer’s benefit while maintaining the harmony’s freedom from tonal gravity….: the singer should be able to find her pitch fairly easily from the piano part, but the effect of the accompaniment should be tonally vague.’

The wide range of the accompaniment covers one note off seven octaves (A0 – G6),

---

\(^66\) Kerry, 2006, Private correspondence.
with the vocal range being from D4 – A5 and the tessitura Eb4 – D5, making the song suitable for a soprano (Example 2).

Example 2: Ranges

The extremes of range played by the piano are often linked to specific words that ‘frame’ the voice, such as ‘gardens’, ‘memories’, ‘toes’, ‘galvanized’ and ‘blankness’, the last example where the voice has the extreme note, the ranges providing either a contrast or complement to one another.
Example 3: Moonrise, p.2, 1st and 2nd system

One of the questions asked of the professional singers in the pilot study was about their usual approach to learning 20th/21st century songs. One singer - a soprano - described the way in which she would work through any rhythmic difficulties present, adding any marks or ‘counts’ if she could not read the rhythm easily. She then uses the piano to begin working on pitches with difficult intervals, reinforcing them with double octaves until she is sure of them in her imagination before using her voice. If the piece is not in English, she speaks through it at some point and when she gets with other musicians, starts to gather information about how their parts sound and how they would be most
helpful in the performance. Another singer discussed pitch memorisation, so that their mind and voice would know the notes regardless of what else was happening; a third wrote of the need to interpret cues for emotional communication.

All of these approaches could be helpful in preparing the Gordon Kerry work. While the piece is definitely in English, the text’s importance would make speaking it through an effective beginning, and probably one of the first things a singer could do to work out her approach to the rhythm before getting with an accompanist.

The way in which the melody would be learnt would depend on musical training, but this song requires pitch independence, despite Kerry’s comment that the melody is ‘mainly stepwise’. While there is some stepwise movement and many repeated notes, the singer would need to be confident of the intervallic leaps and their relationships to the accompaniment. Pitch memorisation would be difficult with this song, however, the singer could work on the relationship in rehearsal between her part and that of the accompaniment and how they come together. Recognising recurring intervals – the 5th, both rising and falling, the major and minor 3rd and the falling 4th – and more difficult to pitch intervals such as the diminished 5th (on ‘memories of’, 3rd system, p.1), and then being able to sing these intervals against the accompaniment, is one of the biggest challenges facing the singer.

The emotional cues in the song come mainly from the text, however, the expressive markings taken in a total musical context allow the singer and accompanist to connect
more with the emotional content of the song, giving a more musical performance the song demands. For example, the very high tessitura of the ending for the voice coupled with the pianissimo marking, contrasts with the extreme changes of register for the piano. This small section is one of the most difficult for the singer due to the high tessitura and the placement of the vowels, ('i' of 'blankness' occurring on A5 and the 'I' of 'vigil' also on the high Ab5, both difficult to produce at such high pitches and at a quiet volume) (Example 3). The placement of these vowels is no by mistake by the composer, reflecting the nature of the text. The alliteration of the words 'brave' and 'blankness' sung at the high pitch in the 'measured' style further emphasise the text's meaning. Example 3: Moonrise, p3

The performance challenges of Gordon Kerry’s Moonrise for both singer and pianist are best met by careful analysis and preparation by both performers as has been suggested in this analysis. It can be helpful to have input from the composer on the music being studied, in this case, from a twenty year perspective – a reasonable amount of time for a contemporary work. In relation to the work and its notation, Kerry said he was

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

207
‘experimenting and not very experienced’ when he wrote this song, but in the process of doing so, he made a recording with a friend in the dining hall of Ormond College (Melbourne University) so they could make use of the long delay to see if his setting could retain the free rhythms of Carolyn Masel’s text by writing it in the ‘free’ way he did. This suggests that singers choose a performance venue with not too dry an acoustic.

The musical criteria discussed in this analysis of Moonrise have included rhythm, melodic line, harmony, tempo, style, key/tonality, range, tessitura, voice type, language, poet/poetry/text. Performative criteria comprise interpretation, accompaniment and pedagogical information. Contextual criteria are the title, title date, composer, musical examples and description. Every song being analysed will require different analytical criteria, hence, the evolutionary nature of the list. Nicholas Cook says ‘We expect an analysis to tell us something about the way we experience music: we judge whether it is good or bad according to whether it seems true to experience or not, and the objection to old-fashioned harmonic and formal labelling was precisely that they were not true to experience’ (Cook 1987: p.219). Therefore, by gaining an understanding of a composer’s compositional style, a singer can devise strategies to fully understand a song and ultimately give a more convincing performance. By understanding how another singer approaches and experiences a song through a performance analysis, a singer is more likely to perform repertoire that is suitable for his/her vocal range and ability. By engaging with both types of analysis, the extent to which a performer understands a
piece of music and then ultimately performs it, will always enhance the final artistic outcome.

REFERENCES:


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers


Moonrise (fragment)
by Carolyn Masel

Halfway up the wall,
the framed hole in the light
hangs square and still—
A photograph of rooftops beckoning

In the gardens where great
arms hover
like dreams at anchor—
grey, volcanic, puffed out memories
of spouting stone
Their peaks are pale against the sky
No wind moves them.

Standing on the sill,
toes, knuckles, elbows, all
angle to grip.

Then, shuddering
galvanized iron under your feet; brick
pressing on your shoulder blades.
You crouch there like a gargoyle
in the cold wind—Hair streams like wild grass
from a face of stone.
This brave blankness, this vigil.

Focus Groups
Discuss possible performance strategies
to explore
pitch and text
in the
vocal line and accompaniment
of Moonrise
(15mins)

Scores are available at the front of the room

Record your results on the paper provided and
elect a spokesperson to report back to the group

Moonrise (solo voice and piano) by Gordon Kerry and Carolyn Masel—Performance strategies
Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

211
Moonrise Performance
Music by Gordon Kerry
Poem by Carolyn Masel

Prepare a performance of Moonrise using some of the strategies discussed in the focus groups.

The performance may be of the whole song, or of just part of the song. It may be of just the vocal line, just the accompaniment, both, but should focus either pitch or text.

15 minutes preparation time

15 minutes performance time for groups.

Moonrise (solo voice and piano) by Gordon Kerry and Carolyn Masel - Performance strategies

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

---

**Issues surrounding the partnership of the singer and accompanist in Australian Art Song: Strategies for performing songs from Betty Beath’s *Towards the Psalms.***

**Cathy Aggett**

**Abstract**

The relationship between singer and pianist in the preparation and performance of solo song is a musical partnership. The paper explores this partnership through discussion of several performance and learning strategies trialed and adopted in the preparation of the Australian art song cycle, *Towards the Psalms*, by Betty Beath. The strategies in this performer’s analysis, focused on issues such as pitch, rhythm, aural, vocal techniques, text, ensemble and accompaniment, were drawn from the experience of professional singers who perform 20-21st century vocal art music. The resulting performer’s analysis, while reflecting my own learning process of the songs, is informed by the experience of others, becoming a guide that can be used by singers and singing teachers. A performance/recording of one of the songs in the cycle will be given.

**Partnership**
In performing art song, the singer and pianist form a special partnership. The very nature of the composition of an art song is based around the partnership of singer and pianist coming together to interpret the composer’s ideas, who have also interpreted those of a poet. But there is more to it than that. With each song they perform, the partnership between a singer and pianist grows, often to the point where both know what the other is thinking; where the pianist will breathe with the singer, or where the singer will instinctively wait for the pianist. For Kurt Adler (1965) ‘the highest achievement of soloist and accompanist is teamwork – the molding of both personalities into a firm unity of purpose and execution (p.238)’. He says that ‘…the music to be performed must be so securely rehearsed that rigidity of execution can be broken down in performance by a continuous give and take, an improvisatory creativeness that will spell success. Such improvisation within clearly defined bounds will express itself in details of blending and balance, and in imitation of each other’s tonal quality, phrasing, articulation, tempo, dynamics’ (p.239).

Many famous partnerships between singer and accompanist have been documented, becoming a testament to the musical results that can evolve through performing with the same partner. Of Dietrich Fischer-Dieskau, pianist Gerald Moore (1962) feels it is his rhythm which sets him apart from every other singer (p.178). Lauris Elms (2001) speaks of many partnerships with accompanists in her autobiography The Singing Elms, but it was with David Miller that she found someone who was ‘serious and conscientious,…had a superb technique and a love and understanding of vocal music…At last (she) had found (her) favourite pianist (pp.198-9).’

I am privileged to have the benefit of two current partnerships with accompanists who bring very different perspectives to the repertoire I am studying and challenge me as a singer in different ways. Both musicians have had very different musical backgrounds and training from which I can benefit and their advice often complements one another. With my regular accompanist, I perform a variety of repertoire as well as the Australian art songs related to my study, and we see one another twice weekly at a private
rehearsal and at my weekly singing lesson. I only focus on Australian art song repertoire with specific goals for either presentations or recordings with my supervisor and rehearsals will take place at irregular intervals depending upon performance commitments.

The process of learning the songs for the study involves documenting, discussing and trialing our own, and other’s, suggestions of how to learn. My singing teacher is also an important part of this process. It can be confronting at times, especially when challenging long-held beliefs, but the process is illuminating for all of us, has allowed us to find new ways of approaching the repertoire, has caused me to analyse the way in which I work with accompanists, and deepened the partnership I have with both accompanists.

**Performer’s analysis**

Drawing out performance or learning strategies from the experience of singers and one’s own work are a critical part of a performer’s analysis. Performer’s analysis is analysis written by performers for performers. It can highlight performance issues, contribute a deeper understanding towards pedagogical issues and offer possible strategies for the singer, accompanist and singing teacher to enable them to be able to develop a more accurate, authentic, convincing, musical performance of a song. For Rink (2002) the score is not ‘the music’ and ‘the music’ not confined to the score, this is, that there is more to music than just the score on the page (p.39). He acknowledges that ‘the music’ can sound different with each performance and each interpretation of the score, and secondly, that there can be a difference between score based structural analysis and performance based analysis. In order to perform Betty Beath’s *Towards the Psalms*, analytical information from both the performers’ perspective, plus some information from a structural analysis, are necessary to give a convincing interpretation of the music.
Rink (2002) offers five principles of performer’s analysis based on temporality; musical shape rather than structure; that the score is not ‘the music’ and ‘the music’ not confined to the score; not systematically prioritising analytically determined decisions when considering elements such as style, genre and performance tradition; and that ‘informed intuition’ guides the process of ‘performer’s analysis’ (p.39). He believes that performer’s analysis primarily takes place while one is practising rather than when one is performing.

Practice strategies are ‘thoughts and behaviors that musicians engage in during practice that are intended to influence their motivational or affective state, or the way in which they select, organize, integrate, and rehearse new knowledge skills’ (Jorgenson (2004) adapted from Weinstein and Mayer, 1986). All of these suggestions fit with an analysis such as that of Towards the Psalms presented in this paper.

Methodology

Sixteen professional singers from six different countries who perform 20th/21st century solo art music are currently taking part in a larger study of Australian art song into the ways in which they selected and prepared one song for a recent performance.

Responses to questions about the practice and learning strategies they employed, plus strategies drawn from the literature review and my own experience, have been coded and sorted as musical, performative and contextual. These are being drawn upon in this paper to broaden the discussion about performer’s analysis. Seventy four performative and learning strategies are currently listed, some of which are applicable to both singer and accompanist and some to the singer alone.

Figure 0-1:

---

67 Issues pertaining to time.
Data collection

The accompanists and I involved in the preparation of the song for this paper, gathered data by keeping a practice journal, recording practice sessions for reflection, rehearsing other performer’s strategies and in various partnerships, suggesting alternative and new strategies to improve progressively on the performances. Strategies for relevant musical, performative and contextual criteria will be discussed in the performer’s analysis, many trialed for the first time as applied to my learning of ‘The Lament of Ovid’ from Betty Beath’s cycle, *Towards the Psalms*. In this paper, the focus is on emotion and pitch.

**Performer’s analysis – ‘Towards the Psalms’**

Betty Beath was commissioned to write *Towards the Psalms* for the 2004 Brisbane Writers Festival, with text based on the novel *Fugitive Pieces* by Anne Michaels. The text was set to six songs, the third of which will be discussed in this paper – ‘The Lament of Ovid’, expressing grief and sorrow at the carnage of war. This performer’s analysis presents
several strategies and ways to approach learning of this song.

*The Lament of Ovid*

*The Lament of Ovid* was the first of the songs to be written for the cycle. The text, borrowed by Michaels, is based on a quote by the ancient Roman poet, Publius Ovidius Naso (known as Ovid - 43BC – AC17). Its first millennia meaning remains relevant not only to the WWII setting of Michaels’ novel, but also for the many people in the world today who are still being killed. As with most songs, an understanding and connection with the text is necessary to be able to deliver the emotional content of the song. Dayme (2005) suggests that ‘Taking personal expressive and emotional risks is an important part of learning to be expressive….The more you can do this in practice, the more likely it is to happen in performance.’ (p.123) I read the novel to gain an understanding of the total concept of the song cycle, where the text originated and did some background reading on Ovid, all contextualising strategies.

Many of the singers in the study offered strategies regarding text. One suggested the combination of reading and understanding the words, repeating the words in musical rhythm, slowly to start with, then at performance tempo. She also suggested finding out the context of the piece and its purpose so that you can begin to draw conclusions about the style and how that might affect vocal matters68.

A strategy applied to the learning of all the songs included singing the song through very slowly a number of times with the accompaniment to get a feel for the work.69

The emotional ‘pull’ of the text was felt by all performers in rehearsal and is a feature of the rolling \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \) figure in the piano that repeats throughout the

---

68 Both suggestions by PM. All singers in the study have been assigned a code depending on their voice type and whether they are in the pilot study or main study. The four voice types – soprano, alto, tenor and bass – are represented in the study, so the codes are simple, S1 for soprano one, A1 for alto one, M for mezzo, etc. P precedes the pilot participants and includes the same voice types.

69 Suggested by S3.
accompaniment, present in the accompaniment from the opening bars. Another important rhythm is the \( \text{\footnotesize \text{\textfrac{3}{4}}} \) of the piano, which occurs twice in the song at bars 10 and 16, both before strong emotional phrases in the vocal line and both the only bars where a complete break from the voice occurs. There is a possible connection with the familiar short-short-short-long opening rhythm of Beethoven's 5th symphony with these two phrases.

Example 1: 'The Lament of Ovid' bb 15-19

Practicing ‘the intervals between the notes to get to know, and feel, their relationships’ was tried to help with the pitching of intervals\(^{70}\). Where leaps occur in a melody, especially wide leaps such as the interval of a min7th at ‘unwept’ between bars 16-17 (example 1), singing the notes between the F and Eb – both ascending and descending - allow the singer to find the relationship and distance of the two notes. The same strategy was used for all the non-consecutive pitches throughout the song.

Two strategies are suggested to help with difficult entries such as the F4 on ‘unwept’ at bar 16: pitch memorisation\(^{71}\) was employed in two ways with this phrase – by remembering the Bb of bar 15 from the previous phrase and pitching the starting note a fourth down; or drawing on your aural memory from rehearsing the song and training yourself to ‘remember’ the pitch of the F; or listening for the F in the bass line of piano accompaniment, 3\(^{rd}\) beat, b16 (marked with the red line).

\(^{70}\) Suggested by S6

\(^{71}\) Suggested by PS1
Vocal colouration is not new in vocal music of the 20th or 21st century, however, more singers and singing teachers are recognising the impact that both the physiological and psychological factors play in affecting the sound a singer produces. Accepted devices such as ‘vocal cover, the use of mixed vowels, straight tones, vowel shortening or lengthening, and the manipulation of the soft palate and tongue’ (Mabry, 2002:48) can all be influenced by practicing both physical and mental skills – in the case of this paper, strategies – to affect the sound produced. In a song such as this, it was difficult not to become affected by the emotions of the text, especially if you included the narration before a performance. In fact, if you were not connecting with the text, the result was always reflected in a less than effective sound.

The exposed vocal line on the words ‘all vanished’ (see example 2, b.22), where the piano changes register, calls for a change in vocal tone. The ‘vanishing’ of the triplets for the first time at this point in the accompaniment prompted the idea, suggested by my accompanist, of imagining going ‘somewhere else’ in the first and second halves of the bar: on the first note “all” and somewhere else on “vanished”. The bareness of the accompaniment leaves the voice ‘exposed’ for the entire line:

Example 2: ‘The Lament of Ovid’ b 22

The pitch of bars bb24-28 proved a challenge for several reasons. The ascending half diminished 7th arpeggio of bars 24-26 and the rising diminished 5th on ‘the blind’ at bar 26 all create pitching problems for the singer. That the notes the singer sings are doubled in the accompaniment is of little help other than for tuning as they are being sung. Part of the problem, however, is getting the note in the first place. Two strategies
mentioned before of pitch memory and that of singing the intervals between the notes were used.

Example 3: ‘The Lament of Ovid’ bb 24-28

Conducting is a useful strategy to assist getting the entries on time. The physical movement of conducting sends a kinesthetic response to the brain in that each movement represents a beat in the bar. Two further strategies including making markings or ‘counts’ on the score if the rhythm couldn’t be easily read\textsuperscript{72} and finding the number of beats and half beats in bars where the rhythm subdivides\textsuperscript{73}.

Conclusions

A musical partnership between singer and accompanist is vital to the performance of art song and the shaping of the musical outcome of any performance. The resulting performer’s analysis of ‘The Lament of Ovid’ from \textit{Towards the Psalms} by Betty Beath, while reflecting my own learning process of the song, is informed by the experience of others.

The strategies used in relation to emotion and pitch can be discussed in relation to Rink’s five principles of performer’s analysis:

Temporality is investigated in the discussion of the use of the repeated rhythms in the accompaniment (p7), both linked to emotional concerns. The use of conducting and

\textsuperscript{72} Suggested by PS1
\textsuperscript{73} Suggested by T2
related rhythm strategies (p 9) require informed intuition to guide the process of performer’s analysis. Applying the two strategies of pitch memory and singing the notes in between the intervals (p9) is also informed intuition. The same strategy of singing the notes in between intervals supports Rink’s (2002) idea that the primary goal is to ‘discover the music’s ‘shape’, as opposed to structure, as well as the means of projecting it (p.39)’. When one is ‘Going somewhere else’ to access a different vocal tone (p8) the score is not the music and the music not the score. The incorporation of the elements of text and emotions is referred to several times (pp 6, 7 and 8) suggests that many solutions exist for approaching an emotional song, several of which are given.

The dots do not move in structural analysis although analysts’ views can. However, with performer’s analysis, each performance is different as is each performer. Therefore, offering performance strategies results in diverse approaches, disagreement and agreement, and in doing so promotes reflective thinking. Information in a performer’s analysis, trialed in performance, may make studying, learning and performing new repertoire more accessible and rewarding. Any kind of feedback - be it recording practice sessions, writing thoughts in a practice diary or the discussions that occur in rehearsals between the partnership of singer and accompanist – and the resulting performer’s analysis - can only enhance the final performance outcome.

Bibliography


Appendix:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Strategy</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ensemble &amp; performance</td>
<td>p.6</td>
<td>All songs</td>
</tr>
<tr>
<td>Interpretation; emotion</td>
<td>p.7</td>
<td>Lament of Ovid</td>
</tr>
<tr>
<td>Text</td>
<td>p.7 (x2)</td>
<td>Lament of Ovid</td>
</tr>
<tr>
<td>Pitch</td>
<td>p.8</td>
<td>Lament of Ovid</td>
</tr>
<tr>
<td>Ensemble &amp; performance; pitch</td>
<td>p.8</td>
<td>Lament of Ovid</td>
</tr>
<tr>
<td>Vocal techniques</td>
<td>p.8, 9</td>
<td>Lament of Ovid</td>
</tr>
<tr>
<td>Text</td>
<td>p.9</td>
<td>Lament of Ovid</td>
</tr>
<tr>
<td>Pitch</td>
<td>p.10</td>
<td>Lament of Ovid</td>
</tr>
<tr>
<td>Rhythm; Ensemble &amp; performance</td>
<td>p.10</td>
<td>Lament of Ovid</td>
</tr>
</tbody>
</table>

Lotte Latukefu: A singer’s journey in an Asian-Pacific cantata
Cathy Aggett

Keywords: performance analysis; informed intuition; thought process/es.

The singer’s journey for Lotte Latukefu in preparing the Asian-pacific work *Daragang Magayon Cantata* by New Zealand composer Bruce Crossman is one which evolved as an artistic partnership between performers and composer. As a means of exploring the singer’s journey and artistic process, this paper uses an interview with Latukefu and in so doing, privileges her perspective of the performance discussed. Because of the importance of the performance process in the final presentation of the work, a performance analysis will be presented as a means of discussing ways in which the singer prepared for, and performed, two performances. For the premiere of the work, the performers were mezzo soprano Lotte Latukefu, chanter/dancer Merlinda Bobis and pianist Marilyn Meier. The second performance replaced Marilyn, adding a male to the mix with pianist Ian Munro.

Performance analysis is musical analysis by the performer for the performer, where critical writing about vocal preparation and performance can lead to greater insight about a work. John Rink (2002, p. 33) proposes five principles of performance analysis based on temporality; musical shape rather than structure; that the score is not ‘the music’ and ‘the music’ not confined to the score; not systematically prioritising analytically determined decisions when considering elements such as style, genre and

---

74 The premiere of the work was at the *Asia and Australia: Trading in Imagination Conference*, University of Wollongong, August, 2001; the second performance was at the 2006 Aurora Festival, held at Lennox Theatre, Riverside, April, 2006.
performance tradition; and ‘informed intuition’ which guides the process of ‘performance analysis’. Rink believes that performance analysis primarily takes place while one is practicing rather than when one is performing. While Rink’s focus is on instrumental performance, often piano, his principles have relevance for vocal performance and in doing so, lay the foundations for discussion of musical analysis from the perspective of the vocal performer.

The many decisions made by the performer in performance are not always conscious, but rather, are intuitive and at ‘a submerged level of consciousness’. This is what Rink refers to as ‘informed intuition’. An example is his discussion of temporal aspects (Rink, 1995), such as iambic metre (short, long) (Rink, 1995, p. 263), in the seven Brahms Fantasien Op. 116 for piano which helped shape his performance and ensuing performer’s analysis. This guided the process of shaping the music in time to achieve a more relevant performance. The informed intuition used by Latukefu in her preparation of Daragang Magayon Cantata will be discussed throughout this paper.

Vocalist, Sharon Mabry (2002), offers strategies for the singer of twentieth century vocal repertoire which are relevant to Rink’s principle of informed intuition, by addressing issues of pitch and vocal coloration involving visualization of technical concepts and mind-body coordination, in particular, as it relates to the role of the singer and composer (Mabry, 2002, pp. 39-40). Ideas to develop confidence in securing pitch include analysing the notation and its structure; marking tape cues if working with electric tapes; developing a kinesthetic response; paying attention to voice placement; learning exact pitches; and making exercises out of difficult-to-hear passages in the music (Mabry, 2002). Pitch in twentieth century music is discussed as often containing

---

75 The comparative recordings and references Rink based his findings on in this article would only be a possible line of enquiry for a select few Australian art songs and vocal works, given the lack of resources in the genre.
‘complicated harmonies and [an] absence of a harmonic underpinning for the voice...The term melody does not necessarily signify linear movement, a recognizable tune, or symmetrical phrasing....[and]... pitch references may be difficult to find’ (Mabry, 2002, p. 33). Daragang Magayong Cantata is a work which proved a challenge to Latukefu in relation to many of Mabry’s ideas and strategies, and these provide a preliminary focus for issues raised in this paper.

An Asian-Pacific Cantata

The ‘Asian-Pacific-ness’ in this ‘cantata’ comes from several quarters. Bobis brings a Philippine influence with the text being taken from her epic poem “Cantata of the Warrior Woman Daragang Magayon” (Bobis, 1998). A retelling of an ancient myth from the Philippines, the story is set around the active volcano, Mount Mayon (Crossman, 2006), where a beautiful maiden, Daragang Magayon is promised in marriage to a belligerent warlord, Datu Pagtuga. The warrior woman is Daragang Magayon - the beautiful maiden. Daragang Magayong Cantata was commissioned by poet, Merlinda Bobis, mezzo soprano Lotte Latukefu and pianist Vanessa Sharman and premiered at the Asia and Australia: Trading in Imagination Conference, University of Wollongong, August, 2001. Lotte Latukefu uses her Pacific- Islander Tongan heritage to sing the woman’s/warrior’s role in the work, using gestures to enhance her performance and interact with Bobis. Crossman has interpreted the story to be “…the play of ambivalence and conviction of a beautiful maiden on the eve of battle.... a metaphor of volcanic, erotically-fuelled anger against social injustice, not just war but in cultural colonization” (Crossman, 2006).

South-east Asian approaches to pitch, according to Fiona Richards (2007), use simple pitch sets within a harmonic language as a metaphor to ‘locate’ Australian music and give us a geographical place in the world amongst our Asian neighbours. Asian
influences are reflected in Crossman’s use of Kulintang inspired rhythmic and timbre features in the writing (Crossman, 2002) of this composition. The gong effect of the rubber-stopped, prepared piano imitates the Kulintang ensemble. Crossman describes the pitch and timbre of the work as being characterised by what he terms “interval-color”.

**Cultural**

Lotte Latukefu and Merlinda Bobis bring an intercultural focus to the performances of *Daragang* in that Latukefu is of Tongan, Pacific-Islander heritage and Bobis is originally from the Philippines. When asked about her musical heritage and how that impacted on her performance of *Daragang*, Latukefu spoke of her musical training in Papua New Guinea where she sang a lot and learnt Pacific Islander songs, but the piano training wasn’t

...taught in a way that was that helpful. I mean, I couldn’t even read any music at all. And that’s one of the things that’s very frightening to me now singing and learning music because I don’t sight read well – I still don’t sight read and so I have to learn things very carefully (“Interview with Lotte Latukefu,” 2008).

While her initial background included little formal musical training, Latukefu went on to study at the Canberra School of Music. I asked Latukefu about the “intercultural” aspect of the work and for her it was the relationship between herself and the poet:

---

76 Kulintang is usually the term given to a row of horizontally-laid gongs in a wooden frame.

77 See Crossman 2002, 63 & 65, where he explains interval color to be “the intrinsically distinctive character of a single interval or combination – for example, the gritty quality of a minor ninth or minor seconds and ninths combination.” The use of the two intervals of a min 2nd and 9th permeates much of Crossman's recent music and can be seen in *Daragang Magayong Cantata*.

78 From this point onwards in the paper, *Daragang Magayong Cantata* will be referred to as just *Daragang*.

79 Latukefu has been awarded a Fulbright Scholarship for postgraduate study in New York, an Ian Potter foundation scholarship and Queen Elizabeth Trust Scholarship.

*Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers*
“…Merlinda [Bobis] and I … actually performed together and so she was dancing and I was singing and so it was the interactions between us as performers where we had to discuss some actions she was doing and there were times when I would mimic a gesture she was making ……For me, it was more the interaction between Merlinda and I as performers where any sort of intercultural exchange took place” (“Interview with Lotte Latukefu,” 2008).

**Gender**

The issue of gender arises on several levels. Crossman deliberately chooses to highlight the role reversal that occurs in the text of *Daragang* by using quotations from a nose flute ‘Bontok War Chant’, the prerogative of men, and basing the entire vocal line, sung by a woman, on its scale material (Crossman, 2006).

![Example 1: 'Bontok War Chant'. (Brennan, 1984) as cited in (Crossman, 1999)](image)

Latukefu was aware of this reversal but for her, the issue of gender was more to do with the mix of the performers. The first performance ⁸⁰ of *Daragang* was with three women – Latukefu, Merlinda Bobis (dancer/chanter) and Marilyn Meier (piano). All three knew one another and were able to meet for more rehearsals than was possible for the second performance, which introduced a male performer into the trio – pianist Ian Munro. Apparently, Meier approached the playing of the piano differently from Munro, with Latukefu reacting in a more gentle way of singing when the three women were on stage, caused by the approach of Meier’s playing compared to that of Munro⁸¹:

...[The performances] had different pianists and that made a difference because Marilyn, who was the first pianist, is a very good friend of mine…Maybe there was something about having three women on stage. I think that the performance was somehow gentler…[Marilyn] approached the piano part very differently from Ian, so then I reacted very differently in my singing. (“Interview with Lotte Latukefu,”

  ⁸⁰ At the Asia and Australia: Trading in Imagination Conference, University of Wollongong, August, 2001.
  ⁸¹ The ‘gentle’ interpretation of the first performance is that expressed by Latukefu in the 2008 interview with the researcher.
Latukefu saw the warrior woman as being

...unusual in the sense that she was taking on traditional male things but doing them as a woman and still retaining some of her feminine side as well. She had not just become an aggressive copy of a male warrior. ... she is my sort of feminist. She can do anything a man can, but still retain a femininity which I think we have lost a bit in this century (“Interview with Lotte Latukefu,” 2008).

The influence of Asian, cultural and gender issues were evident, therefore, in Latukefu’s performance of Daragang through the mix of performers for the different performances; the effect they had on those performances; and in the way in which Latukefu ultimately chose to interpret the work.

Interpretation

Vocal coloration

Crossman’s meticulous marking of vocal coloration in the score of Daragang raised the issue of vocal coloration with Latukefu. The demands this places on a singer is discussed by Sharon Mabry, who suggests that “one of the psychological effects of looking at a score filled with specific color designations, perhaps changing on each pitch, is the danger of becoming physically tense while trying to concentrate on those fast-paced changes within the vocal line” (Mabry, 2002, p. 40). Latukefu’s way of handling the variety of vocal color demands involved interpreting the text through thought processes:

What I do is I look at the text and I interpret [it]. I take into account what [the composer] wants, but in the end, I really feel as if that is the one thing that I bring to this performance – the choices of color that I make as a performer... The composer is going to get what my thought processes are telling me should come from the text. ... He might want ‘sweetly intense’, but he’s going to get what my thought processes are telling me should come from the text. I don’t mind composers putting all that stuff in.... (“Interview with Lotte Latukefu,” 2008)

The place Latukefu refers to as sweetly intense tone color occurs at the first climax in the work (example 3, bb.187-191), one of the biggest challenges for the singer being the leaps between vocal registers (bb.188-189):
Example 2: *Daragang Magayong Cantata* (Crossman, 2006, Bars 187-191) (typed comments on the score are those of the researcher)

Latukefu’s continual references to using her thought processes are akin to Emmons and Thomas’ suggestions for using imagery to improve performances (Emmons & Thomas, 1998) 82.

**Emotion and text**

The demands on the singer in performance revolve around capturing the emotional intent of the text. *Daragang* is all about the ebb and flow of emotions and it was the

82 Emmons and Thomas suggest imagery can help in pre-performance with self-concept/confidence, relaxation, anxiety, learning, mental rehearsal and mental rehabilitation after injury; in performance with anxiety, mental rehearsal, concentration/distractions and enhancement; and in post-performance with forward planning, time-out/relaxation, mental rehearsal and mental rehabilitation (164).
control of this flow that was a constant part of rehearsal for Latukefu. The main technical issue that arose for her from these issues was a tendency to push and constrict vocally because of the passion needed to convey the emotional intensity created by the musical climaxes that are the essence of the work. Images of the volcano erupting and then singing about it did nothing to help! Strategies used to release the constriction and tension included spending time in rehearsal singing in a bridge position and applying some vocal techniques such as retracting the false vocal cords and giggling (Latukefu, 2008)\(^83\).

There are many places that could be quoted to demonstrate the passion required of the singer, but none more so than the very ending of the work where she is required to sing \(ffff\) on a G\(^\#5\) for more than eight beats, to the words “gasping for air”\(^84\)! Below is the final of the six climaxes in the work:

\[^83\] Recent vocal techniques with influence on Latukefu include the Estill Method and the work of vocal teachers Alison Bagnall and Gillyanne Kayes.

\[^84\] The composer wishes it known that this passage was made “deliberately technically impossible” as part of his mischievous sense of humour and as part of text setting, wanting to literally \(force\) the singer to gasp. Such a gasp can be heard on the recording of the performance of the work by Lotte Latukefu taken on 29\(^{th}\) April at the 2006 Aurora Festival Intercultural Concert, held at the Lennox Theatre, Riverside.

---

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
Knowing Merlinda Bobis well was a great advantage to be able to understand what kind of a poet she is. Understanding her work gives an insight into her poetry which is

…very rich – full of images that speak of her intensity and her passion and …. you have to be able to access that sort of intensity …… Whereas, …she’s a friend of mine, I’ve read her work, I know her, I’ve seen her perform, I think that gave me a kind of insider’s knowledge and … that would be an important thing….. it’s not the sort of piece you can pick up…..there might be some singers who might be brilliant sight singers and they’re the sort of singers who that piece can be

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
really dangerous for, because they know they can sight read it, so they leave it, they put off learning it, but that piece is not just about learning the notes. It’s actually about finding the stamina in your body and your voice…..you have to prepare for it like an athlete to sing [it]…. It really has to be part of you… (“Interview with Lotte Latukefu,” 2008).

Writing of performance and emotion, Crossman says

“...the music is a part of you, its performances being a little like “parading nude” in public. That is, the normal emotional reserve one displays in public is stripped from you in the performance of your own music through the revealing of your emotions in sound” (Crossman, 1999, p. 26).

While the emotional demands of singing the role of the warrior woman may have been a contributing factor to the constriction felt by Latukefu, she still chose to ‘reveal’ herself in the performances. She discussed the level of passion and intensity required to perform the work as the warrior woman and her connection to the volcano that was related to some technical problems of constriction, especially when confronted with any faster, coloratura passages. Beginning with a forceful vocal display, the following is an example of the passion in the section of text which begins the reply of the mountain. The section is preceded by a wild, jazzy piano interlude, the last bar of which is included in the example:
Latukefu worked through the emotional issues in the score and sections such as these by using thought processes, allowing the music and text to dictate her interpretation. In Rink’s (2002) terms, she was accessing her experience as a performer which is Latukefu the singer, to call on her informed intuition to perform.
the section/work. In Crossman’s terms, she was “revealing her emotions in sound”.

**Gesture**

For Davidson, the use of gesture is critical in the presentation and perception of music while the body is in performance. She classifies movements in performance as purely biomechanical – ones which occur when the body is free and ready to use them; individual – movements of personal style; and culturally-determined movements – those learned through other’s behavior with common presentation and within a cultural context (Davidson, 2001). Gesture was discussed by Latukefu in reference to her interactions with Merlinda Bobis. Using Davidson’s classifications described above, most of these gestures would be a combination of both biochemical and culturally-determined movements. Culturally-determined movements discussed by Latukefu included some of the gestures she made while singing that were related to her Pacific Islander heritage:

“...certain gestures that came out of my body I think are linked to my upbringing as a Pacific Islander... it wasn’t a particularly conscious decision, it was just that my thought process... of being this warrior woman, and so I can see that there are some gestures that came out from that Pacific background” (“Interview with Lotte Latukefu,” 2008).

The gestural interaction was worked on during rehearsals to ensure singer and dancer were at one in the performance:

“...so some of [what Bobis] was doing was in reaction to the text and then some of the way I was singing it was in reaction to her dancing. We did spend a lot of hours working together because... We had to work out what it was little punctuations......she was doing traditional Filipino dancing, but she didn’t dance all the time, and the times that she danced were either to punctuate something I was singing about or to emphasise it or to color it a bit more or to bring some other level to it” (“Interview with Lotte Latukefu,” 2008).

**Dynamics**

Dynamics in this work often tend to be written at the outer edge of extremes, ranging from ffff to pppp. In performance, it was not so much finding the gradations from loud to soft. For Latukefu, it was, once again, about applying her “thought processes” and...
...interpreting the louds the way I felt the text needed them to be interpreted, so were the louds angry, or were they passionate, or were they happy, whatever – what sort of a loud is it, rather than was this one tiny notch less than the triple f that I just sang? [It was] The same with the pianissimos. Some of the pianissimos were intensely sensual and very sexual and others were sad – like crying, she was just crying, she had no voice almost, she was so upset over what had happened to this man (‘Interview with Lotte Latukefu,’ 2008).

Interpretation of dynamics is always relative in any performance, but when linked with the text, as it must be in any song, the way in which they are interpreted take on a character such as discussed by Latukefu above. Breathing, air and breath feature within the text and of course, are part of a singer’s world. The following example comes from the middle of the work and is the quietest section of the score. Mostly unaccompanied to focus on the voice (bb 99-109), the very soft singing is characterised by wide leaps, made a little easier by the crescendo rising to the B\(_4\) (b110). The pianissimos in this section are possibly the sad ones Latukefu discussed above, where she used her informed intuition and thought processes to interpret the dynamics effectively.

---

85 “no letting go of breath” (bb 52-59) represents the build-up of tension in the volcano; “and listened to his fevered breathing by night breath” (bb 103-114) leads into a more soft, sensual, section with sexual overtones.
Example 5: *Daragang Magayong Cantata* (Crossman, 2006, Bars 107-112)

**Style of singing**

Latukefu commented that the traditional Pacific belting style of singing was not used in any way in the work; however, she did use a more guttural vocal tone to perform the “Magayon” phrase at the beginning of the work (b.15): (“Interview with Lotte Latukefu,” 2008).
While performing this section, Latukefu says

"... I wasn’t thinking of being a European opera singer...I was thinking of being a Pacific Islander singing the piece, so there were certain gestures that came out of my body I think are linked to my upbringing as a Pacific Islander" ("Interview with Lotte Latukefu," 2008).

Growing up in Papua New Guinea, Latukefu sang Pacific Island songs and was involved in a cultural group as a teenager which shared Pacific Island songs and dances ("Interview with Lotte Latukefu," 2008). The performance of whispered notes in the score76, for which Latukefu used her informed intuition, also saw her adopting

76 The singer is required to sing whispered tones five times in the work: b30 “repeat a crest peak”; b17
“...a thought process rather than trying to use a specific vocal technique. My thought process was to invoke the spirit of *Daragang* and then I used that to find that actual hoarse whisper”

("Interview with Lotte Latukefu," 2008).

**Stamina**

The issue of stamina was the biggest problem faced by Latukefu in both the preparation and performance of *Daragang*. Mabry (2002) discusses the need for a singer to come to a physical and mental comfort zone to be able to cope with the technical complexities of the singing process. It took Latukefu some weeks of rehearsal slowly working on sections to be able to build the stamina to sing the whole work, suggesting it was like planning for a race, practising each section of it to make sure there were no sections being “glissed over” ("Interview with Lotte Latukefu," 2008). The last bars quoted in example 2 show the kinds of demands expected of the singer in the work requiring controlled breathing, rapid changes in dynamics, singing over a span of three vocal registers (E₄ – G₅) encompassing both passaggi (Thurman, Welch, Theimer, Grefsheim, & Feit, 2000), all in the span of six bars.

**Intervals**

The use of the intervals of a minor 2ⁿᵈ and minor 9ⁿᵗʰ in the vocal line are common in the work, something Crossman discusses in his writing about recent compositions (Crossman, 1999; Crossman, 2002; Crossman, 2005; Crossman, 2006). Mabry discusses making exercises out of difficult-to-hear passages in the music (Mabry, 2002). Latukefu used a combination of this idea as well as an innovative approach with accompanist, Ian Munro, saying she would

...sometimes try and sing them away from the piece, like as an aural exercise, just so I got them in

---

87 Every singer has three registers – a lower, middle and upper register and notes which link those registers – the passaggi. There are two – the primo passaggio, or lower passaggio and secondo or upper passaggio. These linking notes act as a vocal ‘bridge’ between the registers. It depends on the voice type where the passaggi are. For females, the lower passaggio sits anywhere between C₄-G₄ and the upper passaggio from C₅-G₅ (Thurman, Welch, Theimer, Grefsheim, & Feit, 2000).

"Magayon"; b65 “of all ages”; b107 “listened to”; and b164 “woman".
my head……. There were times when I actually said to Ian could he give me a shadow note on the piano, which he was very happy to do..... he just said, absolutely. ...... And that was a strategy that I needed to use. In the end I sort of got the attitude that I’m not here to prove whether or not I can sing m9ths as much as to perform it ("Interview with Lotte Latukefu," 2008).

Summing up the interpretation approach, use of thought processes to overcome performance issues proved to be the most helpful for Latukefu in her preparation of Daragang when considering the elements of vocal coloration, emotion and text, dynamics, style of singing, stamina and the intervals used in the composition of the work.

Vocal pedagogy

Vocal pedagogy is defined by Welch as “… the science and art of teaching voice…such that the student (i) maximizes their vocal potential, (ii) develops robust, healthy singing habits and voice care, (iii) gains appropriate practice and performance mastery of selected repertoire and (iv) develops knowledge, understanding and skills that can be applied to any subsequent singing task” (Welch, 2006). As a professional performer Latukefu followed sound vocal pedagogical principles in her learning of Daragang, which reflect those outlined above, by:

i) maximizing her vocal potential through her interaction with all the performers of the work and the composer in the preparation of the performance;

ii) developing robust, healthy singing habits and voice care through her use of techniques such as the bridge position and applying several vocal techniques such as retracting the false vocal folds and giggling to release tension in between rehearsals.

iii) gaining appropriate practice and performance mastery of the repertoire by applying a range of strategies, breaking difficult passages into smaller sections and working with practice aids from the composer such as MIDI files all contributed to overcoming difficulties encountered in the work.

88 Including those of Estill, Bagnall and Kayes.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

240
iv) developing knowledge, understanding and skills that can be applied to any subsequent singing task through strategies such as use of thought processes to interpret different vocal colors, text, emotional context and interpretation of dynamics.

**The relevance of Latukefu’s performance analysis to other singers**

While a student of voice attempting to sing *Daragang* might have found different challenges in preparing the work, the strategies presented by Latukefu can be of assistance to any singer attempting this or a similar 21st century vocal work. The aesthetics shaping a twenty-first century vocal work are very different from those which have shaped vocal works in centuries past. Latukefu took advantage of her relationships with collaborators in relation to cultural, gender and interpretative issues, thereby encouraging other performers to broaden skills and enhance musical knowledge. Composers can also benefit from the interaction with performers in this process.

One’s cultural and educative heritage may not always present itself as a positive in all aspects as we learn our craft as musicians, however, different opportunities often arise for performers that bring different cultures together, such as was the case with Latukefu and Bobis. To some extent, the skills a performer builds upon in a lifetime of learning go to contribute to a performer’s subconscious informed intuition to be accessed in any performance.

Latukefu was aware of the importance of gesture in interpreting text and the direct affect interactive gestures ultimately had on the other performers and the performance of the work as a whole. If a singer becomes more aware of the possibilities gesture presents, they become free to explore it in future performances to enhance the music.

Interpretation of text, dynamics and Mabry’s psychological approach to control of vocal colors were similar to the ways in which Latukefu used informed intuition and her thought processes to handle decisions made in the preparation and performance of *Daragang Magayon Cantata*. Her relationship with the various performers affected the
outcome of the two performances. The way in which we think about music when we’re preparing it and relate to other performers ultimately affects the final performance of a work.

Latukefu approached the pedagogical learning of the presented repertoire in ways that agree with Welch’s definition of vocal pedagogy. A vocal student might consider, for example, the ways in which Latukefu approached the changes in tone color as coming from the text – whether they would study the music in the same way, or whether their experience suggests otherwise. This work presents challenges for any mezzo and is definitely only for the advanced or professional singer with a wide range.

Rink suggests that “....the insights gained from analysis – whether intuitive or deliberate – are but one factor influencing the performer’s conception of the music....’the music’ transcends [analysis] and any other approach to understanding it. Projecting ‘the music’ is what matters most, and all the rest is but a means to that end’ (Rink, 2002, p. 56). This encapsulates Latukefu’s approach to learning *Daragang Magayon Cantata*.

**Acknowledgements**

Thanks are expressed to Lotte Latukefu for her cooperation in writing this paper, for her time in doing the interview and in reviewing the material presented herein. The frankness with which she shared her performance experience is greatly appreciated.

**REFERENCE LIST**


Latukefu, L. (2008). E-mail message to Cathy Aggett.
A MOSAIC OF AUSTRALIAN ART SONG

Art song marries poetry, vocal line and accompaniment into a creative entity. In this workshop, vocal techniques in seven Australian art songs are presented as a means of introducing participants – ‘Orff-style’ – to the rich Australian song heritage waiting to be explored. The vocal techniques involve issues of text, vocal line and accompaniment.

WARM-UP MOSAIC OF VOCAL TECHNIQUES

(See music on p 3) Vocal techniques include legato singing, the changing of vocal tone, dynamic control, ornamentations, glissandos and singing in different tonalities, all seen in the Australian Art songs presented in this workshop.

TOWARDS THE PSALMS – MUSIC BY BETTY BEATH; WORDS BY ANNE MICHAELS

NO. 3 ‘THE LAMENT OF OVID’

- Emotional delivery of both text and melody is paramount
- Controlled crescendo on the opening phrase with legato singing throughout the song
- A ‘darker’ vocal tone on ‘all vanished’

NO. 4 ‘MONES AND I…BEST FRIENDS FOREVER’

Teach descending D maj scale to ‘moh’
Discuss the rhythmic aspects of the phase; speak the rhythm, patsching while saying the words; teach the melody.
Ornamentation present in both the vocal and accompaniment
• Accent of the beat is shifted forward, causing anticipation of some vocal phrases

NO. 5 ‘LOVE MAKES YOU SEE A PLACE DIFFERENTLY…’

Legato singing
• Ornamentation used throughout with many melismatic phrases
• Wide variation in dynamics
• Use of different vocal colours appropriate
• Wide vocal leaps occur in the melody

MOONRISE – MUSIC BY GORDON KERRY; WORDS BY CAROLYN MASEL

Teach: ‘Half way up the wall’; puffed out memories ‘cold wind’; back to.....
then separately ‘to the gardens where great elms hover like dreams at anchor’ (first with no dynamics, then with the dynamics);
finally, putting the whole phrase together.

• Control of dynamics, often on long phrases with difficult vowels, e.g. ‘dreams’ and ‘blankness’.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
• Challenges in reading and interpreting the score.
• The sparseness of the accompaniment is a feature of the song and the ensemble between performers needs to be carefully rehearsed to ensure an accurate portrayal of the score.

**CLIMB THE RAINBOW – MUSIC BY MARTIN WESLEY SMITH; WORDS BY ANN NORTH**

![Musical notation]

- Tempo changes, the glissandos and the delivery of text are the three main features of this song
- Min 6ths and glissandos
- Many changes of metre
- The delivery of text is paramount

**FROGS – III - ‘I'M NOBODY! WHO ARE YOU?’ – NIGEL BUTTERLEY; WORDS BY EMILY DICKINSON**

Whole tone scale to ‘doo’:

![Musical notation]

- All three songs from ‘Frogs’ are difficult. No. III is the fastest of the cycle and needs to be rehearsed with the accompanist from the beginning.
- Timing and delivery of text are linked with the accompaniment. Try learning slowly while patsching and speaking the text in rhythm.
- Pitch memory may help you in learning the melody of this song. If there is a home note in this song, I treated F4 as it. While not apparent at first glance, your notes are often within the accompaniment if you look for them.
- Whole tone scale at ‘Nobody Too?’ b3

**THE NIGHT WIND – MARGARET SUTHERLAND; WORDS BY EMILY BRONTË (1914)**

Discuss tonality and breathing before teaching the opening two phrases:

![Musical notation]
• Tonally challenging, especially against the accompaniment.
• 5ths and Aug 4ths are a feature of the melody.
• 2 main sections, with repetition of the melodic material.
• The initial phrase provides most of the musical language for the whole song.

SCORES

The scores on the following pages are of the Mosaic medley of Australian art songs taught in the workshop and an arrangement for recorders of Margaret Sutherland’s Night Wind. The arrangement is given as an example of how a song can be adapted for use in the classroom or how it might be introduced in an alternate way. Many of these songs have a great deal of teaching points in them. The recorder arrangement is just another way of giving students the opportunity of exploring the music in performance. I’m sure many of you would be brimming with musical Orff ideas of how you could use this somewhat neglected art form in your classroom. I encourage you to explore Australian art song further and if I can be of any assistance, please don’t hesitate to contact me. My contact details are:

NOTES

A MOSAIC OF AUSTRALIAN ART SONG

Task Sheet

GROUP TASK 1:

From the score of your group’s song, come up with a performance that highlights at least one vocal technique. It may be a vocal technique you’ve been taught in the warm-up or another technique evident in the score.

GROUP TASK 2:

Join and teach your performance to another group and work out ways it can be connected to other group’s performances. Continue joining with other groups, with the final aim being to create one large group performance, or a ‘Mosaic of Australian Art Song’.

A MOSAIC OF AUSTRALIAN ART SONG
A Mosaic of Australian Art Song

Towards the Psalms - 'The Lament of Ovid', 'Mones and l...Best friends forever'
and 'Love makes you see a place differently' Music by Betty Beathe. Words by Anne Michaels.
Climb the rainbow Music by Martin Wesley Smith. Words by Ann North.
The Night Wind by Margaret Sutherland. Words by Emily Brontë.
Frogs Music by Nigel Butterley. Words by Emily Dickinson.

Arranged by Cathy Aggett

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

248
Performances of groups

Cold wind (Moonrise) – CD 2, track no 22, performance group 1

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
Highlighting the duplets and triplets – CD, track no 23, performance group 2

Ethics

Delegates were all given and Information and Ethics sheet upon entering the room. The Ethics sheet was separate from the Information sheet. We began the session by quickly discussing what was required of them as participants in the tasks, which they were free to participate in the data gathering, which involved recording their performances, and they could leave or pull out the task at any time with no risk to them. Several people in one of the groups did decline to have their performance recorded, which was noted and several people did not hand in their consent form.

Group tasks

Delegates were given two tasks, which were written on sheets placed on the floor:

1. In groups, from one of the scores of the songs given, come up with a performance that highlights at least one vocal technique. It may be a vocal technique you’ve been taught in the warm-up or something new.

2. Join and teach your performance to another group and work out ways it can be connected to other’s performances, with the final aim of creating on large group performance, or Mosaic of Australian Art Song.

Figure 7-4 Pedagogical Strategies to Teach Australian art song - Powerpoint presentation
ABSTRACT

Professional singers and studio vocal teachers can be assisted to perform and learn modern art by applying performance strategies to help resolve challenges encountered in the learning process. In this paper, these strategies will be described using the Australian art song, “I’m Nobody” from Nigel Butterley’s cycle, “Frogs.” The paper aims to give professional singers and studio vocal teachers assistance in learning and performing the work through a performance analysis, a recent approach to writing about vocal performance. The performance analysis draws on some of the strategies submitted from professional singers in a larger study and uses a theoretical framework based on John Rink’s (2002) principles of performance analysis and Sharon Mabry’s (2002) ideas for developing confidence in securing pitch in twentieth century music to discuss my preparation of the song. The main performance challenges encountered in Butterley’s song were, for me as a singer, singing the correct pitches, being accurate with the rhythm and giving a convincing performance of the text. “The music” was explored by reviewing recordings of rehearsals and keeping a practice diary, allowing me to pinpoint what I needed to work on next. Shaping the music involved working on textual strategies including reading the text slowly as a poem, going over unfamiliar words, and saying the text in musical rhythm, which was also done with the pianist to help familiarise both performers with a variety of performative and musical aspects of the song. Performative strategies employed to work with temporal issues included patsching the beat, conducting while singing and placing marks above the score. The atonality in “I’m Nobody” meant a discovery process between singer and accompanist occurred while learning the song where the score is not “the music” and “the music” was not confined to the score. By not systematically prioritising analytically determined decisions, the accompanist and I were able to try several strategies, some suggested by Mabry, including enhancing a vocal kinesthetic feeling for pitch by learning exact pitches and singing the vocal line slowly while playing all chords with the pedal down. Finally, from many years of experience, informed intuition guides both singer and accompanist; but when new strategies were trialled and evaluated during the learning of the song, the depth of one’s intuition was further developed. The singer, with and without the accompanist, can enter into a performance analysis of the work that will shape it so that audiences listening will ultimately benefit from the strategies and thinking behind the preparation.

Keywords

Australian art song; strategies; performance analysis; temporality.

Introduction

Australian art song is often ignored when considering possible repertoire for a
professional recital or teaching program. This paper offers a performance analysis of one Australian art song, “I’m Nobody” from Frogs by Nigel Butterley, a song in which the elements of pitch and rhythm and their relevance to text are of greatest concern to the professional singer and studio vocal teacher approaching its learning. In doing so, the paper aims to give professional singers and studio vocal teachers assistance in learning and performing the work through strategies and suggestions.

**Performance Analysis**

Performance analysis is a recent approach to writing critically about vocal performance and preparation. Drawing out performance or learning strategies from the experience of singers and one’s own work are a critical part of a performance analysis. Performance analysis is analysis written by performers for performers. It can highlight performance issues, contribute a deeper understanding towards pedagogical issues and offer possible strategies for the singer, accompanist and singing teacher to enable them to be able to develop a more accurate, authentic, convincing, and musical performance of a song.

Practice strategies are “thoughts and behaviors that musicians engage in during practice that are intended to influence their motivational or affective state, or the way in which they select, organize, integrate, and rehearse new knowledge skills” (Jorgenson 2004 adapted from Weinstein and Mayer, 1986, p. 85). All of these suggestions fit with an analysis such as that of “I’m Nobody” as presented in this paper.

John Rink’s (2002) writing about performance analysis introduces performers to ways of thinking about preparing for performance and performing itself. He proposes five principles of performance analysis (p. 39) based on temporality; musical shape rather than structure; the notion that the score is not “the music,” and “the music” not confined to the score; analytically determined decisions such as style, genre and performance tradition should not be systematically prioritised; and that “informed intuition” guides the process of “performance analysis.” Rink believes that performance analysis primarily takes place while one is practising rather than when one is performing. While Rink’s focus is on instrumental performance, often piano, his principles have relevance for vocal performance.

Vocalist Sharon Mabry (2002) offers six ideas as a means of developing confidence in securing pitch in twentieth century music: to analyse the notation and its structure; mark tape cues if working with electric tapes; develop a kinesthetic response; pay attention to voice placement; learn exact pitches; and make exercises out of difficult-to-hear passages in the music (pp. 34-5). She discusses the fact that pitch in 20th century music can often contain “complicated harmonies and [an] absence of a harmonic underpinning for the voice...The term melody does not necessarily signify linear movement, a recognizable tune, or symmetrical phrasing....[and]... pitch references may be difficult to find” (p. 33). Pitch, melody and harmony in “I’m Nobody” could all be described in these terms.
Methodology and theoretical frame

The results from a larger study by professional singers into the ways in which they perform 20th/21st century solo art music resulted in information about their practice and learning strategies for the preparation and performance of song for a recent concert. That information was included with strategies drawn from the literature review, and my own experience and has been coded and sorted as being musical, performative and contextual. These findings are being drawn upon in this paper to broaden to undertake a performance analysis of the Butterley song, using the principles and ideas of Rink (2002) and Mabry (2002) to form a relevant frame for the following discussion.

“I’M NOBODY” from FROGS by NIGEL BUTTERLEY

“I’m Nobody” is atonal in style and rhythmically fragmented. Therefore, the main performance challenges performing Butterley’s song were, for me as a singer, singing the correct pitches, being accurate with the rhythm and giving a convincing performance of the text. These challenges began with “the score”, but as Rink (2002) puts it, the score itself doesn’t necessarily constitute “the music.” Lester (1995) comments that “musical scores are not so much the piece itself as a map of the piece or a recipe for producing it” (p. 199). One strategy for exploring the music involved recording of rehearsal sessions, including daily and weekly sessions where I got together with my accompanist, and then reflected on those recordings, listening for where I was straying from “the map” or needed to go back to “the recipe.” The recordings revealed what rhythms needed review and when they were improving. Having successive recordings that revealed improvements in pitch over the weeks and by listening to them with the score – “the recipe” – it was possible to pinpoint where I needed to work next.

I kept a practice diary where I recorded my learning approaches and comments made by anyone involved in the performance process; what things were working and why; and if they were not, trying to work out what I needed to do next to remedy those problems. McPherson & Zimmerman (2002) describe this idea of feedback as being “self-regulation [and] cyclical because feedback obtained from prior performance helps a learner to adjust their performance and future efforts” (p. 327). The practice diary highlighted early work on rhythm, moving on to a focus on pitch strategies and a final realization that rhythm determines pitch, such as can be seen in the text of “like a frog” (bb. 12-13).

Shaping the music involved several aspects. The fragmented nature of the setting of the text requires singer and pianist to work together to ensure its delivery is not interrupted. Note the changes in metre and frequent rests in both parts in Figure 1. Miller, Dixon, & Foulsham (2007) comment that “the piano part is inextricably entwined with the flow of the words and the vocal line. Neither part can exist on its own – a perfect partnership between singer and pianist” (p. 49) Strategies to work with the text included reading the text slowly as a poem, going over unfamiliar words,
and then saying the text in musical rhythm. This was also done with the pianist in a similar fashion and helped familiarise both performers with a variety of performative and musical aspects of the song. After employing these strategies, we began to perform the song with much more of a flow. Singer and pianist have to get used to performing with each other with this song. My accompanist commented on the cyclic, organic nature of coming together to shape the music, which provided an opportunity for both performers to deepen their performing relationship. For Rink, (1990, 1995, 2002) “informed intuition” guides the process of performance analysis by “accru[ing] with a broad range of experience and …[that which] may exploit theoretical and analytical knowledge at the ‘submerged level of consciousness’” (1990, p. 324). In the preparation of “I’m Nobody,” “informed intuition” was accessed by both performers through the preparation of the score, both individually and when the performers came together to rehearse, in (a) the way in which both performers would instinctively articulate a note (in comparison to phrase it in the case of this piece, given its fragmented structure – see Figure 1) and (b) an analytical sense where the process of “analysis” is a practical one that encompasses the many years of musical experience and knowledge that each performer brings to the performance act, where their training takes over, technique is instinctive, and after all the discussion about a song such as this quietens, the musical nuances needed to “shape” the music occur when they need to – in performance.

![Figure 1. “I’m Nobody”, bb 1-7, from Frogs by Nigel Butterley. Text by Emily Dickinson.](image)

In relation to learning pitches, dealing with the difficulty of learning the song’s melody forced me to look at several approaches to shaping the melody. Melody, in the traditional sense, is viewed in a different way in this song. At
first playing, there appears to be little
direction to the pitch, but my “feeling”
for the melody, where I used informed
intuition, grew the more I sang it. It was
this “feeling” that also prompted my
interest in graphing the melody with
reference to the overall vocal range of the
song, the shape also representing the
length of rhythms within cells
approximating the fluctuating time
signatures. I drew on Rink’s (2002)
graphic analyses of tempo fluctuations (p.
49) and registral contour (p. 50) of
Chopin’s Nocturne in C#min, Op. 27 No.
1 as a conceptual basis for Figure 2.

![Graph of Melodic Shape](image)

Figure 2. Depicting the melodic shape of “I’m Nobody” from Frogs by Nigel Butterley (L to R) across time (in bars indicated by time signatures) and the vocal range of the song represented by height.

The shape of the melody does show a
gradual tendency to get higher towards
the end of the song, as evident from the
graph, before being dropped in the “bog”
on the last note. While the graph did
nothing to change “the music,” it did
inform me about the overall shape of the
melody that helped me view it with a
sense of time in relation to the range of
the melody, represented in the graph by
height. I had been using pitch memory, in
particular, of F4, the note the song begins
on and returns to many times, as a
“homing device” to help sing the first six
bars. Beginning at b7, D5 became my next
“homing” note until the end of the song.
Singing exact pitches and pitching pure
intervals – something you do in any song
– was another aim. I also used the
strategy of singing the notes in-between
pitches to get to know and feel their
position – to help learn the intervals in
the song. Sometimes the notes of the
melody can be found within the
accompaniment, but the piece is in no
way tonal. In fact, the composer himself,
Nigel Butterley, commented that he
believes the tonal language of the song to
be intuitive and that he was purposely
being astringent in his approach to
tonality.\(^8^9\) Singing the notes in-between
pitches proved to be somewhat of a
revelation to me. It allows you to get a
distance between notes, rather than just drilling intervals. While I
usually have no trouble with pitch,
fragmented melodies such as this with
atonal accompaniments are a challenge!

Temporality can be described as
movement in music through time. Time
in this song moves very quickly; and
because of that, rhythm proved to be the
greatest challenge for both performers.
The security of the first dotted minim is,
perhaps, the only security the singer has.
The sharp, pointillist chords in the
accompaniment create a conversation
between singer and piano with the
acciaccatura on the second beat perhaps
depicting the frog (see Fig 1, bar 1). The
“\(\text{Fig1a} \) rhythm of “Nobody” is a feature

\(^{89}\) Phone conversation 24.10.07

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
throughout the song that becomes the rhythmic language shared by both singer and pianist. As a contextualizing strategy, Mabry’s suggestion to analyze the notation and its structure is important in a song such as this so that you can understand where your line fits with the accompaniment or, more accurately in this instance, becomes a unit. Performative strategies used to work with temporal issues included patsching⁹ the quaver beat while singing; placing marks above the score (see Figure 1, bb. 2-3); and conducting while singing. An effective learning strategy was breaking the song down into the most relevant musical concepts affecting the performers and then analyzing them. Patsching the beat was the most helpful strategy to keep the various changes in metre and rhythms in time and linking the rhythms to text in the song.

The analytical decisions you make as a performer are continually being guided by the artistic considerations the work being studied demands. Aspects such as vocal coloration, style, resonance balance and learning pitch are all encompassed in these decisions. Analyzing the pitch and rhythm of the song was not an isolating activity. Rather, it was both a conscious and unconscious ongoing activity. Mabry (2002) suggests that when “a singer does not have perfect pitch, a good relative pitch sense combined with a vocal kinesthetic feeling for pitch is key to quickly finding and retaining abstract tones.” (p.35) The “vocal kinesthetic feeling” for the pitch was enhanced by singing the vocal line slowly while playing all chords with the pedal down so you could hear the tones more clearly. As the notes for the vocal line are often “nested” in the chords, becoming aurally aware where your note sits in the chords helped establish a “feel” for the note within the voice. Learning the exact pitches was also necessary to confirm what was instinctive.

**OUTCOMES**

In relation to Rink’s (1990, 1995, 2002) principle of performance analysis based on temporality, strategies involved patsching the beat or conducting while singing and placing marks above the score. The musical shape of the work, rather than its structure, was achieved by working on textual strategies including reading the text slowly as a poem, going over unfamiliar words, and then saying the text in musical rhythm. This was also done with the pianist in a similar fashion and helped familiarise both performers with a variety of performative and musical aspects of the song. The tonality or, more accurately, the atonality in a song such as “I’m Nobody,” where each note is scored for its own sound, meant a discovery process between singer and accompanist occurred while learning the song where the score is not “the music” and “the music” was not confined to the score. By not systematically prioritising analytically determined decisions, the accompanist and I were able to try several strategies, some suggested by Mabry, including enhancing a vocal kinesthetic feeling for pitch by learning exact pitches and singing the vocal line slowly while playing all chords with the pedal down. Finally, from many years of experience, informed intuition guides both singer and

---

⁹ ‘Patching’ is the German term for patting the thighs.
accompanist; but when new strategies were trialled and evaluated during the learning of the song, the depth of one’s intuition was further developed.

Approaching the preparation and performance of any music requires individual and collaborative thinking. The singer, with and without the accompanist, can enter into a performance analysis of the work that will shape it so that audiences listening will ultimately benefit from the strategies and thinking behind the preparation. “Projecting ‘the music’ is what matters most, and all the rest is but a means to that end” (Rink, 2002. p. 56)

REFERENCES


SOURCES

Abstract

Knowing the tessitura of a song can help a singer better decide whether the work suits their voice in relation to range, pitch and vocal colour. Depending on where the tessitura sits and how the register transitions are handled by a singer, what Mabry (2002) describes as the passaggio events, will determine whether the song will be comfortable for that singer to sing. Jander (2008) describes tessitura as part of a vocal compass in which a piece of music lies, whether high or low. The tessitura of a piece is not decided by the extremes of its range, but rather, by which part of the range is most used. There are several approaches to calculating the tessitura of a piece.

This paper and performance investigates notions of tessitura in two of Peggy Glanville-Hicks' songs, ‘Stars’ and ‘Homespun Collars’, presenting how several writers discuss and have tested definitions of tessitura. Rather than proposing a method to calculate either a singer or a song’s tessitura, Rastall’s (1984) method for calculating the Pitch Centre of Gravity (PCG) of a song and four of Elliot’s (2004) conclusions/definitions relating to quality of sound, range, pitch and duration are adopted to highlight Glanville-Hicks’ use of tessitura in the two songs. Performance challenges and solutions in relation to tessitura are discussed and demonstrated, along with possible suggestions from the literature. These may help further...
different understandings and the usefulness of *tessitura* within vocal pedagogy, establishing its pedagogical implications, in particular, in relation to the two Glanville-Hicks’ songs. Performances of ‘Stars’ and ‘Homespun Collars’ are part of the paper.

**Keywords:** *Tessitura*; range; register; *passaggio*; pitch.

“*Tessitura* may range from one predominant pitch to an interval of several pitches, or it may be a combination of both;...[it] may be perceived ...as a block of sound, [or] less frequently as one significant pitch” (Elliot, 2004: 247-8). The notion of *tessitura* in vocal music is of great importance to the singer in that it helps them understand where the focus of the pitches are in a song, (Rastall, 1984) allowing them to more accurately select and match repertoire suitable for their voice (Titze, 2008). If the *tessitura* of song and singer match, then not only is the best musical outcome likely to be achieved, but also the vocal well-being of the singer may be realized.

This paper and performance investigates notions of *tessitura* in two of Peggy Glanville-Hicks’ songs, ‘Stars’ and ‘Homespun Collars’. Australian Peggy Glanville-Hicks (1912-1990) was an internationally renowned composer of four operas92, five ballets, solo concertos, chamber music and songs. A strong advocate for contemporary music, her activities included acting as a Delegate to the I.S.C.M. Festivals in Copenhagen and Amsterdam; setting up with Dr Sprague Smith the International Music Fund (IMC); writing all the American entries for the 5th edition of the New Grove Dictionary of Music and Musicians; working as a critic with the *New York Herald Tribune* from 1948-1958; acting as Director of the Composers Forum (1950-1960); and upon her return to Australia, establishing a fund and residency for young Australian composers at her former home in the Sydney suburb of Paddington, which continues as a legacy today.

92 *The Transposed Heads* (1954) and *Sappho* (1965) were the two most famous of her four operas.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
'Stars' and 'Homespun Collars', with text by A. E. Housman (1859-1936), are the third and fifth songs from her cycle *Five Songs* (1944), written while she was living in New York and a member of the League of Composers. Both songs have a high *tessitura*, meaning that the ranges of notes most frequently used in the two songs sit in a high vocal compass for the singer, with the ranges and registers of the accompaniments for the songs complementing the melodies. It will depend on the singer's voice as to whether the range, register and *tessitura* match those of the performer. Much of 'Stars' is written in middle upper to upper register for the voice\(^ {93}\), with a great deal of the accompaniment set high in the piano's register, complementing the delicate vocal line; while 'Homespun Collars' accompaniment uses the full range of the piano in a more percussive, syncopated\(^ {94}\) manner providing a contrapuntal support for the sweeping, vocal phrases, which sits in a slightly higher *tessitura* than 'Stars'.

**Defining Tessitura**

This paper begins by discussing definitions and explanations of what *tessitura* is and then applies these definitions of *tessitura* to the two Glanville-Hicks songs through performance analysis and illustration through performance of the songs. Vocal registers and how they relate to *tessitura* are also discussed. In doing so, the paper also suggests strategies for performing issues related to *tessitura*.

*Tessitura* is viewed from three different perspectives in the literature:

1. Phonetograms\(^ {95}\) are used and explained to discuss a performer's vocal physiological limits (Å vec, Popolo, & Titze, 2003; Damste, 1970; Gramming, 1991; Pabon, 1991;)

---

\(^{93}\) Vocal register will be discussed in detail later in the paper.

\(^{94}\) Syncopation is a rhythmic device that places the accent on a beat other than the first beat of a bar.

\(^{95}\) A phonetogram is a plot of the dynamic range of the voice, recording the sound-pressure level (SPL) of the voice as a function of fundamental frequency (\(F_o\)) (Pabon, 1991:203). The frequencies are plotted on the X-axis, which is divided into 48 equal parts for semi-times from C (64 Hz) to G3.
Thurmer, 1988); to show the effect of register transitions, especially at high effort (Pabon, 1991) by helping the performer avoid potentially abusive behavior (Coleman, 1987). These issues better inform us of the capabilities of a singer that relate to tessitura.

2. Pitch range and duration calculated into a quantifiable tessitura is considered from two different, but similar angles (Rastall, 1984; Titze, 2008).

3. Voice classification and production, and tone quality are issues explored that assist the singer in their understanding of tessitura (Collyer, 1998; Elliott, 2004; Hippel von & Huron, 2000; Marunick & Menaldi, 2000; Rushton, 1997).

While there is no ‘method’ for establishing the tessitura of a song, two writers, Elliott (2004) and Rastall (1984), have done extensive work into this area. Elliott (2004) used an excerpt from Aida to investigate definitions and descriptions of tessitura in a study with singers, vocal coaches and composers. She sought their understanding of tessitura in relation to which pitch or pitches form it, how many pitches make a tessitura and what duration of time does sound need “enframing” it before it is a tessitura (Elliott:240). The 19 different conclusions included tessitura being described as a quality of sound; as a congregation of pitch(es) that enframes or outlines a dominant range of sound, or also secondary ones; being included in any section or sub-section of music or being restricted to a single note, pitched high, low, but of long duration; and that it may be a collection of pitches, as they weave in and out of the melody, sometimes necessitating “gathering”, especially between silences. (p. 248).

Titze (2008) and Rastall (1984) discuss a quantifiable tessitura. Titze discusses the duration of time accumulated on each pitch over the entire song and the fundamental

(1,044 Hz). The sound intensity is plotted on the Y-axis in decibels, with a range from 40-110 (Damste, 1970: 185).
frequency of a given pitch in the song. Rastall suggests that it is not just the range of music
that is at issue, but how the voice is used in that range and suggests that consideration of a
quantifiable tessitura, such as proposed in his article, is necessary. Rather than
concentrating on the usual definition of tessitura, given as "that part of the pitch-range in
which music tends to lie" (Rastall:181), tessitura and duration are linked to propose a
method for calculating the pitch centre of gravity (PCG) for a piece, where the semitones of
the scale are numbered in sequence, then the duration is counted up for each pitch that is
sounded (p.190). While Rastall admits this method is far from simple, especially in singing,
the virtue of the PCG method is that it permits objective calculation of a point-tessitura
(p.192). By being able to accurately predict this in a song, it gives the singer information
about the ‘optimum position for the tessitura of the music to be sung’ (p.193), information
previous studies have not provided.

Rastall's PCG formula has been applied by researchers Potter (2000) and Rushton (1997).
Potter (2000) uses the formula to show that two soprano roles from 20th century musicals -
Showboat and Porgy and Bess – had ranges that made their songs (and singers) sound
higher than they actually were. Magnolia’s song ‘Make-believe’ s range is slightly higher (to a
G₃) compared to Clara’s ‘Summertime’ (to an F₅), with Magnolia's tessitura in ‘Make-
believe’ actually lower, its PCG being B₃, nearly a tone below ‘Summertime’ s (C₅).
(Potter, 2000:74) Looking at the PCG of the two songs shows Magnolia’s song (and role)

---

96 Based on a calculation the same as the for finding the centre of gravity for mechanics, but with
pitch taking the place of distance (measured along the ‘scale’ of notes) and the duration sounded on
each note of the scale that of mass (Rastall, 1984: 192).
97 Downloaded video Trevor Nunn production, acted by Paula Ingram, sung by Harolyn Blackwell,
http://au.youtube.com/watch?v=nwaJF5HNkJ0&feature=related 5.10.08
98 Downloaded video Kathryn Grayson & Howard Keel.
http://au.youtube.com/watch?v=nwaJF5HNkJ0&feature=related 5. 10. 08

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
to have a lower *tessitura*.

Rushton (1997) used Rastall’s formula to examine a range of roles written only in the bass clef – termed *buffo* roles. Songs by composers Paisiello, Mozart, Salieri and Cimarosa, performed by three singers, Benucci (bass), Bussani (bass) and Mandini (baritone), are used to discuss *tessitura*, tonality and voice type. Rushton highlights *tessitura* and range of sung passages from songs performed by these three singers, using PCG to demonstrate the existence of baritonal sections within bass roles and vice versa, suggesting that for the purposes of characterization, Mozart may have avoided exploiting the full potentialities of his singers (Rushton, 1997:425).

From these and other writers, several definitions of *tessitura* emerge. These include: the literal translation of weaving [in and out of the melody] Elliot (2004); the vocal compass in which a piece of music lies (Jander, 2008; Rastall, 1984; Scholes, 1970; Thurmer, 1988); where the voice sings with the most ease (Elliott, 2004); a range or span of notes (Jander, 2008; Elliott, 2004; Rastall, 1984); in reference to the part of the range most used (Jander, 2008; Rastall, 1984); and a range which, historically, distinguishes vocal category and is often referred to as “high” or “low” (Elliott, 2004).

**Performance analysis**

The issue of the *tessitura* of a song is important pedagogical knowledge for a singer interested in preparing repertoire. It is part of performance analysis, analysis by performers for performers, which complements the knowledge gained from structural or compositional analysis. Performance analysis is a recent approach to writing critically about performance (including vocal performance) and preparation by drawing on the embodied and cognitive learning strategies of performers. Theorist John Rink (2002) introduces performers to ways of thinking about preparing for performance and performing itself. He proposes five principles.
of performance analysis based on temporality (that is, issues of time); musical shape rather
than structure; that the score is not ‘the music’ and ‘the music’ not confined to the score; not
systematically prioritising analytically determined decisions when considering elements such
as style, genre and performance tradition; and that ‘informed intuition’ guides the process of
‘performance analysis’. Rink believes that performance analysis primarily takes place while
one is practising rather than when one is performing. For this paper, it is Rink’s principle of
‘informed intuition’, that is, embodied and cognitive information gained through study and
experience, which guides the process of performance analysis underpinning the notions of
tessitura which form the focus of the paper.

Technical issues are suggested by vocalist Sharon Mabry (2002) for singers considering the
interpretation and realization of twentieth century scores that relate to tessitura and register,
namely (i) whether register transitions can be negotiated easily; (ii) whether the dynamic
range of the piece, coupled with the pitch range and tessitura, poses problems for passaggio
events or registers of the voice; (iii) whether the vocal colours required by the piece are
easily accommodated within the overall range and tessitura indicated; and (iv) in what
context any extremely high or low pitches are found (pp 30-31). Here are three facets of
tessitura – register transitions, vocal colour and pitch context. Mabry suggests that vocal
categorization should be taken at face value in some of this repertoire, especially in relation
to range and tessitura, proposing that while composers might be familiar with the
characteristics of writing for a voice type and how to use it at its optimum level, they may not
be as aware of the vocal and technical problems every voice may encounter (p.31). Here
issues of compositional process (and analysis) and performance analysis intersect.

Strategies presented by composer and choral clinician Nancy Telfer (2003) offer the singer
solutions to problems relating to high pitches in songs, as well as vocal placement, phrases
on different pitches - high, long, starts and endings - all issues related to tessitura. Also
addressed are a number of vocal health issues caused or affected by the singing of high
pitches - breathing, relaxation, vocal placement, tone quality, stamina and intonation. Of particular interest to the preparation of ‘Stars’ and ‘Homespun Collars’ was the checklists of strategies for diction on high pitches (p.42) and for stamina for high-pitched music (p.60), some of the strategies of which are discussed below in the performance analysis.

From the literature, then, four main issues are discussed in relation to tessitura - register transitions, duration, vocal colour and pitch context - and these are discussed in relation to the two Glanville-Hicks songs.

**Methodology and theoretical frame**

The research discussed in this paper draws on a theoretical frame to guide and validate the performance analysis. Firstly, self-reflection is employed by the keeping of a practice diary where learning approaches and comments made by anyone involved in the performance process are recorded; what things were working and why; and if they were not, trying to work out what was needed to do next to remedy these problems. Recordings of practice sessions and performances are also reflected on in the practice diary. This combination of self-reflection and practice - what Schön calls reflection-on-action (Schön, 1987) - results in adjustments being made to the performance (McPherson & Zimmerman, 2002).

Secondly, in 2006–7, 13 professional singers from four different countries - Australia, New Zealand, USA and Canada - participated in a study seeking information into the way in which they perform 20th/21st century solo art music. This resulted in data about their practice and learning strategies. This information, combined with strategies drawn from the literature and my own experience, was coded, sorted and classified as being either musical, performative or contextual99. These findings, in particular those related to issues of tessitura,

---

99 Musical criteria include tempo, metre, style, key/tonality, voice type, passaggio, voice suitability, language, form/structure, diction, timbre and instrumentation. Performative criteria include dynamics and expressive techniques, articulation, breathing, length of performance, length of composition, performances/performers, mental preparation, emotional communication, performing from memory and interpretation. Contextual criteria include title, title date, composer, composer birth date, composer biographer, poet dates, publisher, editor.
are drawn upon in this paper and incorporated into the performance analysis of the Glanville-Hicks songs.

As the singer of the two songs in the presentation of this paper, the listener needs to know that my comfortable range is C4 – C6 and my tessitura is A4–A5, information which will be drawn on throughout the paper and performance. Matching a singer's range and tessitura with a song that has a similar one is a way in which the information gained about the voice can best be applied.

Much of the following discussion is going to centre on the different parts of a soprano's vocal range, as classified by Miller (1986), focusing on the passaggi. The passaggio is the bridging part of the voice between registers. The primo passaggio is the lower passaggio and the secondo passaggio is the upper passaggio. A singer needs to be aware of where these parts of the voice are situated and how to blend them throughout the vocal range. If a song is written with many notes that occur on or around either passaggio, it will require special attention on the part of the singer to be able to perform the song easily. Passages involving issues to do with registers and passaggi will be highlighted in the following performance analysis of ‘Stars’ and ‘Homespun Collars’.

Performance analysis of ‘Stars’ from Five Songs by Peggy Glanville-Hicks

The vocal line and piano accompaniment of ‘Stars’ have high tessituras. One pre-dominant pitch – D5 – recurs often throughout the song and seems to be a centering pitch; the majority of the tessitura, however, seems to sit/lie between the intervals of D5 – G5. This places much of the vocal line in the upper middle to upper registers of the soprano voice, according to Miller’s (1986) register zones (fig. 1). As a singer, the main performing challenges then are being able to maintain the forward placement at such a high pitch, often set at and around

arranger, availability of score, accompaniment, recordings and musical examples/incipits.
the **secondo passaggio** (F♯₄); crossing between the lower middle, upper middle and entering the upper registers; and to sing at these high pitches, coupled with achieving the required delicate dynamics, which range from ß to ν. (see Figure 4)

![Figure 1: Passaggi and register zones – ‘Stars’: (based on Miller, 1986:134 and Thurman & Welch, 2000:432)](image)

**Vocal colours**

A trait of Glanville-Hicks’ vocal lines is that they often end with long notes while the accompaniment keeps going. For Newton Williams (1983) this is a possible weakness in the vocal writing. This can be seen in both songs, but in ‘Stars’, the hardest phrase to control the vocal tone on is the very last note - ‘salt’ - going into a decrescendo. Mabry details a process involving sensory imagery, relaxation and experimentation to allow spontaneous recall of vocal colours, encouraging the singer to reflect on the process in a notebook (Mabry, 2002:50-51). I used this process to develop a delicate vocal colour while singing...
Register transitions

While the published score has no voice type on it\textsuperscript{100}, Glanville-Hicks actually wrote the song for a mezzo-soprano. There are several register transitions that occur in the song - two crossing the upper passaggio (between bb. 9-10 at the words 'is lost' and between bb. 17-18 at the words 'the primal') and a third that crosses from the middle upper register down to the lower middle register (between the words 'sea' and 'And' at b.24 – see Fig. 4, bar 1), which is made easier by the break of a semi-quaver or sixteenth note rest. The pitch centre of gravity (PCG) for the ‘Stars’\textsuperscript{101} is calculated as being A\textsubscript{4} and ‘Homespun Collars as C\textsuperscript{5}, both of which could be described as the upper middle register of the voice.

I adopted Miller’s (1986:146) strategy for unifying registers in the female voice in songs which include both low and high pitches, using vocal glissandi to ensure that uniform resonance balance is maintained throughout. This exercise was helpful to assist in working the area between D\textsubscript{4} – D\textsubscript{5} – the notes that encompass the phrase ‘and still the sea is salt’. Mabry (2002) believes it is important to consider, in relation to range and tessitura, how

\textsuperscript{100} Gerald English, a counter tenor, has recorded the songs with Roland Peelman accompanying (Tall Poppies, 1993, TP112)

\textsuperscript{101} See the Appendix for a table of the calculations for both PCG’s of the songs.
many times you have to sing across your register, which can be different for each singer.

Figure 4 shows the lowest notes for both the voice and accompaniment in the song, with the voice crossing the lowest (primo) passaggio (on the word ‘still’) in the phrase - ‘and still the sea is salt’.

The phrase is approached below the primo (lower) passaggio and crosses into the lower middle register. I found that by using Miller's strategy and ‘glissing’ the whole phrase (using vocal glissandos or glides between notes), it was possible to achieve a more even tone throughout the phrase and gradually incorporate the diminuendo on the final note.

Dynamic & pitch range in relation to ‘tessitura’

In relation to dynamic and pitch range, the first half of the song is to be sung B, written around C6 - the area Miller (1986:142) describes as the additional midway pivotal point in a soprano’s register. One strategy I trialed was Telfer’s suggestion of “work[ing] with the tone quality at varied dynamic levels” (Telfer, 2003:35-36), experimenting with voice placement, especially on ‘Salt’ at the end of the song trying various vowel sounds, such as ‘nyah’, ‘ng’, ‘nyor’ and ‘nye’ to achieve the diminuendo on the word ‘salt’ (see Fig. 4, p.8).

The ‘nyor’ tone quality produced the best result, so I replaced the ‘ny’ with the ‘s’ of ‘salt’.

This allowed me to achieve a forward placement at that pitch.

The note ‘Salt’ lands on a D5 – a note that resonates throughout the song as it begins and ends the song, and as with many Glanville-Hicks songs – it’s not a tonic as such, because this isn’t a tonal piece – rather a home or resting note. This differs from Rastall’s PCG calculation which shows the lower – A4 as the centre of the tessitura. I found applying Miller’s (1986) strategy for thinking of the tessitura center more useful than Rastall’s approach. Miller writes of centeredness or centering “incorporating a sense of collected focus, a mental and physical process...an elimination of “up and down”...closely related to the ancient exercises of both East and West that unite mental and physical responses (mind and body)” (Miller, 1986:165). Thinking of the home/resting note – D5 – helped me achieve

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
the centeredness required to sing the final phrase.

The first half of the song requires the singer to sing at a *mezzo piano* dynamic, covering a range of an octave between G₄ and G₅. Several strategies were trialed to deal with these challenges. *Messa di voce* (placing the voice) exercises focusing on dynamic control, which aims at singing a *unified* single pitch across a controlled dynamic range, were practiced for the range of notes in this section (G₄-G₅) at a dynamic level from ÿ to ã. This dynamic range was gradually reduced to range from ß to à and applied to the singing of the melody with text, allowing me to sing the phrase with the required dynamics.

‘Homespun Collars’

“Homespun Collars’ is the last song in the set. The main challenges in learning and performing the song are singing the song at the overall *tessitura* against the sometimes contrapuntal accompaniment and singing the given dynamics at the register transitions in some places.

![Figure 5: Passaggi and register zones – ‘Homespun Collars’](image)
Register transitions

In the opening of the song, the vocal line ‘hovers’ over the upper passaggio, without really moving registers until the end of the second phrase - at ‘with ravelled ends’ (Fig. 6), I adopted two strategies to assist with this passage: one from a singer in my 2006/7 study using silent giggling, sirening and sobbing to release constriction and help with the high notes; the other was from Miller (1996:109) that suggests “muscular support should increase following vocal climax[es], especially when one is descending through the passaggio zone”, such as occurs in the phrase on the notes “with ravelled ends” (Fig 6, bb 12-13). The singer’s natural tendency is to crescendo on the A₅ (‘home’ bb 10-11) in the middle of the phrase – high notes are easier louder – but Glanville-Hicks has asked for this phrase to end with the crescendo, which is approaching the secondo passaggio. I found that by practicing the phrase from the highest point – ‘home’ – and combining it with muscular support, I could gradually sing the higher note softer and perform the required crescendo at the end of the phrase.

The whole tessitura of the song sitting in this register is the main challenge in performing it. Stamina comes into rehearsing such a song and in performing it. The biggest register transition occurs in the phrase “London made” (Fig 7, bb 24-29), coming down from the upper register, through the upper middle and into the lower middle register to phrase end.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

271
The last two phrases of the song are long and sustained, requiring controlled breath support with vocal colours depending on the vowel sound of each sustained note. The hardest to execute is the first – 'mine' – as it occurs on a diphthong. (Fig 8, bb. 47-52)

Figure 8: 'Homespun Collars' bb. 47-52

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
This phrase also crosses the *secono passaggio*, landing on it on the note ‘done’ (Fig.6, FÔ PAN b 51). A strategy to cope with this is to sing the first part of the vowel – the ‘ah’ – changing the word to ‘mah----een’, thinking the tone forward. As the phrase begins and ends with a long note, adequate breath support is a must. I found this especially helpful to place the tone forward, while keeping the momentum of the phrase.

**Pitch context**

While there are no extremely high or low notes in this song – they are all consistently quite high - many of the words in ‘Homespun Collars’ are held on long notes (e.g. ‘sends’ and ‘ends’) or are spread over a number of notes – (for example, melismas¹⁰², as in ‘London’ see Fig’s. 8 & 9). To ensure the audience doesn’t lose the sense and flow of long phrases, it is necessary for the singer to be thinking ahead of the finished word and have in your mind what the end of the word is. Before I start a phrase with a long, hyphenated word such as ‘London’ in the examples given, I think of that word and phrase on the onset of the breath I take and keep thinking of the word the whole time I’m singing.

---

¹⁰² A melisma is the term given to phrase of music that contains more than one note on a word or syllable.
In a review of ‘Homespun Collars’ in *Music America* 72, no. 16 (1952) well-known American critic, Robert Sabin was to comment that it had “an extremely difficult vocal line and a rhythmically perky piano part” (Hayes, 1990, p. 232). The song offers the singer both technical and artistic challenges that require careful consideration.

**Conclusions**

The literature on definitions of, and ways of calculating, *tessitura*, strategies from the 2006/2007 study and my own ‘informed intuition’ offered me several ways of handling issues related to *tessitura* that arose in the two songs ‘Stars’ and ‘Homespun Collars’ by Peggy Glanville-Hicks. These issues included register transitions, vocal colour, duration and pitch context. My preparation of the two songs also brought to light, through ‘reflection in action’, issues relating to interpretation of text and ensemble techniques which I haven’t had
time to discuss today. Together, all of these **tessitura** related issues, present a performance
analysis of the two songs which offers other singers approaches to challenges encountered
in the preparation of 'Stars' and 'Homespun Collars', some approaches of which may be valid
for other singers, stimulating thinking about other ways of tackling the particular issue.

**Bibliography**

speech: experimental procedure and signal processing. *Logopedics


63.

187.

Elliott, J. (2004). Frequency, duration, and pitch or what makes a tessitura?
*Journal of Singing, 60*(No.3), 239-253.

*Journal of Voice, 5*(2), 144-157.

Connecticut: Greenwood Press.


University Press:
on=music.27741>

Innovations in Performance and Repertoire*. New York: Oxford University
Press.

Marunick, M. T., & Menaldi, C. J. (2000). Maxillary dental arch form related to


*Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers*


**Acknowledgements:**

Thank you to Dr Helen Mitchell and Dr Sally Collyer for their advice and input on this article.

As always, I thank the ever patient and helpful Dr Diana Blom for her invaluable input and advice.

**Appendix:**

Calculation of PCG of ‘Stars’ and ‘Homespun Collars’ using Rastall’s (1984) formula as

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
described in his article “Vocal range in York Play 45”, where the semitones of the scale are numbered in sequence, then the duration is counted up for each pitch that is sounded (p.190).

<table>
<thead>
<tr>
<th>Note</th>
<th>Value</th>
<th>No. of □ beats</th>
<th>Product</th>
</tr>
</thead>
<tbody>
<tr>
<td>a5</td>
<td>20</td>
<td>2</td>
<td>40</td>
</tr>
<tr>
<td>g#5</td>
<td>19</td>
<td>2</td>
<td>38</td>
</tr>
<tr>
<td>g5</td>
<td>18</td>
<td>6</td>
<td>108</td>
</tr>
<tr>
<td>f#5/gb</td>
<td>17</td>
<td>6</td>
<td>102</td>
</tr>
<tr>
<td>f5</td>
<td>16</td>
<td>7</td>
<td>112</td>
</tr>
<tr>
<td>e5</td>
<td>15</td>
<td>2</td>
<td>30</td>
</tr>
<tr>
<td>d#5/eb</td>
<td>14</td>
<td>7</td>
<td>98</td>
</tr>
<tr>
<td>d5</td>
<td>13</td>
<td>10</td>
<td>130</td>
</tr>
<tr>
<td>c#5/db</td>
<td>12</td>
<td>8</td>
<td>96</td>
</tr>
<tr>
<td>c5</td>
<td>11</td>
<td>8</td>
<td>88</td>
</tr>
<tr>
<td>b4</td>
<td>10</td>
<td>13</td>
<td>130</td>
</tr>
<tr>
<td>a#4/bb</td>
<td>9</td>
<td>13</td>
<td>117</td>
</tr>
<tr>
<td>a4</td>
<td>8</td>
<td>5</td>
<td>40</td>
</tr>
<tr>
<td>g#4</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>g4</td>
<td>6</td>
<td>7</td>
<td>42</td>
</tr>
<tr>
<td>f#4/gb</td>
<td>5</td>
<td>8</td>
<td>40</td>
</tr>
<tr>
<td>f4</td>
<td>4</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>e4</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>d#4/eb</td>
<td>2</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>d4</td>
<td>1</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>rests</td>
<td>0</td>
<td>25</td>
<td>0</td>
</tr>
<tr>
<td>PCG=a#4</td>
<td></td>
<td>140</td>
<td>1232</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Note</th>
<th>Value</th>
<th>No. of □ beats</th>
<th>Product</th>
</tr>
</thead>
<tbody>
<tr>
<td>a5</td>
<td>20</td>
<td>10</td>
<td>190</td>
</tr>
<tr>
<td>g#5</td>
<td>19</td>
<td>5</td>
<td>95</td>
</tr>
<tr>
<td>g5</td>
<td>18</td>
<td>11</td>
<td>198</td>
</tr>
<tr>
<td>f#5/gb</td>
<td>17</td>
<td>16</td>
<td>272</td>
</tr>
<tr>
<td>f5</td>
<td>16</td>
<td>7</td>
<td>112</td>
</tr>
<tr>
<td>e5</td>
<td>15</td>
<td>3</td>
<td>45</td>
</tr>
<tr>
<td>d#5/eb</td>
<td>14</td>
<td>14</td>
<td>196</td>
</tr>
<tr>
<td>d5</td>
<td>13</td>
<td>6</td>
<td>78</td>
</tr>
<tr>
<td>c#5/db</td>
<td>12</td>
<td>20</td>
<td>240</td>
</tr>
<tr>
<td>c5</td>
<td>11</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>b4</td>
<td>10</td>
<td>5</td>
<td>50</td>
</tr>
<tr>
<td>a#4/bb</td>
<td>9</td>
<td>24</td>
<td>216</td>
</tr>
<tr>
<td>a4</td>
<td>8</td>
<td>18</td>
<td>144</td>
</tr>
<tr>
<td>g#4</td>
<td>7</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>g4</td>
<td>6</td>
<td>8</td>
<td>48</td>
</tr>
<tr>
<td>f#4/gb</td>
<td>5</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>f4</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>e4</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>d#4/eb</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>d4</td>
<td>1</td>
<td>41</td>
<td>0</td>
</tr>
<tr>
<td>rests</td>
<td>0</td>
<td>41</td>
<td>0</td>
</tr>
<tr>
<td>PCG=C5</td>
<td></td>
<td>217</td>
<td>2441</td>
</tr>
</tbody>
</table>

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

277
Australia’s rich song heritage is often left unexplored by teachers because they’re not quite sure how it can be used in the classroom, nor whether it is relevant to the hip, turned-on youth of today. Colin Brumby (b.1933) is a composer who writes beautifully for the voice, having written nearly 100 songs for voice and piano and many more compositions for choirs. While Colin needs no assistance in arranging, heaven forbid, the intention with these little arrangements is that they can be used as a focus for your teaching, while at the same time, leading into exploring Colin’s wonderful songs. I’m hoping the quirky little arrangements will encourage you to go out there and at least borrow the scores from the Australian Music Centre. Then sing them with your classes with the piano accompaniment as they’re intended. If you can’t play the accompaniment yourself, find someone who can. The reward with these songs will be on the faces of the children in your classes.

Teaching ideas are presented to focus on the concepts of duration, pitch and dynamics, aimed at students in Years 5-6 (Stage 3). The activities are designed to present strategies for teachers to approach this and other vocal repertoire, to assist them to fulfill expectations in the NSW syllabus that they will teach students to ‘sing, play and move to a range of music, both individually and in groups, demonstrating a knowledge of musical concepts’. All of the songs have possibilities for movement, depending on what you’re doing with your classes in that area, although specifics haven’t been suggested. I’ll leave that up to you and your creative students to work out.

The wallaby sat on an iron-bark stump, Budgeree, Budgeree, Bingy,
Wond’ring how far he was able to jump, Budgeree, Budgeree, Bingy.

The Bull-Ant sat on the Wallaby’s tail, Budgeree, Budgeree, Bingy,
And the Wallaby started off full sail, Budgeree, Budgeree, Bingy.

3. The Bull-ant’s face wore a satisfied smile,
For the Wallaby found he could jump a mile,
Budgeree, Budgeree, Bingy.

The images conjured up in “The Wallaby and the Bull-ant” are pure Australiana, resulting in a fun, rhythmical song. The repetition invites you to ‘play’ with the sounds in the words. Text should be the starting point for all songs. Not only is it the key to the meaning of a song, it helps a singer connect with the emotion and therefore, vocal tone required. Use the consonants in the words to explore different vocal colours, such as the W in wallaby and wond’ring. The obvious fun kids can have with the B’s of Budgeree, Budgeree, Bingy, and trying out contrasts between the W’s and B’s would be fun. I’m sure the class will run with the idea. Record their attempts and play them back so they can decide which ones they like and will keep for their performance (a great strategy for many musical tasks).

Start off by saying the words of the song with a group chanting the repeated line of the song, while the rest of the class says the poem at the same time:

\[
\begin{align*}
\text{Bingy is the Australian word for “belly” Budgeree is a town in Gippsland, Victoria} \\
\end{align*}
\]

Figure 1-1 Spoken chant/vocal ostinati

Put the notation of ‘Bud-ge-ree, Bud-ge-ree, Bin-gy, up on the board and ask if any other words in the song (poem) have the same rhythm, for example, wal-laby; wond’ring how (far).
Ask students if they can make up a new speech rhyme to accompany the poem. If the students are into the rhythm of the words, have a look at other word combinations: œ œ of “sat on the”; œ œ for “iron bark stump”; and œ œ for “bull-ant”; and œ œ for “bingy”. All these rhythms are simple but easy to hear in this song. Teach them as separate vocal ostinati parts:


The Wallaby and the Bullant

Words by The Perfesser and Alter Ego

Music by Colin Brumby

Teach the song to the class in whatever way you find suitable. The strong beat of the song makes it ideally suited to adding body percussion accompaniment while learning it, such as pat, clap, ( œ œ ). The short 8 bars of the melody are a quick tune to pick up, with the third verse having a slightly different ending.

The arrangement I’ve written is built on a three part vocal ostinato and Orff instrumental accompaniment. The way in which each of the parts in introduced and used is only a suggestion. Each would work no matter how you layered them, so would be a great way for students to experiment with arranging the song. The song would also work as a round. Why not encourage your students to notate their arrangements too? You could help them along by providing a sheet with the melody line and some blank staves underneath.

Figure 1-2 Vocal melody

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
After learning the song (and whatever arrangement decided on), why not introduce some other Australian animals into the story - perhaps a goanna or a...
A Gray Day

Music by Colin Brumby

Words by John Freeman

“A gray day” (1983, 2004, rev.) is a truly beautiful song reflecting a wintery day portrayed by a sustained melody with a range of a 10th (D₄ – F₅) in a minor key. Sustained singing is required into the mid to upper vocal register creating what is called a high tessitura for the song, the tessitura being where most of the range of a song sits. The song has a slow-moving beat – a challenge for many singers to maintain – but the ostinato (repeated pattern) in the accompaniment of the piano (EÂÂÂ Ó ) matches the syncopation in the vocal melody (gray day – ÓÓ ) and helps to keep the song moving.

I ‘road-tested’ this arrangement with Y 4,5,6 girls at St Catherine’s School, Waverley (NSW). Thank you to the girls and their teacher, Jenny Birrell, for allowing me into their choir rehearsal. It showed me you’d have to either put good readers on the instrumental parts of this arrangement or spend some time rehearsing it. I do think the time is worth it. The melody is quite delicious, and children are always rewarded with good musicianship.

The most challenging aspect of this song is the third phrase of the song that nudges into the highest register of the voice, on the words ‘the na-ked and stiff branches’, which you’re asked to sing ß then moving even higher in the next part of the phrase up to an F5 when they sing ‘elm’. The lovely thing about the words Colin has set on these passages is that they shouldn’t be difficult to relax and open the throat on. Children not used to singing in their upper register may
strain in this part of the voice, but encouragement, gentle singing (the beautiful melody and subject of the words should help) are a wonderful way to explore this range of the voice. One strategy for a rising melody is to think down as you sing up. A strategy to sing softly in this high register is to hold your arms up with your hands facing in and your elbows facing out – breathe and then sing the third phrase. This should open out the chest and make it easier to sing.

One of the things that may challenge your class with this song is the syncopation - where the beat is placed on an unaccented beat - of the opening two phrases. You see it in this song in verse one on the words ‘grey day’ and ‘qui-et’: Æ Ó. The beautiful piano accompaniment will attract the students when they hear Colin’s original score. Again, that trip to the AMC’s worth it!

A Gray Day

Text by John Freeman
Music by Colin Brumby
Arranged by Cathy Aggett

© 1983, 2008, EMI Allans Music Australia Pty Limited
(AIN 30 004 057 541) PO Box 35, Penrith, NSW 2750, Australia
International copyright secured. All rights reserved. Used by permission.
Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
The Hag

Music by Colin Brumby

Text by Robert Henick

“The Hag” has great mystery about it with a wonderful, scary story, allowing singers to explore different dynamics in the song. The story of this song is fabulous! What class – boys, girls or mixed – wouldn’t be interested in a scary hag?! There’s much you could do.
vocally and dramatically with Robert Herrick’s poetry and Colin’s wonderful setting of it. If you have a good pianist in the school, do use them to play the fantastic accompaniment, which should be played rather briskly. With a tempo marking at the beginning of the song – con fuoco – literally meaning ‘with fire’, this isn’t going to be a song to sit back and relax in!

The arrangement has several challenges – the lyrical lines of Brumby’s song requires good breath control, so try and take relaxed breaths at the suggested breath marks indicated by commas in the score; singing glissandos; singing simple scat syllables (nonsense syllables that mean nothing – doo, doot and ba in this arrangement); and that the melody crosses several registers in the voice. All of these are good things to explore and develop in singing. Most of the chromatic passages have been ‘ironed out’ into glides or glissandos to make things a little easier to pitch. The arrangement of this song is the most challenging of the three vocally, written for four voices. I’ve tried to capture the style of Colin’s song, but if it’s too difficult, the whole point of all three arrangements is to encourage you to go to the originals.

The repeated rhythms in both the vocal line and accompaniment help move this rollicking song along. As with “The Wallaby and the Bull-ant”, the text could also be explored first to get a feel for its rhythm and a connection with the story. Discuss with the students who the characters are in the song and how they might impact on the music.

The piano accompaniment of this song in the original score is fabulous! Of the three songs, it’s probably the most challenging – about 6th grade AMEB standard – but that’s quite achievable for many teachers and even some parents amongst the school community or even talented children in some classes.
"The Hag"

Text by John Freeman

Music by Colin Brumby
Arranged Cathy Aggett

Voice 1

Voice 2 & 3

Voice 4

© 1983, 2008 EMI Music Australia Pty Limited
(ABN 30 004 057 541) PO Box 35, Pennant Hills, NSW 2090, Australia. International copyright secured. All rights reserved. Used by permission
"The Hag"

foul be the weather... A thorn or a burr she

doet doet doo doo doo - oo - oot doo - oot doo - oot

takes for a spur, With a lash of a bramble she

do doo doo doo doo doo doo doo doo doo doo

rides now; Through braches and thro' briars, O'er

do doo doo doo doo doo doo doo doo doo doo

ditches and mires, She follows the spirit that guides now, that

do doo doo doo doo doo doo doo doo doo doo doo doo doo doo
Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

References:

Photo of Colin Brumby:


Bull-ant photo: http://teachingtreasures.com.au/Photo%20Gallery/bullant.htm downloaded 14.05.08

“The Hag” picture downloaded from http://www.sitstaygoodblog.com/?p=468 19.05.08

“A Gray Day” John Freeman/Colin Brumby © 1983 EMI Allans Music Australia Pty Limited (ABN 30 004 057 541) PO Box 35, Pyrmont, NSW 2009, Australia. All rights reserved. Used by permission.

“The Hag” Robert Harrick/Colin Brumby. © 1983 EMI Allans Music Australia Pty Limited (ABN 30 004 057 541) PO Box 35, Pyrmont, NSW 2009, Australia. All rights reserved. Used by permission.

Acknowledgements:

Thank you to Colin Brumby for his encouragement with this article, for permission to use and arrange his scores and for writing such accessible vocal

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

290
Thank you also to Arif Chowdry at EMI Music for his help in attaining copyright for the two scores, “A Gray Day” and “The Hag”.

Thank you to Jenny Birrell of St Catherine’s School, Waverley for allowing me to come teach “The Wallaby and the Bull-ant” and “A Gray Day” to her lovely students. Thank you also to Merlinda Bryant of Queenwood School, Mosman for trying out “The Hag” arrangement with her students.

Resources:


Australian art songs offer the singer and voice teacher the opportunity to explore the country’s rich song heritage of more than one hundred years. Fewer songs are found written for lower voices than for higher, perhaps because of the prevalence of sopranos and tenors, or that these singers have commissioned and performed more works – but this is conjecture on my part. The five works discussed in this paper are for the baritone and all are written by prominent female Australian composers – Curtain by Esther Rofe; Song of the Cattle-Hunters by Miriam Hyde; Telegraph Bay (I & II) by Anne Boyd; and ‘My Father’s Eyes’ from Mr Barbeque by Elena Kats-Chernin.

The paper draws on the preparation and performances of baritone, Robert Mitchell, and my observation of his performances. Through an interview Mitchell documented his preparation of the song and this informed the practice-based performance analyses, each of which has a practical performance based approach. Contextual, musical and performative information about the songs are the focus of the paper.

Practice-based research – research which uses artistic practice as a means of questioning a pre-determined theoretical or technical issue (Rubidge, 2005) – and performance analysis – analysis by performers for performers (Rink, 2002) – frames the discussion of the songs. Learning and performing strategies adopted
by professional singers, my own experience and knowledge drawn from relevant literature are combined with strategies to cope with technical issues that arise in 20th Century scores (Mabry, 2002) and are suggested to give singers and singing teachers further insight into the music. The songs are graded based on Ralston’s Repertoire Difficulty Index (1999, adapted Aggett, 2008) and are given a holistic grading from 1-5.

The five songs discussed represent much of what Australian art song has to offer. Esther Rofe’s (1904-2000), ‘dark’ song, Curtain (2000) composed in the 1930s, written about death, with its exquisite melody and text by Grant Uden, would be perfect for a young baritone looking to expand his palette of vocal colors. It contains quiet, long phrases that challenge the singer’s breathing, often in places that require emphasis on important words (such as on ‘dimmed’ in fig. 1 below). The baritone passaggio D5 is continually returned to throughout the majority of the song, requiring vowel modification. Challenges for the singer include the control of soft singing in all registers; understanding how to control his voice as he crosses, approaches and sings on the passaggi; and being able to control the long, sustained phrases throughout the song. The following phrase shows the melody rising to the highest note in the song, Eb4, which crosses the upper passaggio, is sung delicately and returns again to the lower register – quite a challenge:

---

103 The seven criteria in the Ralston Repertoire Difficulty Index (RRDI) are range, tessitura, rhythm, phrases, melodic line, harmonic foundation and pronunciation, each of which is graded as easy, moderate or difficult.


105 1 – easy; 2 – moderately easy; 3 – moderate; 4 – moderately difficult; and 5 – difficult.
The range of *Curtain* is D4- E♭5; the tessitura virtually the same notes, although it only descends to the E♭ once in the song. The song is graded at a moderate level of difficulty (3 on a scale of 1-5), containing a range of difficulties, from an easy range, melodic line and harmonic functions, increasing in difficulty to a moderate grade in the areas of rhythm, phrasing a pronunciation, with increasingly difficult tessitura issues.

The pure Australiana in Miriam Hyde’s (1913-2005) *Song of the Cattle Hunters* (1956) is a delight, taking singer and accompanist on a relentless, rollicking journey, singing and playing to the beat of the cattle and horse’s feet.

Articulation is the main challenge in this song and care is needed in order to be able to enunciate Henry Kendall’s words, without racing and losing the impact of the scenes as they flash by! Mitchell focused on allowing the sense of movement in the voice to carry the phrases forward without losing the sense of the text. Figure 2 illustrates one of the most exciting sections in the song.
Fig 2: ‘Song of the Cattle-Hunters’ (1956), Miriam Hyde. bb 11-15.

Song of the Cattle-Hunters’ range is C4-F5, with its tessitura a little more narrow than that, at around C4-C5. The song is graded at a level 2, moderately easy, with an easy melodic line, phrasing, rhythms and harmonic functions, with the tessitura and pronunciation considered moderately difficult.

Music such as the gamelan influenced song cycle, Telegraph Bay (1984) by Anne Boyd (b.1946), with text by John Spencer and Jan Kemp, is best tackled by the professional singer. Mitchell suggests these songs need to be learnt into the ‘muscle memory’ of the singer. The challenging rhythm and melody of ‘At night’ (I) requires considerable rehearsal for both performers to achieve balance within the ensemble. The ‘rippling’ trills on the piano are a feature in the accompaniment, creating a ‘wash’ of sound which can disorient the singer, who needs to enter in the phrase in Fig 3 after such an introduction that is sustained by the pedal:
Fig 3: ‘I - At night from At Telegraph Bay’ (1984), Anne Boyd. bb 14-18.

The range of ‘At night’ is F2 – D4, with the tessitura being C3 – D4. The song is given a difficult (5) grading. Tessitura and pronunciation are of moderate difficulty, whereas rhythm, phrases, melodic line, range and harmonic functions are all considered difficult in this song.

Sections such as these really test the baritone to his limits. The second movement, ‘Something in the air’ II, contains some quite difficult rhythms again for both singer and accompanist. The music moves quite quickly, however, and when at performance tempo, the natural speech rhythms of the text make great sense:
Mitchell changed the rhythms in some bars\(^{106}\) in performance to accommodate the scansion. The range of this movement is A\(_2\) – D\(_4\) and the tessitura is A\(^{-2}\) – C\(^{-4}\). The song is graded moderately difficult (4). The range, tessitura, rhythm and harmonic functions are all of a moderate difficulty; phrasing, melodic line and pronunciation are of a difficult standard.

The singer in ‘My Father’s Eyes’ from Mr Barbeque (2002) by Elena Kats-Chernin (b.1957) views his life’s journey through eyes that reflect a time spanning the day after his 30\(^{th}\) birthday to the approach of his 60\(^{th}\) birthday. The shaping of this strophic song for both singer and accompanist is treated somewhat like a pop song or jazz, with free, ‘elastic’ interpretation of the rhythms. Of all the songs presented here, it is probably the easiest musically at first glance, with its

\(^{106}\) I, b10, “creep on-ward” was changed to a dotted quaver, semi-quaver, crotchet, giving the stress on –ward. In II, the scansion of “catches” in b. 17 was changed, “catches at my eye”, giving the first three notes to “ca-” and the “-tches at my”, also adding a C\# for the my.
repeated phrases; but having said that, the singer is required to ‘shape’ the music with the emotional energy it requires. The song is one of those beautiful songs that, if sung with delicacy, will bring forth the message conveyed within it. One interpretation could be to sing the song with different ‘voices’ or inflections to capture the singer at different ages. However, Mitchell suggests that “…songs should be allowed to sing themselves in many ways… You’ve got to have a clear idea of what the song [and text] means to you… and the way it’s expressed through the music, trust the composer and try not to impose your own personality too much onto the song – be the vessel” (Mitchell, personal communication, November 12, 2008). The final bars of the song carries one of the most poignant moments where the man sings of relationships many sons and fathers can identify with:

![Musical notation of the final bars of the song](image)

Fig 5: ‘My Father’s Eyes’ from Mr Barbeque (2002), Elena Kats-Chernin. bb 46-53.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
The range of ‘My Father’s Eyes’ is A2- C˜4 and the tessitura is C3-A3. The song is graded moderately easy (2) and while it is graded easy in all categories, the emotional aspect of the text adds to the musical challenges, making a successful performance of the song dependent upon a convincing delivery of the text.

Performance analysis, through practice-based research, offers ways of approaching the repertoire, and specific strategies can help when learning new songs. These approaches and strategies may or may not be appropriate for every singer; however, in the case of the analyses in question, they stimulate thinking which can only work towards the achievement of a successful performance outcome. The reflective thinking of practice-based research can encourage and stimulate ideas amongst the performers involved which further their creative process. Finding ways to better approach and perform songs - in this project, aimed at finding strategies to apply to the performance of the five songs - opens up the performance of Australian art songs, and in particular, those written for baritones.

**Acknowledgements**

I would like to acknowledge the input of baritone Robert Mitchell and pianist Elizabeth Wilton in preparing these songs for the recital “The art of Australian Song” held last November in St Andrew’s Cathedral, both of whom I interviewed following the event. I also thank my supervisor, Diana Blom, for her advice in shaping this article.

**Cathy Aggett** is a PhD candidate at the University of Western Sydney, who is looking at pedagogical issues of Australian art song of the 20th and 21st centuries. She is a soprano and vocal teacher and currently runs the Northern Beaches...
Music Studio in Sydney.

Bibliography


Strategies for achieving performing excellence of twentieth and twenty-first century art song

Cathy Aggett

School of Communication Arts, University of Western Sydney, Australia

Strategies professional singers use in the selection and preparation of twentieth and twenty-first century art song were gathered from an international study carried out by e-mail during 2006/7. These strategies were applied in the preparation of 34 Australian art songs for a recital in 2008 by three professional singers in a practice-led research project involving the author. The resulting performance and learning strategies from the professional singers’ study are discussed in relation to the literature and their application by the three singers who strove for performance excellence in their preparation and performance of a recital of these Australian art songs. The application of how these strategies can ultimately benefit singers and vocal teachers learning and performing twentieth and twenty-first century art song is discussed, along with the categorization of the strategies with reference to the literature.

Keywords: practice strategies; learning strategies; art song; practice-led research; performing excellence

The challenges singers face in relation to performance excellence of twentieth and twenty-first century art song are seldom discussed in the literature. Singers perform with a partner—an accompanist—and must together interpret the text of the song they perform (Fine & Ginsborg, 2007). The demands modern composers have placed on performers involve challenges in rhythm, new vocal techniques, and often new notation approaches in scores, to name but a few (Mabry, 2002). While each performer will rely to a certain extent on their...
intuition and innate musical talent (Rink, 2002), various skills involving the preparation of the music can be learnt and may go towards enhancing the singer’s path in achieving perceived excellence.

Within the scope of practice (Hallam, 1997) and learning strategies (Nielsen, 1999), a performer has the possibility to develop and maintain their skills in many areas. Skills such as sight reading/sight singing (that is, being able to sing the notation) is one many singers struggle to master despite its importance (Killian & Henry, 2005). The skill of memorizing the words and melody together was found to be effective for singers (Ginsborg & Sloboda, 2007), with the formal structure of a song providing the basic framework for memory. Communicating emotion through both psychological and physiological means is essential for a singer, with strategies involving both speech and singing (Sundberg, Iwarsson, & Hagegård, 1994).

Other strategies musicians use in their pursuit of performance excellence (Williamon, 2004) include the areas of analysis, practice (Jørgensen, 2004), imagery (Emmons & Thomas, 1998), rehearsal, memory (Barry & Hallam, 2002), self regulation (McPherson & Zimmerman, 2002), technique, goals, organization, and time management (Jørgensen, 2004).

This paper presents the findings of (1) a study investigating strategy use by professional singers of the selection and preparation of twentieth and twenty-first century art song, and (2) the practical application of those strategies in the preparation and performance of twentieth and twenty-first century Australian art song.
Method

Participants and data collection procedures

Data was collected from two sources, the first being a group of 14 professional singers from America (2), Australia (7), Canada (1), New Zealand (3), and Spain (1) in a study from 2006/7. Six were male, seven female, and their voice types were soprano (6), mezzo soprano (2), tenor (4), baritone (1), and bass/baritone (1). The professional singers completed a series of three e-mail questionnaires, the first of which sought responses about the selection and subsequent preparation of twentieth and twenty-first century art song repertoire from a program for a recent performance. The second e-mail questionnaire sought information on learning and preparing one twentieth and twenty-first century art song contained in the submitted program. Participants were requested to send a score of the song, which they could annotate to illustrate their answers. Specific and generic questions (relating to any twentieth and twenty-first century art song) about learning strategies, procedures (i.e. order of learning), and the use of vocal techniques and challenges were asked in the third and final e-mail questionnaire. The resulting qualitative data was categorized into a list of either performance or learning strategies. The draft list of strategies (50) was informed by a list of strategies drawn from the initial literature review, combined and made available to three professional singers to apply as they prepared a recital of Australian art songs.

The second source of data collection came from three professional Australian singers in a project that involved the author (the soprano), a mezzo, and a baritone, who all applied the collected strategies in their preparations for a 2008 recital of 34 Australian art songs. The recital was recorded and the singers and
accompanists were interviewed following the performance. This practice-led research project (Aggett, 2008) required the three singers to record their practice sessions, keep and reflect on practice diaries, choosing and adopting appropriate strategies as a means of improving their performances. Their new strategies resulted in further expansion to the existing list of strategies.

Materials

The 34 songs for the recital were chosen as a result of an extensive search of all the Australian art songs in the Australian Music Centre (submitted from 2005-2009) and other sources including the Mitchell (Sydney, New South Wales) and National (Canberra, Australian Capital Territory) libraries, in an attempt to select a repertoire of songs suitable for all voice types, addressing a range of pedagogical aspects.

Results

Eighty-four strategies drawn from the literature review and first group of participants were categorized and coded as being musical (M), performance (P), or contextual (C) according to themes evident in the literature. Many of these strategies can be viewed as (1) performance (self-regulatory) strategies for the singer and/or (2) learning strategies (for a teacher or singer). Performance strategies (55) included overall strategies to help prepare a piece (10), pitch strategies (12), rhythm strategies (5), textual strategies (7), vocal techniques (7), and ensemble and accompaniment strategies (7). Learning strategies (29) included general strategies (14), order of learning (8), pitch strategies (1), aural strategies (1), and strategies for preparing a whole song cycle or program (4).
Table 1. Strategy use in relation to recurring Musical (M), Performance (P), and Contextual (C) themes existing in the literature on and about twentieth and twenty-first century solo vocal music and Australian song. The performance and learning strategies used by professional singers as reported in the study conducted in 06/7 were sorted into M, P, and C themes, some of which were adopted by the 3 professional singers in an '08 recital.

<table>
<thead>
<tr>
<th></th>
<th>M</th>
<th>P</th>
<th>C</th>
<th></th>
<th>M</th>
<th>P</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occurrence in literature from 06/7 Prof Singers Study</td>
<td></td>
<td></td>
<td></td>
<td>Performance strategies (PS)</td>
<td>14</td>
<td>41</td>
<td>13</td>
</tr>
<tr>
<td>Learning strategies (LS)</td>
<td>12</td>
<td>14</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2008 Recital (PS)</td>
<td></td>
<td></td>
<td></td>
<td>Application of strategies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soprano</td>
<td>24</td>
<td>29</td>
<td>14</td>
<td></td>
<td>4</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Mezzo soprano</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td></td>
<td>11</td>
<td>-</td>
<td>9</td>
</tr>
<tr>
<td>Baritone</td>
<td>15</td>
<td>14</td>
<td>8</td>
<td></td>
<td>6</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Strategy use totals</td>
<td>42</td>
<td>49</td>
<td>27</td>
<td></td>
<td>21</td>
<td>11</td>
<td>11</td>
</tr>
</tbody>
</table>

Figure 1. Distribution of performance and learning strategies collected from responses by 14 professional singers in the 2006/7 international study conducted by e-mail questionnaires.

The second group of participants adopted 118 performance strategies—42 musical, 49 performance, and 27 contextual; a total of 43 learning strategies were adopted, with 21 being musical, 11 performance, and 11 contextual with singers introducing 13 new strategies to the list. (see Table 1).
Discussion

Most frequently encountered performance strategies in the first study were pitch and overall strategies to learn a song. Because of the breakdown of tonality in the twentieth and twenty-first centuries, vocal repertoire of this period can be musically challenging and it is not surprising to note the emphasis on pitch. However, few participants had definite learning approaches to tackle the repertoire and their responses demonstrated that many had a lack of understanding of current trends in song composition. General strategies were the most frequently employed learning strategies reported by singers; for example, both a mezzo and tenor found it helpful to use a sound file from a composer to help learn a melody when no recording is available. Many of the strategies can be viewed as performance/self-practice strategies for the singer and/or learning strategies for the teacher or singer. The number of composer biographies and articles included in the review of literature consulted explains the high reference to contextual strategies found (see table 1).

Strategies second study participants found most useful related to performance rather than learning strategies. From the practice journals, it was apparent each singer had tailored their learning, practice, and strategy use to suit each song, their own personal challenges and the technical demands specific to the repertoire. Both an ensemble and pitch learning strategy used with the sixth song of Peggy Glanville Hick’s 13 ways of looking at a blackbird involved the accompanist playing the notes of each bar as a block chord to familiarize the singer with the tonality, gradually adding in the rhythm.

The use and application of performance rather than learning strategies, drawn from literature and the experience of professional singers, were found to
be effective in striving for performing excellence when preparing twentieth and twenty-first century Australian art song. Categorizing strategies by the themes apparent in the literature and cross-referencing them with the experiences of professional singers can offer singers and singing teachers a way of tackling the challenges offered by twentieth and twenty-first century vocal art song.

Acknowledgments

This paper was written with the assistance of a Graduate Student International Travel Assistance Award from The Australian Music & Psychology Society.

Address for correspondence

Cathy Aggett, School of Communication Arts, University of Western Sydney, Locked Bag 1797, Penrith South DC, New South Wales 1797, Australia; Email: c.aggett@uws.edu.au

References


Abstract

This chapter investigates the effectiveness of reflective journaling as a pedagogical learning and teaching tool for use in the singing studio. The chapter has three parts. It begins by discussing reflective practice, reflective and reflexive journaling and describes the author’s reflective journaling process for a musical performance. The second section presents writing from a mezzo and a soprano (the author)’s viewpoints when engaged in short and long term reflective journal writing during the preparation of Australian art songs for public performance. Entries from the journals are given to show aspects of different levels of critical thinking present, and related to musical examples from the repertoire. The entries are analysed adopting categories of reflective thinking based on Mezirow’s (1991) levels of reflection (adapted Kember et al.(2000). The third and final section focuses on aspects of reflective journaling relevant to the singing studio and a pedagogical approach to learning repertoire, discussing how the analysis of different levels of reflection can encourage deeper learning in the studio context and detailing some of the drawbacks of reflective journaling. A range of questions are posed to stimulate all levels of reflective action which can be applied to assist the learning and teaching process in the singing studio.
Keywords

Reflective journaling; reflexive journaling and practice; strategies; art song.

Introduction

In her article, “Making a reflexive turn: Practical music-making becomes conventional research”, Jane Davidson suggests that

...in the western art tradition performance is typically a more presentational than a reflexive activity... [urging] practitioners to begin to consider their own musical and performance processes and examine why certain elements which contribute towards creating a rehearsal or performers occur and how they may be different (Davidson, 2004:134)

This chapter considers the process of preparation for vocal performance by investigating the effectiveness of reflective journaling as a pedagogical learning and teaching tool in the singing studio through a review of the practice of two singers involved in research into Australian art song. Reflective journaling is being used as an educative tool by practitioners in many fields including pre-service teaching, nursing, clinical and psychological practice, all providing enhanced potential for learning and teaching, the results of which are applicable in the one-to-one environment of the singing studio. As a practitioner-researcher with a passion for Australian art song and an interest in finding ways for singers and singing teachers to learn and perform the repertoire more easily and effectively, I believe reflective journaling has played an integral part in my own teaching and learning process.

The chapter has three parts. It begins by discussing reflective practice, reflective and reflexive journaling and describes the author’s reflective
journaling process for a musical performance. The second and main section presents the viewpoints of a mezzo and a soprano (the author) when engaged in short and long term reflective journal writing during the preparation of Australian art songs for public performance. Entries from the journals are given to show aspects of different levels of critical thinking present, and related to musical examples from the repertoire. The entries are analysed adopting categories of reflective thinking based on Mezirow’s (1991) levels of reflection (adapted Kember et al. (2000) as a means of discussing focussed practice-based journaling for performance. Finally, the chapter draws together the earlier sections by proposing a model of reflective journaling that could be used by both singers and singing teachers when approaching the discovery of new song repertoire. This is undertaken by examining how such an approach can assist performers and studio teachers through a pedagogical frame which encourages reflective journaling and discusses how the analysis of different levels of reflection might encourage deeper learning in the studio context. It is hoped these preliminary findings may act as a means to spark discussion amongst the singing community in the area of reflective practice through reflective journaling.

Reflectivity

Reflective thought is considered to constitute “... active, persistent, and careful consideration of any belief or supposed form of knowledge, in light of the grounds that support it and the further conclusions to which it tends” (Dewey, 1933:9). As a practitioner-researcher, my own reflective writing over the past four years has taken the shape of writing a reflective journal in which I have recorded my thoughts, reflections and ideas for improvements on my rehearsals, recordings and subsequent performances of more than 33 Australian art songs: Pedagogical learning and teaching strategies framed for singers and singing teachers.
art songs. Initially, I began journaling because I was asking music students in my music studio, including singers, to journal. Since that time, reflective journaling has become integral to my rehearsal process, the constant cycle of practicing, journaling, recording, reflecting, practicing, journaling and reflecting (the process of which is graphically presented in Fig. 1), with much of the writing having a reflexive focus, informing my final performances. McPherson and Zimmerman (2002:237) describe this type of self-regulation as cyclical, as feedback obtained from prior performance helps the learner [performer] to adjust their performance and future efforts. This approach has strong resonances with the establishment of Rink’s (1990:324) notion of informed intuition, which guides the process of performance analysis by “accru[ing] with a broad range of experience and ... [that which] may exploit theoretical and analytical knowledge at the ‘submerged level of consciousness’”. In the research environment, the result is practice-based research from both reflective and self-reflexive perspectives, using journaling to inform the performance process. In the studio, a similar multi-faceted approach can be a strong teaching and learning tool. Reflection is involved with the notion of learning and thinking, where “we reflect in order to learn something, or we learn as a result of reflecting” (Moon, 2004:186). Reflective journaling about one’s practice can be viewed as a learning exercise in self-assessment (Gillian & Hendrika, 1995;; Paris & Paris, 2001).
Journaling and reflective and reflexive professional practice

The terms ‘reflective’ and ‘reflexive’ are both used in the literature, in some instances interchangeably, yet it can be useful to understand the difference between the two terms. ‘Reflective practice’ is used by Schön (1987, 1991) to depict practitioners reviewing their actions and the knowledge which informs them. The terms ‘reflection-in-action’ and ‘reflection-on-action’ were coined by

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

313
Schön, the former occurring during rehearsals when strategies were suggested by either performer and enacted upon, and the latter when a singer is reviewing journaling entries plus recordings and performances. Reflective journaling is used by practitioners in the fields of pre-service teaching (Francis, 1995; Hourigan, 2009; Towell, Snyder, & Poor, 1995), library students (Tilly, 1996) and music therapy (Barry & O’Callaghan, 2008), as an educative tool to investigate the way in which they practice their craft. Journals are used as a means to foster self-learning and encourage the development of the reflective practitioner (Lyons, 1999). The idea of reflective journaling as a pedagogical strategy to effectively enhance self-awareness is introduced by Hampton & Morrow (2003) when teaching civil engineering in a US military academy, integrating its use throughout their courses.

In music education, singer and teacher Lotte Latukefu (2009) fosters peer learning and self-reflection through the use of journaling in a tertiary music setting to teach classical singing in groups. Students are encouraged to become self-regulated learners by using journals to reflect on their vocal development over a period of three years, with the singing and spoken voice lecturers providing the transfer of knowledge and peers offering additional feedback in classes. In research focused on Australian art song, singers have detailed their performance preparation through a combination of reflective journaling on recordings of rehearsals and performances to inform the reflection process, including the application of practical strategies (Aggett, 2009b, 2010). Reflective practice is enhanced through self-assessment comments from contemporary tertiary music students in journals in a tertiary setting, devised to provide students with the means to become their own teachers, with situations similar to Latukefu’s work where peers are involved in the feedback process (Lebler,
And to encourage engagement with Asian-Pacific music, composer Diana Blom with classroom teacher Anne Bischoff involved a class of upper primary students in a focused composition module over a term, which included the use of a shared student process journal, with entries by all students, designed to encourage reflective thinking (Blom & Bischoff, 2008). Reflexive journal writing is used to generate and integrate new understandings and extend practice by music therapists working in an oncologic clinical placement to answer questions. These include seeking an understanding of contextual influences on practice, connecting theory and practice, self-evaluation and supervision, and understanding the usefulness of music therapy (Barry & O’Callaghan, 2008:59). These authors believe reflexive journaling can help to “develop insight, self-awareness and analytical thinking” (p.61).

Reflexivity is focusing on one’s own actions and their effects on others, situations, and professional and social structures (Bolton, 2005:10); it is about understanding how research is affected, in terms of outcomes and process, by one’s own position as a researcher (Fox, Martin, & Green, 2007:186). In the singing studio, the singing teacher is acting as the researcher, reflecting on his or her singing as a professional, extending the knowledge drawn from this reflection to students, other professionals or performers involved in the performance process. My own role in this article is exactly this – a singing teacher and singer who is using reflective thinking to research the topic, with this same reflexive activity, as encouraged by the teacher’s students, to be expanded on further. Researcher reflexivity can be further explained as “the capacity of the researcher to acknowledge how their own experiences and contexts inform the process and outcomes of inquiry” (Etherington, 2004:31-32).
My work as a researcher-practitioner is reflexive in two ways: a large part of my research has meant that other singers’ reflections, responses, performances, interviews, feedback and work relating to their preparation of twentieth and twenty-first century repertoire, including Australian art song, has been reflected on, and then reported on, by and through me (Aggett, 2008a, 2009a, 2009b); and the second aspect of reflexivity is about my own vocal preparation work in this process (Aggett, 2007, 2008b, 2008c, 2010). While it is impossible to be totally impartial in one’s views when reporting on such issues, especially when there is an emotional connection as a performer and as a teacher of performers, the constant struggle of which other reflexive researchers and practitioner-researchers report is always present in that one constantly seeks to find a balance between being self-aware and self-indulgent (Fox et al., 2007:189).

**Analysing reflective thought in journal entries**

Reflective journal entries are a large body of text which usually require guidance and analysis to help draw out the key knowledge. As a means to assess whether students were engaging in reflective thinking during their courses and the depth of that reflection, Kember et al., (1999) used seven categories of reflective thought based on Jack Meizrow’s (1991) work on reflective thinking (see Fig.2). The level of reflective thinking represented in the diagram increases from bottom to top, with categories shown on the same horizontal level regarded as being equivalent in reflective thinking. Meizrow separates *non-reflective* action from *reflective* action (Kember et al., 1999:22), with non-action falling into the three areas of habitual action, thoughtful action and introspection (shown in fig.2 shaded in grey).

*Habitual action* is action which has been learnt before and can be performed...
automatically or with little conscious thought. These actions are usually not recorded in journals. An example of habitual action for a singer might be an effective breathing technique, once learned, even though a singer’s breathing technique needs to be applied to each song and each phrase in a song.

Thoughtful action directs our attention to action that draws on previous meaning or learning schemes and can be described as a cognitive process. In a thoughtful action, such as playing a musical instrument, a performer may be drawing on such aspects as prior knowledge, analysing, evaluating, making judgements and discriminating, becoming what Schön called ‘knowing-in-practice’ (Schön, 1991:61). Through reflecting on knowledge-in-practice a performer develops a greater understanding of an issue, trying out possible strategies in rehearsal by articulating feelings they have about it (p. 63).

Introspection refers to an awareness of thoughts or feelings about ourselves. As there is no attempt to re-examine, test or validate previous knowledge,
introspection is considered a non-reflective action (Mezirow, 1991:107).

*Reflective* action is described as making decisions or taking action based on insights as a result of reflection, dividing reflective thinking into the three areas of content, process and critical reflection (Mezirow, 1991:108). Content reflection is *what* we perceive, think, feel or act upon (p.107). Process reflection is *how* we perform these functions of perceiving, thinking, feeling or acting and an assessment of our effectiveness in performing them. *Premise (critical)* reflection is where we become aware of *why* we perceive, think, feel, or act as we do and the possible consequences of those actions (p.108). Changes in perspective in the writing need to be noted for writing to be coded as premise reflection. If we accept that many of our actions are governed by a set of beliefs and values that have been unconsciously learnt within a particular context, then premise reflection requires a critical review of beliefs from conscious and unconscious prior learning and their consequences (Kember et al., 1999:23-24). As Kember et al. (1999) also decided, the political overtones of Mezirow’s original interpretation of premise reflection are irrelevant in this discussion and have therefore not been considered. Reporting on work done to create a questionnaire to measure reflective thinking, Kember et al. (2000) adopted Dewey’s (1933) definition and the term *critical reflection* to replace *premise reflection* as the term has been more commonly used for this level of profound reflection and the term has also been adopted in this frame.

**Approaches to journaling – short and long term journaling**

A practice-led project involving three singers (Aggett, 2008b) – a soprano, mezzo and a baritone – in the preparation and subsequent performances of specific Australian twentieth and twenty-first century art songs required the
singers to record their practice sessions, keep and reflect on practice journals, while choosing and adopting appropriate strategies as a means of improving their performances. The following discussion relates to the short and long term journaling of two of the singers from the project – the mezzo and soprano (the author) – highlighting the reflective journaling undertaken.

**Journaling during the learning and performance stages – long and short term journaling**

The mezzo’s journal details the preparation of five songs, written over a six month period in two distinct sections, with a general focus on overall strategies to learn the songs. The entries in first section of the journal have an emphasis on pitch, while the second section mainly contains strategies on the text and meanings of songs, with reflections to deal with these topics. As with many of the students who participated in reflective journal writing exercises in different disciplines, including music, and discussed earlier, one of the biggest drawbacks of writing a reflective journal is the time it takes. While the mezzo’s journal was brief, her entries show an increase in the type of reflective writing from her first entries compared with those in the second section of her journal.

My journal (the soprano) details the preparation of thirty Australian art songs by eleven composers. When learning these songs for two major recitals, I decided to deliberately journal the journey, largely because I had found this approach helpful in the past. Initially my journal entries were haphazard, other than including the date of entry, but over the four years, the writing became more structured. Over a four year period, the reflective nature of the entries developed as I became more comfortable writing my thoughts down and a structure emerged in the journal. The writing shows a gradual development in
journaling to include analytical notes; personal comments; musical snippets; trials of appropriate techniques suggested by other singers and in the literature; and analyses of the songs where it helped to enhance the understanding. Also included were comments from discussions with people involved with performance process, including from my singing teacher, several accompanists, composers involved in the performance process.

**Analysing categories of reflective thinking in the journals**

As a means of discussing the content of the journals, Meizrow’s (1991) levels of reflection, adapted by Kember et al., (1999) (see Fig.2) were adopted to analyse levels of reflective thought within the journals and how they relate to the music being prepared. The proposed journaling model (see Fig. 3) which emerged and subsequent musical examples seek to give a reflexive perspective by linking the action (reflection) with the resulting process (practising, with the application of strategies) and outcome (performance) to provide an understanding of how writing and thinking, that is, research, can be affected by one’s own position as a teacher and performer in terms of outcomes and process (Fox et al., 2007:186). Kember added a sixth level of reflection to his model – content and process reflection – however, this level of reflection has been removed in the model of analysis proposed in this chapter, as there was no evidence of joint content and process reflection found in the presented journal entries. Possible levels of reflection throughout the reflective journaling process can be seen graphically represented in figure 3.

Writing any kind of diary or journal is a very private activity. Issues surrounding journal writing, therefore, include who the journal is for; who will see it; will it be marked? The author of any journal needs to feel free to express...
themselves in whatever way they choose, or there is no purpose in keeping the journal in the first place. The journal entries of the two singers presented in this chapter were not written to be marked or viewed by the public, so no preliminary ground rules were set with either author before beginning the project, the journals being written primarily for self-assessment. This is a

Fig 3. In this model of Aggett’s cyclical reflective journaling process, Mezirow’s (1991) levels of reflection (adapted by Kember et al, 1999) have been applied to each of the steps in the cycle. When practising, informed intuition (Rink, 1990) and ‘knowing-in-practice’ (Schön, 1983) may also be employed.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers

321
different approach from that of many of the examples present in the articles previously discussed about journaling (Hampton & Morrow, 2003; Kember et al., 1999). In the two singer’s journals, Habitual action was not identified. This is performed automatically (see above) and was therefore less likely to appear in the journals.

Thoughtful action was recorded by both singers in the journals, particularly in relation to the cognitive processes evident during the experimentation, implementation, adaptation and subsequent reflection on the development of strategies applied in the learning of repertoire.

The mixed metre of Margaret Sutherland’s song You Spotted Snakes (1940) - the first section (bb1-7) being in quadruple metre and the second section (bb 8-15) alternating between quadruple and compound duple metre (see Fig. 4) - caused the mezzo to reflect on its irregularity:

....in the 3⁄4 time, [which is] quite irregular, .... a temptation [exists] to give the bar 6 beats, but you’ve got to keep going. [I] sang through ..... both verses, taking care with vowels and consonants.

The mezzo wrote in her journal that she “...needed rhythm strategies to assist with this challenge”, these thoughtful actions involving “... speaking the text in rhythm, while tapping the beat and singing the song slowly, gradually building up speed”. The similarity was noted twice in her journal between Sutherland’s song and a song by Peter Warlock, titled ‘Sigh No More, Ladies’ (1928, OUP), as both have a text by Shakespeare and alternating meters between 3⁄4 and 6⁄4.
Also thoughtful actions, the mezzo identified “our fairy queen” (bb6-7, fig. 5) as a section containing “difficult intervals” and “repeated [the section] over and over” again as a strategy to master it. The same section in the second verse, “do no offence”, gained attention to

...distinguish the vowel “o” between “no” and “offence – especially with [the] low interval/change of register.

Another thoughtful action recorded by the mezzo was in relation to a strategy used by both singers, in this case in reference to the initial exploration of Martin Wesley-Smith’s song Climb the Rainbow (1976, rev. 1992), text by Ann North, to “play a skeletal accompaniment while sight-singing the vocal line”.

The soprano devised strategies to assist in the learning of the difficult rhythmic
and atonal song ‘I’m Nobody’ from *Frogs* by Nigel Butterley (2006), the composer describing its tonality as being ‘purposefully astringent’, referring to the atonal melody that ‘clashes’ with the accompaniment (24.10.07). Aside from learning the pitch, which was the singer’s (my) responsibility, rhythm was tied to the diction and ensemble in the song, making it an issue for both singer and pianist. Both found it easier to rehearse this together, prompting my thoughtful action comment that

...it’s an organic thing, the more you get together - an osmosis. It takes time for things to grow.... you can’t practice this on your own.

A strategy occurring out of this process was to play all notes in a section/passage/beat as a chord while holding the sustain pedal down to familiarise the singer with the tonality, while singing the passage very slowly. This has become a favourite strategy of mine, whether the music is tonal or atonal. As example of how this was applied to the first three bars of the song is given in fig 6.

Two instances of introspection were recorded by the soprano in the preparation of Betty Beath’s cycle Towards the Psalms (2004). The first refers to the different tone colour being worked on for ‘The Lament of Ovid’, where a “...different thought process” was explored to achieved the vocal tone. (Fig. 7)


Different vocal tones were explored on this note, both in rehearsal alone and
with the accompanist, with reflective comments made on recordings of these sessions to ‘get in the zone’, not only for this note, but for this whole section of the song.

The second introspective reflection refers to a register issue at the end of Beath’s ‘Love makes you see a place differently’:

...the last phrase is so hard for me – sits low in the register and is supposed to have a diminuendo on the last note – dreaming!” (see Fig. 8)

![Image](image-url)

Fig 8. ‘Love makes you see a place differently ...’ from “Towards the Psalms” by Betty Beath, text derived from the novel “Fugitive Pieces” by Anne Michaels. bb 48-51. Publications by Wirripang: Wollongong, 2004.

The mezzo identified some early content reflection in her preparation of Margaret Sutherland’s ‘You Spotted Snakes’ when she journaled of her preparation of some tricky intervals:

Sang through with full voice – perhaps too heavy....Then sang with lighter sound – better for song

This kind of reflection on the quality of the sound while practicing reinforces the vocal quality that best suits the singer’s voice and the music. The more specific you can become about your own sound and the qualities you want to express in music, the keener the ear becomes at analysing the quality of voice’s timbres.
The mezzo found much to reflect on in *Climb the Rainbow*, by Wesley-Smith, despite it being one of the easier songs in her repertoire for the recital. The following content reflection reveals a dialogue she journaled on the meaning of the text of the song and its connection to the variation in tempi:

There was a lot of variation in dynamics and tempo in the song even though it seems so repetitive. My mind started to wonder what that’s all about. It seems to be a journey of a relationship with someone - perhaps a lover or a partner. Each time the journey is taken (to climb the rainbow) is a different stage of the relationship. Rainbows are elusive, beautiful and intangible - it is impossible to climb, except in the imagination. So it’s a metaphor for achieving a feat or a pleasurable experience.

Variation in tempi and dynamics occur throughout and within *Climb the Rainbow*. The example in fig. 9 shows the climax of the song, the loudest section, with the signature glissando used throughout the song seen on the word ‘slide’. Two versions of the song exist – an unaccompanied, solo version (the original, 1976) and this accompanied version, both of which require the singer to explore the contrasts the mezzo speaks of in her journal.

Examples of content and process reflection occurred in the journaling by the soprano of Diana Blom’s ‘Willow Flowers’ from “Four Korean Songs (Sijo)” (1974). The song has a relatively constant high tessitura, beginning on a repeated F#5’s and in the following two phrases (see fig 10.), where I found it

Very hard to ‘drop down gently!’ from F#4 - A#3 & – you want to/need to go into a heavier voice – will need to work on that.
Working on enunciation of ‘Willow flower drops’ and the word ‘silent’, prompted the entry “Think of the legato line, but the consonants are on that line too”, both of these reflections being content reflection.

To achieve the goal of pitch security in the performance preparation of ‘Willow Flowers’, the following thoughts express process reflection:

I think it’s one thing to sing these pitches in abstraction/by myself – I need to get with Diana – do more work with the piano, getting the notes that ‘distract’!
Many of the songs I have performed in relation to my research of Australian art song often sit more in the range for a mezzo soprano, despite the fact the scores may state they are written for a soprano with little of the repertoire using the full soprano’s range. Having said that, I blame myself for not having made wiser choices selecting repertoire or not refusing to sing some of the lower songs, simply because the notes were in my range – a common mistake of singers I often warn my own students against.

That little story precedes the one critical reflection found in either journal, in this case, the soprano’s, following the performance of Diana Blom’s ‘The Window’.

Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers
from *Four Korean Songs* (Sijo). ‘The Window’ is sung ‘senza misura’ to the rhythm of the text, as it is in ‘Willow Flowers’. The accompaniment is sparse and getting your notes is sometimes a challenge. It would be fair to say you feel very exposed in this song. The song was transposed up a tone from the original to accommodate my range, but even so, it really sat too low for me. (Fig. 11). I had wanted to do well in this particular performance, but physically, I wasn’t well. Whether that was stress or nerves - I’ll never know – all I do know is that my performance on the day was way under par:

I think I learnt with the performance of this song that despite the fact you can sing the notes of a song, if they’re not in your comfort range, you should listen to your heart/head and not perform them in public. Have enough professionalism to say, “no -this isn’t right/doesn’t suit my voice”. Deep down in your heart, you *know* if the song is right for you and if you flirt with danger, one day - such as this - you’re bound to be burnt. I think lessons were learnt here. I’ve made a promise to myself never to sing outside of my range again.

There are times as a performer when you would like to do the performance all over again. Of course, you cannot. What you can do, as both performers and teachers, is learn from the experience.
Fig 11. ‘The Window’ from “Four Korean Songs (Sijo)” Systems 2&3, by Diana Blom (1974), Poem by Yi Pyŏnggi. (Performed a tone higher than the original). Copyright by the composer, used with permission.

So what? Implications for Learning and Teaching Singing - A pedagogical frame to assist performers and studio singing teachers

So is reflective journaling something you would do or implement as a performer or as a singing teacher in your singing studio? Do you need any special skills? The positioning of reflective journaling within a musically pedagogical frame to offer performers and studio teachers to assist in the learning of repertoire is the aim of this final section of the chapter. Guidelines will be proposed for those interested in implementing reflective journaling within their studios, the benefits and drawbacks of which are also outlined.

In the many references consulted on journaling, there were no shortages on
suggestions as to how to begin to journal, suggesting where you wrote on a page, how many pages, what kind of a book to write in, etc. Unless there are reasons for prescribing a particular format, I would advise leaving it up to the performer/student as to what medium they wish to record their thoughts in. There are advantages in having an unstructured format, and perhaps even a loose-leaf arrangement, which can be portable, removed, or even torn out (something to be avoided). Hard-covered journals which free the writer to seek other surfaces to write on will also last much longer than flimsily covered journals (Moon, 2006:95-96). All of the literature is in agreement about one thing, however: that writing your thoughts down about an activity will enhance the learning (and reflection) process. You don’t need any special skills to be able to journal – just the courage to put your thoughts down on paper and then come back and do it again. One of the most difficult things is probably that first entry you make. The reassuring thing about journaling is there are no mistakes and there are no rules. It’s your journal, your writing and you can do what you like in it – say what you like in it. Once you understand that, there is a freedom that comes over you and you begin to write. As this chapter has positioned reflective journaling in a solitary (performer) and one-on-one (student-teacher) paradigm, compared with the documented classroom/tertiary/clinical/community practice so often reported on in the literature, being able to control, monitor and decide on how you go forward with your preparation can be such a freeing experience - I highly recommend it to everyone. The models suggested in figures one and three offer starting points for performers and teachers to begin and develop the process of reflective journaling.

In my own studio, reflective journals are used to assist students in their journey to self-awareness of their own ability of their singing (and in the performance of
piano and violin, the other instruments I teach) and in taking ownership of their learning, guiding me to the areas they feel they need most assistance with.

While it is impossible to be prescriptive in the way all songs are approached and having said there are no rules, the following aspects are identified as being helpful when using reflective journaling as a pedagogical tool in the singing studio and are given only as starting place or guideline:

- four pages assigned for a song, beginning with its title; if used, start another four;
- include the date for every entry you journal;
- general impression of song recorded on first playing/singing, identifying any possible issues that might cause concern;
- sections journaled identified by bar numbers;
- where possible, solutions to problems or the steps in a process recorded along with any associated impressions;
- record (and video if possible) sessions regularly and reflect in the journal to inform the reflection process;
- start by using a music exercise book as a journal, with the normal note pages on the outside to write reflections in and manuscript paper on the inside to jot down any notation/musical thoughts. This needs to be covered, though, as its flimsy. There are fancier options, of course, and I do own some – it is up to the individual.
As a performer, the journal then becomes a tool which can be used to hone and refine their performance, focusing on issues of concern, recording possible ways to overcome problems, reflecting on the success or not of an approach. If reflections of recordings are also added to the reflection process and these are also kept and looked back on, the performer has a stronger aural sense of their own sound.

For the singing teacher journaling becomes a tool in the singing studio to assist singer and singing teacher to better communicate what is going on between lessons, what issues the singer is finding difficult and needs most help with and conversely, what aspects are working for them. As a teacher, we need to find ways to help the student overcome their difficulties and ensure that aspects a student thinks they are doing correctly are indeed, being performed with no strain or stress. For those students who take to journaling and use it on a regular basis, the journal can reduce the amount of time spent by the teacher in the lesson trying to work out where the student is having problems and needing help. You can simply ask for the journal, check out what areas need your assistance and less time is wasted in the lesson – the journal becomes the ‘prescription pad’ for the lesson!

As a means of giving the performer and singing teacher a guide to exploring and encouraging student use of journal writing, Mezirow’s levels of reflection offer an understanding of different ways and levels of reflection which can be used. This method of analysis is not prescriptive; rather, a suggestion of how such an approach can be applied to journal writing. It would be rare that a studio teacher would set out to mark a student’s journal unless written for a specific course or the teacher was linked to a conservatoire or teaching institution. As an independent studio teacher, I set my own goals and assist
students in their goal setting, which will never include marking! Having said that, it is not about the marking of journals at issue here; rather, it is about equipping studio teachers with knowledge about reflective practice and specifically, about reflective journaling, so they can best guide their students in their quest for more effective and higher goals in performance. Having an understanding of Mezirow’s levels of reflections, and deliberately journaling at all of the levels, performers and teachers can either assist themselves or their students in the learning process, setting goals where they need to go in their learning/teaching with the next step of the performance process. Each level of reflection has its own inherent pedagogical implications for the teacher and knowing where a student is at with their performance preparation can only help to enhance their teaching and their relationship with their student.

One way to encourage an exploration of all levels of reflection is through questions. For example, a question such as ‘how are you standing’? requires examination of an habitual action. The cognitive processes of thoughtful action may be stimulated with questions such as “why are you performing the melody that way’? or discuss a recording of your performance and how prior learning can be implemented to improve it. Questions exploring the emotional connection of the singer to their performances may enhance introspective reflection. Content reflection may be stimulated by questions such as ‘how did you feel about your vocal technique in that phrase you just performed?’ or ‘what do you think is the best way to approach ......in your singing?’. To stimulate the method or manner in which students think – process reflection – questions such as ‘how do you think/feel/ when you perform x in the song?’ may assist. While you cannot change a person’s perception about an issue, to encourage them to become aware of why they think, feel or act a certain way -
premise or critical reflection perhaps questions asking why they are thinking or feeling about a situation in a certain way will stimulate some beginning thoughts.

The short term journaling as detailed by the mezzo in the preparation of Australian art songs over a six month period showed a gradual development in reflective writing to incorporate the application of overall strategies found to be most helpful to the singer, displaying thoughtful actions and content reflection in her journal entries. The soprano’s journals, detailing the preparation of Australian art songs over a four year period, focused on holistic impressions of songs; textual issues; and strategies to address specific technical concerns within the repertoire. Thoughtful action, introspection, content reflection and critical reflection were all part of the journaling of the soprano, most likely a result of the longer time spent to develop the skill.

For performers considering implementing reflective journaling into their performance preparation, the benefits can include greater self-awareness; a deeper understanding of their performance practice; a greater understanding of their craft; targeted goal setting with measured outcomes; and self-directed performance goals. For the studio teacher implementing reflective journaling in their teaching of singers encourages students in a greater self-awareness of their abilities; sets singers on a path towards self-education, with your guidance, with the teacher as mentor – the facilitator, if you like; may improve the performance output of students; and may give insights into a student that have not been revealed in a lesson. Journaling can be a valuable reflective and reflexive tool when preparing difficult twentieth and twenty-first century songs outside of the regular rehearsal techniques at a singer’s disposal.
I have found reflective journaling to be of great benefit as both a practitioner-researcher and as a studio singing and teacher of other musical instruments. The lessons I have learned about myself as a musician, performer, singer and teacher through journaling have convinced me that reflective journaling is a very worthwhile pedagogical tool.

Acknowledgements

The author gratefully acknowledges the following copyright holders for allowing the inclusion of musical examples in the article: to Diana Blom for ‘Willow Flowers’ from Four Korean Songs (Sijo); to Antony Bunney, for You Spotted Snakes from “A Midsummer Night’s Dream” by Margaret Sutherland; to Martin Wesley-Smith and Ann North for Climb the Rainbow; and to Publications by Wirripang for Betty Beath’s ‘The Lament of Ovid’ and ‘Love makes you see a place differently...’ from Towards the Psalms and Nigel Butterley’s ‘I’m Nobody’ from Frogs.

References


Reflective journaling: A singer’s path to performance

Cathy Aggett
PhD Candidate, Music, University of Western Sydney
Sydney, NSW, Australia
c.aggett@uws.edu.au

ABSTRACT

Journaling is used by many professions as an educational tool to assist practitioners gain a greater understanding of their craft. This paper will investigate the process of reflective journaling through the performance preparation of the author’s (a soprano) reflective journal writing for the preparation of Gordon Kerry’s “Moonrise”, an Australian contemporary art song with challenging notational, pitch and conceptual aspects. It will describe the process of journaling adopted and discuss how such an approach can assist performers during the learning and performance stages of a conceptually challenging contemporary art song. Reflective use of recordings of rehearsals and performances are also included in this frame, with the process leading to a more successful, informed performance, with much of the writing having a reflexive focus. In so doing, the paper will suggest how journaling can help in the preparation of songs for performance, in particular those which challenge a singer's perception of pitch, notation, metre and rhythm, and their concept and subsequent performance of melodic ‘line’, all aspects discussed in the performance preparation of “Moonrise”.

Keywords

Reflective journaling; self-reflexive; practice-based research; strategies; art song.

INTRODUCTION

In commenting on the process of practice as research, Davidson (2004) states that in the preparation of a piece, many performers investigate what sounds best and why…the preparation for performance is often, therefore, a research process: variables being manipulated, as hypotheses are tested (p.134).

The purpose of this paper is to investigate the process of reflective journaling by: a) outlining the process of journaling adopted over a two and a half year period while learning the Australian art song, Moonrise by Gordon Kerry (1983); b) describe how this process was used as a pilot for subsequent
journaling as an evolving process of discovery; and c) discuss how such an approach can assist performers during the learning and performance stages of a conceptually challenging art song.

The main argument presented is that reflective journaling can give singers a frame by which to learn conceptually challenging art music and in so doing

- achieve a better performance
- by outlining the learning process, and in so doing
- aim at performance excellence

As the singer/researcher, I chose to write in the first person throughout the paper to show firstly, how reflective journaling can enhance a performer’s understanding of their performance process, and secondly, that being reflexive can deepen a performer’s understanding of their actions, thoughts, values and identity, their awareness, observation and skills (Bolton, 2005, p. 10).

This journaling process was undertaken to realise the learning stages I was undertaking as part of a larger study of 27 Australian art songs in such a way they could be articulated to benefit other singers. My experiences of reflection reports steps in the learning process recorded in a journal that, as well as being a self-reflection of recordings of rehearsals and performances of the Kerry song and others, also records some working through of ideas and trials of step-by-step solutions suggested by Mabry (2002) on various musical and textual elements of the song. McPherson and Zimmerman (2002, p. 327) describe this type of self-regulation as being cyclical, as feedback obtained from prior performance which helps the learner [performer] to adjust their performance and future efforts. The result is practice-based research from both reflective and self-reflexive perspectives, using journaling to inform the performance process.

REFLECTIVE AND REFLEXIVE PROFESSIONAL PRACTICE

The terms ‘reflective’ and ‘reflexive’ are often used in the literature, in some instances, interchangeably. Schön (1987, 1991) first introduced the concept of reflective practice, where practitioners review their actions and the knowledge which informs them. Reflection-in-action occurred during rehearsals when strategies were suggested by either performer and enacted upon. The review of entries in the journal and of performances can be seen as reflection-on-action. Reflexivity is focusing on one’s own actions and their effects on others, situations, and professional and social structures (Bolton, 2005, p.10).

Reflective journaling is used by practitioners in the fields of pre-service teaching (Hourigan, 2009; Towell, Snyder and Poor, 1995), nursing (Richardson and Maltby, 1995), library students (Tilly, 1996) and music therapy (Barry and O’Callaghan, 2008), as an educative tool to investigate the way in which they practice their craft.

Journals are used as a means to foster self-learning and encourage the development of the reflective practitioner. Latukefu (2009) has been fostering peer learning and self-reflection through the use of journaling in a tertiary music setting to teach classical singing in groups. Students are encouraged to become self-regulated learners by using journals to reflect on their vocal development over a period of three years, with the singing and spoken voice lecturers providing the transfer of knowledge and peers offering additional feedback in classes. Reflective practice is enhanced through self-assessment comments from contemporary tertiary music students in journals in a tertiary setting (Lebler, 2007), devised to provide students with the means to become their own teachers, with situations similar to Latukefu’s work where peers are involved in the feedback process.

Areas a performer could address if they were interested in applying recent research to their every-day practice and/or teaching could include physical and psychological techniques to improve their performance (Hallam, Cross, and Thaut, 2009; Jørgensen, 2004), striving for excellence (Williamon, 2004), while at the same time seeking to improve their sight reading (Harvey, Garwood and Palencia, 1987; McPherson, 1994; Wollner, Halfpenny, Ho and Kurosawa, 2003) and sight singing skills (Henry, 2001; Killian and Henry, 2005; Welch, 1985).
For a singer, sight reading and sight singing might be considered two basic musical skills, however, many singers lack them, as the literature will attest. In a study examining strategies adopted by professional singers tackling twentieth/twenty-first century repertoire (Aggett, 2009), results showed that few (not all) singers surveyed had strategies for approaching the learning of new songs, save playing the melody on the piano. It is rare for the particularly avid performer to delve into the latest research on performance excellence, even though they may aspire to achieve it. To be a singer in the first place is to open oneself in a way that other performers do not. Our instrument out for repair if it is damaged. Cannot go out and buy another voice or send it to a degree that perhaps other performers do not. Our instrument is us! We cannot go out and buy another voice or send our instrument out for repair if it is damaged. When we perform in front of an audience, there is nothing between us and them – no music stand, no keyboard, nothing to hold on to. For these reasons, a singer needs to have strategies adopted by professional singers – our instrument – and the music we perform. For these reasons, the reflexive process used in journaling is just as important as the reflective aspects.

**JOURNALING – A SINGER’S PERSPECTIVE**

I ‘fell’ into journaling as part of my studio teaching, developing a practice with my students where I routinely write in a music exercise book for each student. The main aspects I expect them to concentrate on for the next week, saying “there are 168 hours in the week and you are with me for just one of those - you need to become your own teacher”. I teach both piano and singing. The pianists do not find the task as difficult as the singers do. I began to record the lessons, saving them to a USB stick at the end of each lesson. Students are asked to record and reflect on those recordings on a regular basis, as well as keeping a practice journal – something that becomes our ‘prescription pad’ for the lesson each week.

This process began five years ago, around the time I began doctoral studies, so I was learning about journaling from observing own students. When faced with the prospect of having to learn twenty seven Australian contemporary art songs for two major recitals, the recordings of which have been used as part of the larger study with vocal teachers, I adopted journaling. Initially my journal entries were haphazard, other than including the date of entry, but over the two and a half years became more structured.

**JOURNALING MOONRISE**

My journal contains analytical notes, personal comments, musical snippets, comments from discussions with people involved with performance process, including the composer, poet, my singing teacher, and several people who accompanied me. As is the case with many songs, Carolyn Masel’s ‘unfinished fragment’ proved useful as the starting place for exploring text in the song:

Grey, volcanic, puffed out memories of spurting stone
Their peaks a pale against the sky
No wind moves them.

Standing on the sill,
Toes, knuckles, elbows, all
Angle to grip.

Then, shuddering.
Galvanised iron, under your feet;
brick
Pressing on your shoulder blades.

**Figure 1. Segment of ‘Unfinished fragment’ Moonrise, by Carolyn Masel. (1983)**

My first entries involved technical comments on textual aspects relating to the poem and striving to come to grips with the meaning of the text.
conversation with the poet revealed background as to what the words of the poem were about, but not before working through several interpretations of my own. An early journal entry was

Moonrise – twilight – shadows – things that aren’t clear

and another

Who are you in this song? What person is the song sung in?

My singing teacher suggested the poem could be about the room being a prison and the person a prisoner. An entry two months later helped further my interpretation of the text of the song, journaling ideas of the poem being a room in a house with a person in it, compared with the idea of that room being a prison cell occupied by a prisoner:

9.05.07 (Prison) Initial thoughts on what the song was that it was about a house. Then I thought it was describing a room in a house. Amanda’s idea of it being about a prisoner makes a lot of sense too…. The description in the first half of a confined space – the room I was feeling and the things you could see from it. The memories you had of the outside world. The ‘puffed out memories’ could be past memories. The ‘standing on the sill’ could be staring to look outside.

‘Shuddering….this vigil’ … coming back into the room/cell. The ‘moonrise’ title could be the time of day in the cell.

The question of whether the text meaning and innate construction affect the musical tempo or rhythmic structure, use of particular vocal registers or tessitura, melodic or harmonic organisation, or style of vocal declamation, all suggestions of working with text by contemporary composers offered by Mabry (2002, p.22), were issues worked through in the journal.

Duration and accent is indicated by the addition of stresses added to the vowels of words on the score (seen in the poem, fig.1 and the score example, fig.2), determined by the prosodic value and rhythm implicit in each phrase (performance notes of score).

Another attraction of Kerry’s song was the actual look of the score, what I call a ‘white score’, referring to the white space on the page (see fig.2), due to the frugal use of the piano accompaniment. The Kerry
score is just seven systems long. The concept of a ‘tuneful’ melodic line is not present in this song and the harmony first appears to be a group of unrelated pitches that need to be re-thought (Higginbotham, 1994, pp. 53-54). Because Moonrise was the first time I’d performed a solo song with such melody and harmony issues, journaling allowed me to document a process I’ve been able to apply to songs with similar harmonic challenges. By concentrating on intervals and getting the melody into pitch and muscle memory, and the use of constant reflection on recordings of rehearsals, both processes I now routinely do with atonal music, certain pitches of the song began to live and remain in my aural memory.

I used the journal to work through problems with the upper passaggio – the bridges in the register of the voice – around F# (see ‘wild’, ‘from’, ‘brave’ and ‘this’ in fig.2) using solutions suggested by Mabry (2002), for example:

Thoughts: 8.04.09 Many notes sit on the secondo passaggio (F#ish), but few pose a problem for me, except for “from a” face, p.2 (F#-B). Again, it seems to be the fact that it’s falling that poses the challenge – not insurmountable, but you just need to be aware of it in placement with registers. and other difficult passaggio events

…most difficult – face of stone (5th – min 6th) – crosses from middle to lower register right on the passaggio! on ‘stone’ – most difficult part of my range!

“Face of stone” (see fig.2) sits right across the primo passaggio, moving from middle to lower register, as well as being declamatory text, a textual, register issue that was journaled.

Cleverly written, but dangerously so for the singer, the notes ‘blank’-ness, set on an A5, sung p, followed by ‘vi’-gil on Ab5, sung pp, both difficult syllables at
that tessitura, provide further challenges for the singer. Journaling these events allowed me to think and work through the passaggio issues, both technically and emotionally. The act of writing down where these points were in the song and the fact that I’d worked through how to overcome the problems ensured I was thoroughly prepared each time I sang the section.

CONCLUSIONS

The process of journaling Moonrise:

a) brought to light an emphasis on interpreting the text, finding strategies for a ‘white note’ score which appeared fragmented, forcing the singer to explore strategies to deal with the atonal melody and resulting harmonies created by the accompaniment. Pitch memory proved helpful as a means of locating starting notes that recurred throughout the song, as well as recognizing their existence within the accompaniment. Working through performance solutions as suggested by Mabry of working on the passaggio area assisted in a secure delivery of these areas of the song. Journaling textual issues discussed with the poet, composer, singing teacher and accompanist and then deciding on a delivery that was personally deliverable was made easier through expressing everything over a period of time in writing.

b) helped establish a frame of issues which became a template for my learning of other new songs:

- four pages allotted for each song; if filled, another four are started; a small manuscript pad always accompanies the journal to take down any vocalises that can be pasted in

- holistic impressions of the song, including thoughts about the performance process, either before, during or after a rehearsal, performance or listening back of a recording (reflective)

- specific identification of problems and suggested strategies; comments recorded on the effects of use of these strategies (reflective), including
  - textual issues discussed
  - range and tessitura of song identified and if that was an issue in relation to the song
  - effectiveness of the use of any strategies applied and

- metacognitive strategies; comments recorded on the effects of use of these strategies (reflective).

- reflection on action process of trialing someone else’s recommendations (Mabry’s), provided a means to explore possible strategies and reviewing subsequent recordings of performances provided the means to adopt reflexive strategies for improvement of future performances. The use of strategies can be helpful to a performer, but are not a means in themselves, as such, for the performer to find excellence. Williamon (2004, p.97) discusses the importance of having a thorough repertory of strategies so that the performer will learn more about which best suit their needs, knowledge referred to in psychology as “metacognitive knowledge”, suggesting that developing such a repertory and acquiring a knowledge about these, as well as one’s own cognitive functioning, is one of the most important objectives for any performer (p.98).

While performers may not have the energy, time or inclination to apply the reading of research into practical music making, if they were inspired to become
a part of the research process, they may find as I had, that their efforts to record, journal, write about and discuss their performance process is actually a valid approach to research. I have found that undertaking practice-led research is not always taken seriously in some academic circles and this perhaps for these reasons that few singers themselves write of their performance process. Yet journaling has benefits for the singer and the performance community. The reflective and reflexive process of journaling Moonrise has given me a fresh perspective with which to approach the learning of any twentieth/twenty-first century song.

ACKNOWLEDGMENTS

I am grateful to my doctoral supervisor, Dr Diana Blom, for her advice and involvement with this research, especially relating to the practice and performance of Moonrise as detailed in this paper.

I wish to thank Gordon Kerry and Carolyn Masel for allowing me to use Moonrise in my research, especially to Gordon, for his continued encouragement of my work.

PERFORMANCE

For those of you attending this commission, Diana Blom and I would like to perform the song.

REFERENCES


Latukefu, L. (2009). Peer learning and reflection: strategies developed by vocal students in a transforming


Australian art song: Pedagogical learning and teaching strategies framed for singers and singing teachers.
Listening to the sound of one’s own voice: recordings as a pedagogical tool for learning contemporary art song

Cathy Aggett
University of Western Sydney
Sydney, NSW, Australia
cathya@optusnet.com.au

Abstract:
Reflective use of recordings of rehearsals and performances may lead to a more successful, informed performance of contemporary art song, particularly when the singer encounters difficulty learning unfamiliar pitch or tonality, challenging textual issues, metrical or rhythmical changes, or occasional extended vocal techniques. This paper identifies four different recording methods singers can draw on and five different ways in which recordings can be used by singers to assist them in their performance preparation of contemporary art song. Possible benefits will be discussed by using examples from contemporary Australian art song repertoire. Recordings (N=35) were an integral part of the reflexive and reflective aspects of the three phase research project Contemporary Australian art song: Pedagogical strategies for singers and singing teachers. Four different methods of recordings were undertaken: a) professional recordings (n=6), representing the culmination of the practice-led and practice-based aspects of the research, including two live recitals; b) practice and rehearsal sessions (n=22), mainly recorded by and of the researcher, sometimes with various accompanists, as well as of other performers involved in the performance projects; c) live, non-professional recordings (n=3), related to pedagogical applications of Australian art song for the classroom; and d) non-professional recordings (n=4) of singing lessons of the researcher with a trusted teacher as part of routine reflection on all performances. Recordings were used in five different ways: i) as a reflexive tool to listen and reflect on performances, commenting constantly in a reflective performance journal, reflecting on the performance preparation of works at different stages in the performance process; ii) to help shape pedagogical
performer’s analyses used in research with singing teachers; iii) to send as examples of art songs to singing teachers accompanying the performer’s analyses to assist in score identification; iv) as a pedagogical tool, for example, as presentations at conferences and arrangements of songs for voice and classroom instruments; and v) to reflect on aspects of singing lessons.

Listening to the sound of one’s own voice can have great benefits for learning contemporary art song. Singers entering and maintaining a professional career need to be independent, competent musicians in every way, particularly in their knowledge of technology and aural skills. The five uses and four methods of listening and recording one’s own voice discussed in this paper are pedagogical tools with which the singer and singing teacher can apply in their preparation of contemporary art song.

Keywords: recording, contemporary art song, reflexive, reflective, pedagogical, performer’s analyses.

Introduction

Challenges to the singer learning contemporary art song may include unfamiliar tonality, occasional extended vocal techniques, metrical or rhythmical changes, pitch and/or textual issues. This paper identifies four different recording methods singers can draw on and five different ways in which recordings can be used by singers and to assist them in their performance preparation of contemporary art song. Vanmaele (2008) suggests that listening to ourselves allows us to get ‘in touch’ with relevant elements...in specific performance situations” p.1. Listening to the sound of one’s own voice would have been impossible without the advent of recording devices, beginning with the 1857 invention by Édouard-Léon Scott de Martinville’s of the phonautograph (which did not play back), continuing in 1992
with the advent of MPEG-3 player (later called an MP3) (Morton Jr., 2004, pp. xiv-xv), which developed further into today’s digital recording technology. Up until the early 20th century, singers depended upon various methods of feedback to determine the sound of their own voice, be it from a singing teacher, a trusted friend, an audience or using a mirror to visualise how physical actions affected their sound.
The performance of contemporary art song presents the singer with many challenges, including the necessity to be able to develop an aural imagination, the skill of being able to mentally ‘hear’ the tones they wish to sing before they are sung, always thinking forward to what they are about to sing (Hemsley, 1998, p. 98). Aural models can help the singer to learn to evaluate their own singing (Barefield, 2006, p. 50). The singer is different from other performers in that their instrument is them – it lives within them (Eustis, 2005, p. 4). Therefore, constant reflection on recordings of your own performances offers opportunities to get to know more about the singer’s own vocal sound and the musical and aesthetic qualities they may wish to improve upon through that reflection.

My cyclic reflexive journaling process for a music performance (see Fig.1) (Aggett, 2010) illustrates the way in which recording, reflecting and journaling was integral to the overall performance process developed throughout my practice-led research process. McPherson and Zimmerman (2002) described this type of feedback as cyclical, obtained from prior performance helping the learner (performer) to adjust their performance and future efforts.

Recording methods in the research

Recordings can be understood as the traces of performative events, no matter where they occurred (Cook, 2009, p. 242). Four different recording methods were used in the research to collect data to assist singers in their performance preparation of contemporary art song:

a) Professional recordings (n=6) were undertaken in several different locations: a professional recording studio at a university (n=4), a Cathedral (n=1) and a large performance space (n=1). These recordings were recorded by three different professional sound engineers and re-mixed afterwards with the researcher, both making decisions as to the final version on master CDs. The recordings consisted of the bulk of the repertoire chosen to be included in the pedagogical survey for
the thesis *Australian art song: Pedagogical strategies for singers and singing teachers*, which included repertoire from both the Twentieth and Twenty-First Centuries spanning 92 years by 25 composers of 53 Australian art songs from 31 works. These recordings served as representative recordings of the works sent to singing teachers, along with accompanying scores and pedagogical performer’s analyses for comment on their effectiveness in several areas (Phase three of the research).

b) Practice and rehearsal sessions (n=22) were recorded using a professional, two-channel, Roland Edirol R09 24-bit WAV/MP3 digital recorder, a small device with a built-in stereo microphone that is light, easy to carry and has the added feature of being able to be screwed onto a microphone stand with the appropriate adaptor (Shewell, 2009, p. 62). Files are saved directly to a memory card and transferred to the computer in the same manner as a digital photograph from a camera and finally backed up to a disc (CD or DVD) for safe-keeping. These recordings represent the greater part of the data, given that it became normal practice to record and immediately reflect on rehearsal sessions in a reflective journal, reported in depth in Aggett (2010).

Table 1: Methods and different research uses of listening to the sound of one’s own voice (N=35):

<table>
<thead>
<tr>
<th>Four different methods of recording one’s own voice</th>
<th>Five different research uses for recordings of one’s own voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>a professional recordings, (n=6), representing the culmination of the practice-based aspects of the research, including two live recitals</td>
<td>1 a reflexive tool to listen and reflect on performances, commenting constantly in a reflective performance journal, reflecting on the performance preparation of works at different stages in the performance process a b c</td>
</tr>
<tr>
<td>b practice and rehearsal sessions (n=22), mainly recorded by and of the researcher, sometimes with various accompanists, as well as of other performers involved in the</td>
<td>2 to help shape pedagogical performer’s analyses used in research with singing teachers a b c</td>
</tr>
</tbody>
</table>
c) Live, non-professional recordings (n=3) were made of three performances, also using the Roland Edirol R09 digital recorder. The first two recordings were of a children’s choir at a Sydney school of arrangements for voice and classroom-instruments written by the researcher of Colin Brumby’s songs “The Wallaby and the Bull-ant”, text by the Perfesser and Alter Ego and “A Grey Day”, text by John Freeman. The Brumby recordings were used to accompany an article for teachers to introduce upper-primary to early secondary school students to the songs of Colin Brumby using Orff Schulwerk techniques (Aggett, 2008d). The third non-professional recording was of group performances following a workshop “A mosaic of Australian art song” (see Fig. 2) at the 2008 National Orff Schulwerk conference (Aggett, 2008a), where participants learnt a medley of Australian art songs (also arranged by the researcher) to teach them a variety of vocal techniques, following which they composed their own short vocal compositions based on the techniques they had learned with the help of the score of one of the songs, which were all available to them for the task.
d) Non-professional recordings (n=4) of singing lessons of the researcher were made during lessons with a trusted teacher as part of routine reflection on all performances.

**Recording uses in the research**

i) As a reflexive tool to listen and reflect on performances

Professional recordings, practice and rehearsal sessions and live non-professional recordings, were commented on in a reflective performance journal as a reflexive tool to reflect on the performance preparation of works at different stages in the performance process.

ii) To help shape pedagogical performer’s analyses used in research with singing teachers

Professional recordings, practice and rehearsal sessions and live non-professional recordings were used in the preparation of performer’s analyses of Australian art songs that were eventually sent to singing teachers for comment in Phase 3 of the research.
Fig. 2. A Mosaic of Australian Art Song, of the art songs of Betty Beath, Martin Wesley-Smith, Margaret Sutherland, Gordon Kerry and Nigel Butterley, arranged by Cathy Aggett, used with permission.

iii) To use as examples of art songs
Professional recordings were sent to singing teachers accompanying the performer’s analyses to assist in score identification. Non-professional recordings of several Australian art songs were used to accompany some classroom presentations of the material (Aggett, 2008d)

iv) As a pedagogical tool

Professional and non-professional recordings of songs were used as a pedagogical tool in presentations at conferences and arrangements of songs for voice and classroom instruments (Aggett, 2007a, 2007b, 2008a, 2008b, 2008c, 2008d, 2009, 2010). The recordings acted as a pedagogical tool, both for myself in my own vocal tuition and when teaching others about contemporary art song. As both professional and non-professional recordings were available, it was possible to focus on aspects of vocal technique that were both accurate for the repertoire and performances that still needed to be perfected. Scores were used with the recordings to allow singers and singing teachers to make their own judgements as to the ‘professional’ or ‘non-professional’ recordings. Some of the professional recordings were not perfect, as they were live, so it was up to the individual listener to judge whether the recording was true to the score or not.

v) To reflect on aspects of singing lessons

Recordings of lessons and subsequent reflections and practice sessions resulting from issues raised in singing lessons represent the bulk of these recordings. Reflections were made of the recordings in the reflective practice journal where appropriate.

Conclusions

Listening to the sound of one’s own voice though listening to a recording was found to be helpful in recognising my own development as a singer, the progress
during the rehearsal process and areas which needed improvement, as well as improving my aural imagination. Many of the songs I worked on that used recordings of my own voice that encouraged pitch memory, as well as encouraging muscle memory of learning the songs. Looking back on an archive of my vocal recordings, an overall growth was seen in my singing ability. The use of reflective journaling provided me with a framework with which to focus my performance process. All the skills discussed are aspects which can be help singers become more independent musicians. The cyclical nature of rehearsing, recording, reflecting and performing, often with input from other musicians, gave me constant feedback on the performative process. The reflexive nature of this practice-led research is recommended to other singers, performers and researchers.

The methods of technology, recording and research and uses of the voice presented in this paper are only some of the possibilities open to a singer. For example, no software was used to analyse the voice. All judgement was purely based on the singer’s ear. This was intentional. As a singer relies on their innate aural sense when singing, whether natural or learned, getting to know their own voice through recordings and then fine-tuning it to suit whatever repertoire they may aspire to learn was the goal of the researcher writing this paper, the learning of contemporary Australian art song being the goal in her case.

References


Mosaic Orff Schulwerk Conference, Mt Eliza, Melbourne.


This paper is a report of the third phase of research in a larger study designed to ascertain the most suitable pedagogical issues and frames by which both singers and singing teachers could more easily approach the learning, teaching and performance of (Australian) art song. Ten pedagogical analyses of Australian art songs of varying voice types, ability and styles were written and co-graded by the researcher and a ‘critical friend’, another professional singer and singing teacher. 19 of 28 professional international singing teachers responded to a ‘song package’ sent to them including a questionnaire, information about the included song with suggested performance strategies, a suggested grading based on the (adapted) Ralston Repertoire Difficulty Index – the RRDI, a copy of the score of the song, and a representative recording of it. The questionnaire asked teachers to evaluate the presentation of the analysis, the grading of the song using the information grading sheet, music of the song and the included recording and provide some personal details related to their teaching. 18 of the teachers agreed that contextual, performative and pedagogical/musical information, coupled with an accompanying performer’s analysis of a song that was graded was ‘simply the best’ way to pedagogically frame an Australian art song.

Keywords: Australian art song; performer’s analysis; practice-led research; strategies; teaching; learning.

Australian art song, like art song of many countries, is seldom performed, not because of its quality, but more from a lack of public performances that would allow performers and audiences alike to become accustomed to it. The issues that challenge both singer and singing teacher in learning and teaching 20th/21st Century art song, including those of melody, original manuscripts, out-of-print scores and copyright issues all present challenges to the performer and teacher before beginning learning a song. ‘Melody’ may become melodic fragments or ‘cells’ and may be perceived differently in the 20th/21st Centuries, challenging the singer to adopt new strategies to encourage confidence in securing pitch (Mabry 2002, Aggett 2008). John Rink’s (2002) writing on performer’s analysis - the relatively recent approach to writing critically about performance and preparation - has been adopted in this study when designing performer’s analyses of all vocal...
works. A review of 18 vocal (11) and instrumental (7) surveys determined that a survey design or ‘frame’ which presented information that included a difficulty grading plus a detailed explanation of the grading (Mabry 2002, Pellerite 1965, Thompson & Lemke 1994), pedagogical information (Magrath 1995, Miller et al. 2005) and some annotation of the presented repertoire, were the most effective. Ralston’s (1999) Repertoire Difficulty Index (RRDI), which draws on previous research by Jones (1988) and Hu (1991), was found to be the only tested grading system for vocal repertoire. This Index was adapted (Aggett 2008) to make it relevant for grading repertoire of the 20th/21st Century for all voice types, important information for singers and singing teachers. 

Phase one was an international, qualitative e-mail study with 16 professional singers into the ways in which they prepare and select solo vocal repertoire for a performance to ascertain the strategies they used. Phase two involved four professional singers (including the researcher) and four accompanists in practice-led, performance-based research in preparation for two public recitals of 41 Australian art songs, applying some Phase one strategies in their preparation, documented through practice-led processes. Strategies gathered in the first stage of the research informed the performances, and in some cases, expanded upon them. 19 international professional singing teachers participated in this third and final phase aimed to ascertain the most suitable pedagogical issues (e.g. grading level, pedagogical information) and pedagogical frames by which singers and singing teachers could more easily approach the learning, teaching and performance of (Australian) art song.

Method

Participants

19 professional singing teachers completed the study from five different countries. The singing teachers ranged in experience from 4-30+ years, teaching in private studios (12), institutions (7), as well as in both school and private studios (2).
student profile of the teachers varied greatly: from under and postgrads (6), advanced students (3), teens and undergrad students (2), varying in ages from 4 yrs to 77 (6), with some of unknown age (2).

**Materials**

Following the practice-led/practice-based Phase two, ten of the 42 Australian art songs covering a range of voice types, styles, genres and abilities were selected to write up as Pedagogical performer’s analyses (Rink 2002) (see Table 1). Songs were graded using Ralston’s (1999) Repertoire Difficulty Index (RRDI) adapted Aggett (2008). The index grades each of the seven criteria – range, *tessitura*, rhythm, phrases, melodic line, harmonic foundations and pronunciation – as easy (E), moderate (M) or difficult (D), and was expanded to encompass aspects of 20th/21st century vocal repertoire to suit all voice types and levels of ability. Songs were also allocated an holistic grading from 1-5, the grading allocated to each of the seven graded RRDI criteria taken into account when assigning the holistic grading, which took into consideration all factors, including the performer’s analysis.

*Table 1. 10 Australian art songs sent to professional singing teachers in Phase three of the research as pedagogical performer’s analyses*

<table>
<thead>
<tr>
<th>Song title</th>
<th>Composer</th>
<th>Poet/Author</th>
<th>Voice type</th>
<th>Grade</th>
</tr>
</thead>
</table>
| 1 'Nightwind' (1914)  
'The Wallaby and the Bull-ant' (1980) | Margaret Sutherland | Emily Brontë  
The Perfesser and his alter ego | (any)  | 2 |
Oodgeroo Noonuccal (Kath Walker) | Sop | 4 |
| 3 'Son of mine' (1992) | Mary Mageau | Oodgeroo Noonuccal (Kath Walker)  
Emily Dickenson | Sop | 3 |
| 4 'I'm Nobody' from Frogs (1995) | Nigel Butterley | Emily Dickenson | Med-high | 5 |
| 5 'And no bird sings’ from The Hermit of the Green Light (1979) | Ross Edwards, Dransfield | Michael Dransfield | Counter tenor/contralto | 3 |
| 7 ‘Spirits’ from Remembering | Diana Blom | David Malouf | Ten | 4 |
**Procedure**

Phase three of the study, the focus of this paper, began with all performance analyses being sent to a ‘critical friend’ for comment. After responding to the feedback, a ‘song package’ was piloted by three Australian singing teachers. The ‘song package’ included a questionnaire, pedagogical information about the included song with suggested performance strategies (a performer’s analysis), a suggested grading based on the adapted RRDI, a copy of the score of the song, and a representative recording of it. After responding to the pilot participants’ responses, the ‘song package’ was sent to singing teachers seeking their opinions of the ten pedagogical analyses of Australian art songs of varying voice types, ability and styles with strategies that had been trialed in performance by singers and pianists. All songs were graded using the adapted RRDI. It was decided when designing the pedagogical analysis sheets that the learning and practice strategies would be listed for both singers and teachers, and then be systematically discussed in the performer’s analysis, with the analysis discussing how those strategies could be applied in the learning and performance of the song, given all of the different aspects listed as features of the song on the sheet. The questionnaire asked teachers to evaluate the presentation of the analysis, the ‘frame’ (3 questions) and the grading of the song using the information grading sheet, the score of the song and the recording (1 question), answer a question as to whether they taught Australian art song or art song by composers of their country, with space for comment on both the analysis of the song and any other comments.
(2 questions), and to provide some personal details related to their teaching (7 questions). Main themes evident in the data were identified using the qualitative data analysis software programme, NVivo.

Results

13 of the singing teachers found this presentation (framing) of the performer’s analyses to be effective. Blake (pseudonym), for example, commented that Telegraph Bay by Anne Boyd, was ‘presented clearly and concisely’. 18 of the teachers agreed that the inclusion of contextual, performative and pedagogical/musical information was ‘quite helpful’, offering a possible saving of time for both singers and singing teachers, offering a ‘springboard for learning and teaching’ (Donna, writing of Kerry’s Moonrise). Lucy noted that ‘all the strategies could come in handy and be easily achieved’ (in Mageau’s Son of Mine) and were ‘clear, to the point’ (Nina, in Blom’s Spirits). Mia commented that the presented sections in the pedagogical analyses – contextual criteria; pedagogical/musical criteria; performative criteria; and the performer’s analysis - were ‘really helpful for beginning teachers, as the every one of the teaching points are laid out and all of the features are what I would be following’. The teacher who did not find the material helpful felt the performer’s analysis was ‘far too long’ and they ‘doubted if a busy teacher would read it’ (Isabelle in Edward’s And no bird sings).

14 of the 19 participants agreed with the grading assigned to the songs, with five participants adding reasons for their opinions. Their responses indicated thorough readings of the vocal scores and accompanying recordings and in some cases, trying out the score themselves. The grading was considered complex by some and those offering a negative or no opinion of the grading may reflect this aspect.

The majority of singing teachers (17) teach either Australian or national repertoire of their country to their singing students, giving reasons for teaching such
repertoire within a balanced program. Those teaching international repertoire made comment about the way in which they use songs from their heritage, as well as including examples of the songs or composers they teach. Hanna believes it ‘important for her students to be aware of the large and varied repertoire available to them, much available for free loan by the Canadian Music Centre’. Sophie teaches both New Zealand solo art songs to teenage girls, older students and arrangements of Maori Waiata. Kylie accesses songs from Sounz, the New Zealand Music Centre. Responses reflected the diversity of repertoire being taught and of the different geographical approaches and perspectives that influence them and consequently, their students.

Discussion

The framing of information of the pedagogical performer’s analyses from a number of viewpoints, particularly as time saving, was highlighted by many participants as being helpful and welcomed. For the majority of singing teachers (18/19), contextual, performative and pedagogical/musical information, coupled with an accompanying performer’s analysis of the song that was graded in some way was ‘simply the best’ way to pedagogically frame an Australian art song. Participants had a lot of information to absorb. This was particularly so with the grading, deemed an important aspect of both repertoire selection from the initial literature review, the RRDI being identified as the only tested repertoire difficulty index, an issue seen as an important one to include in the study. More work needs to be done in this area and the attempt to adjust the index to suit 20th and 21st Century vocal repertoire seems to have been at least partially successful.

It was expected and evident from the responses that there were differences in the way teachers approach the teaching of a song in the same way that singers differ in the way in which they approach its learning. Influences including philosophical, pedagogical, geographical, contextual institutional, age and gender differences arguably all impact on the responses given by singing teachers.
presented in this phase of the research. The performer’s analyses of the study hope to encourage singers and singing teachers currently not engaging with singing and teaching contemporary (Australian) art song to do so and add their voices in this quest to discover ‘simply the best' way to learn and teach contemporary (Australian) art song.

Address for correspondence
Cathy Aggett, School of Humanities and Communication Arts, University of Western Sydney, Locked Bag 1797, Penrith, NSW 2751, Australia; Email: cathy@optusnet.com.au

References


