



27TH BIENNIAL PROFESSIONAL DEVELOPMENT

CONFERENCE

WED 5 - FRI 7 JULY 2023

UNIVERSITY OF OTAGO COLLEGE OF EDUCATION

KEYNOTE SPEAKERS




Irene Bartlett



Dr Ron Morris

 5th - 7th July, 2023

 University of Otago College of Education
145 Union St East, Dunedin

CONFERENCE TIMETABLE

Wednesday 5 July

Thursday 6 July

Friday 7 July

Good Singing: Where Voice Science and Teaching Meet

Good Singing: Crosses Genres & Styles

Good Singing: Crosses Ages & Stages

8.45am	Delegates Arrive	Members Arrive	Delegates Arrive
9.00am	Registration Tea and Coffee available	Annual General Meeting Members Only	Interactive Workshop Move With Your Voice Sofia Kalogeropoulou
9.30am		All Delegates Arrive	Presentation A Singer Prepares: Stanislawski in Song Scott Bezett - Barbara Nicholls Memorial Scholar
10.00am	Mihi Whakatau / Welcome	Kapa Haka In The Voice Studio Hinekoia Tomlinson	Morning Tea
10.30am	Lecture and Discussion Towards a Common, Unambiguous Language for Teaching Irene Bartlett & Dr Ron Morris	Morning Tea	
11.00am		Waiaata in The Voice Studio Hinekoia Tomlinson	Interactive Workshop Voice Through the Ages Irene Bartlett & Dr Ron Morris
11.30am	Lecture and Discussion Good Singing is Good Singing! Anatomy and Physiology of the Singing Voice Irene Bartlett & Dr Ron Morris	Interactive Workshop Compare and Contrast - Classical and Contemporary Lessons Dr Ron Morris & Irene Bartlett	
12.00pm			
12.30pm			
1.00pm	Lunch	Lunch	Lunch
1.30pm	Lunchtime Paper 1 Women Singers and Singing Teachers in Dunedin 1955-2000 Claire Barton	Lunchtime Paper 2 Jukebox Musicals: The Genre's Demands on the Singer and Vocal Arranger Sarah Hughes	Lunchtime Paper 3 Judy Bellingham Aotearoa NZ Classical Vocal Music: The Developing Use of NZ Poetry
2.00pm	Lecture and Discussion Mechanics of Breath Management Irene Bartlett & Dr Ron Morris	Teaching Demonstration Classical Voice - Bridging the Gap Dr Ron Morris	Interactive Workshop Do You Hear What I Hear? Critical Listening. Dr Ron Morris & Irene Bartlett
2.30pm			
3.00pm			
3.30pm	Afternoon Tea	Afternoon Tea	Afternoon Tea
4.00pm	Interactive Workshop Introduction to Accent Method Breathing Dr Ron Morris	Teaching Demonstration Contemporary Voice - A Spectrum of Styles Irene Bartlett	Regional Breakouts
4.30pm			Final Q&A
5.00pm	Daily Q&A	Daily Q&A	Poroporoaki / Farewell
5.30pm	End of Day One Sessions Dinner at Etruscos (Own Expense)	End of Day Two Sessions 6.30pm Gala Dinner - Otago University Staff Club	End of Day Three Sessions End of Conference



GOOD SINGING IS GOOD SINGING

Getting to the Heart of the Voice Studio



SOCIAL EVENTS

Earlybirds Catch The Fun - Pre-conference Soiree

Tuesday 4 July, 5.30pm

Hosted by Elizabeth Bouman at Bouman Studios

Drinks sponsored by St Cecilia

Drinks and Casual Dinner at Ombrellos

Wednesday 5 July, 6.30pm

10 Clarendon Street, Central Dunedin

Book on the registration form, pay at restaurant

CONFERENCE GALA DINNER

Thursday 6 July, 6.30pm

University of Otago Staff Club - Leith Walk

\$65 - Includes arrival drink, buffet main and dessert

Cash bar available

Entertainment

Lisa Rangi and Alyssa Poole are





GOOD SINGING IS GOOD SINGING

Getting to the Heart of the Voice Studio



KEYNOTE SPEAKER

Irene Bartlett

Irene is Coordinator of Contemporary Voice, Head of Pedagogy and Jazz Vocal studies at the Queensland Conservatorium, Griffith University where she delivers lectures, person training, mentoring and degree supervision for postgraduate, undergraduate and doctoral students. Recognized nationally and internationally as a leader in the field of contemporary commercial music (CCM) styles and vocal pedagogy, her teaching centres on the development of healthy, sustainable singing technique and performance longevity for singers of all styles. To date, she is one of only two pedagogues to receive the prestigious award of Australian Master Teacher from the Australian National Association of Teachers of Singing.



Irene's present and past students maintain successful careers in the contemporary commercial music industry (inclusive of Jazz, Pop, Rock, Country, R&B and all associated sub-styles). These professional singers work in recording studios, movie productions and, in 'live' performance settings for CCM gigs and musical theatre. Many are recipients of prestigious industry and academic accolades including multiple ARIA awards, Bell Awards (Best Vocal Jazz Albums), the Australian National Jazz Award, James Morrison Generations in Jazz Scholarships, Churchill Fellowships, Marten Bequest Traveling Scholarships, Brisbane Lord Mayor's scholarships, Artstart and the Dame Joan Sutherland Fund.

In addition to her work at Griffith University, Irene has been a visiting lecturer to many prominent national and international voice training institutions including, Sydney Conservatorium, University of Otago (NZ), National Academy of Singing and Dramatic Arts (NASDA, NZ), Berklee College of Music (USA), Shenandoah University (USA), Metropolia University of Applied Science (Finland) and Sibelius Academy (Finland).

Continuing this outreach, she accepts invitations for speaker and/or keynote at national and international conferences and symposia presenting research papers, workshop and masterclass sessions on topics including singing voice pedagogy, practice-based voice science, contemporary music styles and performance.

Throughout her extensive career as a professional singer Irene has performed the full range of contemporary styles. This lived experience informs her ongoing research and teaching practice and is reflected in her extensive publication record of book chapters, journal articles and, most recently, as a featured contributor for international publications "So You Want To Sing CCM (Contemporary Commercial Music): A Guide for Performers", "Training Contemporary Commercial Singers" and "Vocal Studies for the Contemporary Singer".



GOOD SINGING IS GOOD SINGING

Getting to the Heart of the Voice Studio



KEYNOTE SPEAKER

Dr. Ron Morris

Dr. Ron Morris, Speech Therapist, Audiologist and Counter-Tenor, initially graduated from the University of Queensland in 1985 with an Honours degree in Speech Therapy. Ron also holds a Performer's Certificate from Trinity College London and in 2001 he completed a Masters of Music Studies (Vocal Performance) at the Queensland Conservatorium Griffith University where he studied with Ms Margaret Schindler. As part of that degree Ron undertook additional vocal studies in London with Mrs Janice Chapman OAM as well as studying Accent Method Breathing with Ms Dinah Harris and Mrs Ingrid Rugheimer. Ron was awarded a PhD for a study examining the use of Accent Method Breathing with singers.



Ron is in demand both nationally and internationally as a speaker at conferences, workshops and summer schools having presented on numerous occasions for the British Voice Association, to the Pan European Voice Conference (PEVOC), the Australian Voice Association (AVA), the Australian National Association of Teachers of Singing (ANATS) and to the Association of Teachers of Singing (AOTOS) in the UK. Ron has been a guest tutor at the Aberystwyth Music Fest and Summer School as well as working with choristers from St Paul's Cathedral London, Canterbury Cathedral and King's College Cambridge.

Ron also works annually within the Vocal Department at the Guildhall School of Music and Drama, The Royal Academy of Music and The Royal Northern College of Music where his work is focussed on breathing, articulation and vocal pedagogy. He is the Senior Lecturer in Vocal Pedagogy and Health at the Queensland Conservatorium of Music Griffith University.

Ron continues to sing regularly both as a member of St Stephen's Cathedral Choir and Schola (Brisbane) and the Opera Queensland Chorus, and as a soloist in oratorio, opera and other sacred music. Recent engagements include the Durufle's Requiem, Handel's Messiah, Orff's Carmina Burana and Handel's Dixit Dominus.

Ron has recently completed a book with his eminent co-author Ms Linda Hutichson entitled "If In Doubt Breathe Out" which focusses on breathing and support for singing based on the Accent Method. Ron is also co-author with Janice Chapman of her book "Singing and Teaching Singing: A Holistic Approach to Classical Voice", now in its 4th edition as well as writing a chapter for Scott Harrison's book "Teaching Singing in the 21st Century".



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GUEST SPEAKERS

Hinekoia Tomlinson



KAPA HAKA IN THE VOICE STUDIO

What singing teachers have to offer the kapa haka world

WAIATA IN THE VOICE STUDIO

The benefits of using Waiata Māori in your voice studio.

ABOUT HINEKOIA

Hinekoia Tomlinson (Ngāpuhi, Whakatōhea, Ngāti Awa) is a highly trained and experienced vocal coach and performer. She is the owner of Waiata Mai Vocal Coaching, a studio born out of the desire to fuse two of her passions, vocal coaching and te ao Māori. The kaupapa of this studio is people focused and provides a space to develop vocal technique and performance confidence in a range of genres including kapa haka. She is an Estill Master Trainer and has an Honours degree in music.

Sofia Kalogeropoulou



MOVE WITH YOUR VOICE

An interactive Alexander Technique session that aims to improve postural alignment, movement efficiency and vocal performativity.

ABOUT SOFIA

Sofia Kalogeropoulou is a Senior Teaching Fellow and convenor of the Dance Programme at the School of Performing Arts, University of Otago. She has a Masters of Dance Studies (UO), a Bachelor in Performing Arts (UA) and RAD teaching qualifications. Sofia has taught dance in a variety of dance and theatre institutions in Greece, London UK and in New Zealand. She was a principal dancer with Company Z in Auckland and a freelance choreographer.



BARBARA NICHOLLS MEMORIAL SCHOLAR



Scott Bezett

A SINGER PREPARES: STANISLAVSKI IN SONG



Konstantin Stanislavski (1863-1938) is widely considered one of history's most important theatre practitioners. His principal fame comes from his development of actor training principles that aimed for a more psycho-physical approach to performance. The 'System' Stanislavski developed is focused on the 'art of experiencing' - asking the performer to utilise their conscious thought and action in order to indirectly access psychological processes otherwise out of their control (i.e. emotional and subconscious behaviours). The desired outcome of Stanislavski's System is to create a believable, emotionally expressive and authentic performance. While Stanislavski's work has left a prominent legacy in the theatrical world, little formal research has been done in investigating how the System may be used in the context of an art song recital. This presentation aims to help remedy this scarcity of research by laying out a practical framework which the classical singer may use to apply Stanislavskian principles to the preparation of song rep.

This preparation framework is based on the four phases of working on a role laid out by Stanislavski himself: "getting to know it, experiencing it, embodying it, making it effective." By using this framework with their students, teachers of singing will be able to integrate the dramatic preparation of song repertoire into the technical and musical preparation at every step of the learning process, with the ultimate goal of giving singers the tools to present authentic and emotionally expressive performances. The presentation will include specific examples of the framework being utilised in song repertoire frequently sung by young singers so that teachers may see the framework in action and how it can be integrated into their teaching practice.

ABOUT SCOTT

Scott Bezett (tenor) is an active singer from Lake Mahinerangi, Otago. A graduate of the University of Otago, Scott completed a Bachelor of Arts and Science in Classics, Maths and Music, and an Honours degree in Classics before undertaking a Master of Music in Classical Voice Performance which he completed in 2022. His Masters research on Konstantin Stanislavski is the content of this presentation. He is now working towards a Master of Arts in Classics, looking at the intersection of ancient Greek tragedy and opera. Scott has long been an active performer on the operatic, musical theatre, concert and recital stage. His diverse repertoire ranges from the operatic and oratorio works of Mozart, operettas of Gilbert & Sullivan, song cycles of Schubert and Schumann, chamber operas of Menotti and Chabrier, right through to musical theatre works like *Les Misérables*. He is a regular performer with regional and national musical groups across New Zealand, and a three-time alumnus of the New Zealand Opera School.



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PAPER PRESENTERS



Claire Barton

WOMEN SINGERS AND SINGING TEACHERS IN DUNEDIN, 1955-2000 - AN UPDATE



A month before beginning formal study towards a PhD at the University of Otago, I presented on my proposed research at the 2021 NEWZATS conference in Wellington. My work on the topic of “Women Singers and Singing Teachers in Dunedin, 1955-2000” is now at its midpoint. The research explores how factors including gender, class, race and locality have contributed to the nature of classical vocal performance and teaching in Dunedin and attempts to identify how these may have changed over time. It considers how women singers and singing teachers may have upheld or disrupted established interpretations in classical singing in Dunedin and further afield. In focusing upon the histories and experiences of these women, this research seeks to question whether there is a case for challenging prevailing narratives around the practice of classical singing in New Zealand history and musicology. My research includes oral history interviews with significant figures in the Dunedin classical singing community, archival material, and a survey of those with links to the performing arts in Dunedin or further afield.

This presentation will explore the results of this ongoing research, with particular reference to the survey, which was made available between September 2022 and January 2023 and completed by more than 100 participants.

ABOUT CLAIRE

Claire Barton (mezzo-soprano) was born in Dunedin and has lived there her entire life, except for a three-year stint in her second favourite city, London. She began singing lessons with Judith Borick at the age of 11 and completed a BA (Hons) in History and English before embarking on Performance Voice studies at the University of Otago under the tutelage of Isabel Cunningham.

In 2007 she was a finalist in the Lexus Song Quest and winner of the ODT Aria, the Sealord Aria and the Wellington Regional Aria. Later in the same year she was runner-up in the New Zealand Aria Contest, an achievement she repeated in 2010. She was named an Emerging Artist with New Zealand Opera for 2008-9. In 2011, she moved to the UK to begin study for a Postgraduate Artist Diploma in Performance Voice at Trinity Laban Conservatoire of Music and Dance. Claire made her professional debut with Opera Otago in 2006 in Salieri's Falstaff, in the role of Mrs Slender. Other roles in Opera and Musical Theatre include: Proserpina, Orfeo, Ruth, The Pirates of Penzance (Opera Otago), Carlotta, The Phantom of the Opera (Musical Theatre Dunedin and West Otago Theatrical Society), Mrs Partlet, The Sorcerer (Oxbridge Opera Company), The Sorceress, Dido and Aeneas and Julia Child, Bon Appetit (The Little Box of Operas). She has appeared as alto soloist in Dunedin and elsewhere in the South Island in oratorios including Vivaldi's Gloria, J.S Bach's Magnificat, Mozart's Requiem and Handel's Messiah.

Claire is passionate about the contribution of Dunedin singing teachers and singers to classical music in New Zealand and further afield, and this passion is reflected in her PhD topic, 'Women singers and singing teachers in Dunedin, 1955-2000'. She is currently in her second year of research under the supervision of Professor Anthony Ritchie.



Sarah Hughes

JUKEBOX MUSICALS: THE GENRE'S CHALLENGES FOR THE SINGER AND VOCAL ARRANGER



The Jukebox musical genre has many complexities in its creation than critics would suggest, and it is becoming an increasingly popular form of musical theatre production.

The form has cemented its place as a sub-genre of contemporary musical theatre through hit shows such as *Mamma Mia!* (1999), *We Will Rock You* (2002), *Jersey Boys* (2004), *Tina: The Tina Turner Musical* (2018), and *& Juliet* (2019), to name a few.

Although the genre has existed for over 25 years, there is little research into the field and Sarah's research aims to highlight potential topics for further research.

Sarah's research dives into the world of Jukebox Musicals, especially; the creation of Jukebox musicals, the vocal demands on performers (singing techniques), and the translation of pop songs into musical theatre styles (vocal arrangement).

Sarah will share these conventions and singing techniques in relation to her practical project which was a proposal for a new Jukebox musical titled "Blank Space: A Taylor Swift Musical".

ABOUT SARAH

Sarah Hughes obtained her Bachelor of Music in Contemporary Voice from Vision College (Class of 2018) and has recently completed her Honours studies in Musical Theatre Voice at WINTEC - Te Pukenga under the tutelage of Julia Booth with First Class.

Her Honour's research centred on the Jukebox Musical genre, especially focusing on the demands for a vocalist and vocal arranger. Sarah will be continuing this research through her Masters of Music at WINTEC - Te Pukenga, where she will be writing and arranging her own Jukebox musical to the songs of global pop star Taylor Swift.

Outside of her studies, Sarah is a voice teacher in the Waikato, a NEWZATS council member, the inaugural president of Waikato Women in Business Inc., and working for Hamilton Operatic Society. Outside of work hours, you'll either find her with her nose in a book or working in some way on a local theatre production.



PAPER PRESENTERS



Judy Bellingham

AOTEAROA NEW ZEALAND CLASSICAL VOCAL MUSIC: A BRIEF HISTORY SHOWING THE DEVELOPING USE OF NEW ZEALAND POETRY

New Zealand vocal music has come of age in the past fifty years, and is now performed at many prestigious events internationally. This vocal revival coincides with a renaissance in the amount and quality of New Zealand poetry, much of which reflects the local landscapes, and flora and fauna. This poetry reflects clarity of colour, amazing land formations and dramatic contrasts of scenery and represents them in the language of music.. This paper will demonstrate how song can bring some of these effects to musical life.

ABOUT JUDY

Judy Bellingham retired in 2019 from the position of Associate Professor in Voice at the University of Otago. She trained in Christchurch with Mary Adams-Taylor and Joan Davies, in Australia with Dame Joan Hammond and Antonio Moretti-Pananti, and in England with Otakar Kraus. She has sung many operatic roles, including creating 6 roles in New Zealand operas, and has sung as soloist with all the major Choirs and Orchestras in this country. Judy's concert repertoire is extensive and she enjoys all genres of vocal music. She was a national recording artist for both the Australian Broadcasting Commission and Radio New Zealand Concert. Concert tours have included Europe, Russia, South America, the Baltic States, Portugal and Spain as soprano soloist with CBS Music from Christchurch, and a solo recital tour of Libya with colleague Terence Dennis.



Although she has now retired from the concert stage, Judy is still a widely respected singing teacher and was President of the New Zealand Association of Teachers of Singing for 6 years. From her busy private studio, Judy's students regularly achieve well in Competitions, both nationally and internationally. She is an Examiner for the New Zealand Music Examinations Board and the Australian Music Examinations Board, and has been a Vocal Consultant to the New Zealand Youth Choir. Judy is in demand as an adjudicator of both vocal and choral Festivals, and as a vocal clinician throughout the country and internationally. She has worked with the National Youth Choir of Great Britain, the Royal Copenhagen Chapel Choir, the David Jorlett Chorale in the USA, the Dan Laoghaire Choral Society in Dublin and the Australian Choir, Ladies of Note. She has taught for Glyndebourne Opera, and from 1998 - 2010 was the Guest Vocal Lecturer at the International Music Festival held annually at Tunghai University in Taiwan. In 2011, Tunghai University awarded Judy a Visiting Professorship. Judy was the Artistic Director of the New Zealand Singing School, Te Wānanga toi Waiata from 2005 to 2019. She is on the Trust of the Teapot Summer School.

Judy is the author of a book on how to learn to sight-sing, "Sing what you see, See what you Sing" and has recorded a CD of New Zealand songs and a DVD Songs of Old Dunedin. She has published two DVD's Warm Me up, Judy! and Body, Voice and Brain. For her services to classical singing, Judy was made a Member of the New Zealand Order of Merit in the Queen's Birthday Honours in 2016. She is also a Life Member of NEWZATS, and a Patron of the Royal Dunedin Male Choir, the Society of Women Musicians of Otago and the New Zealand Singing School.

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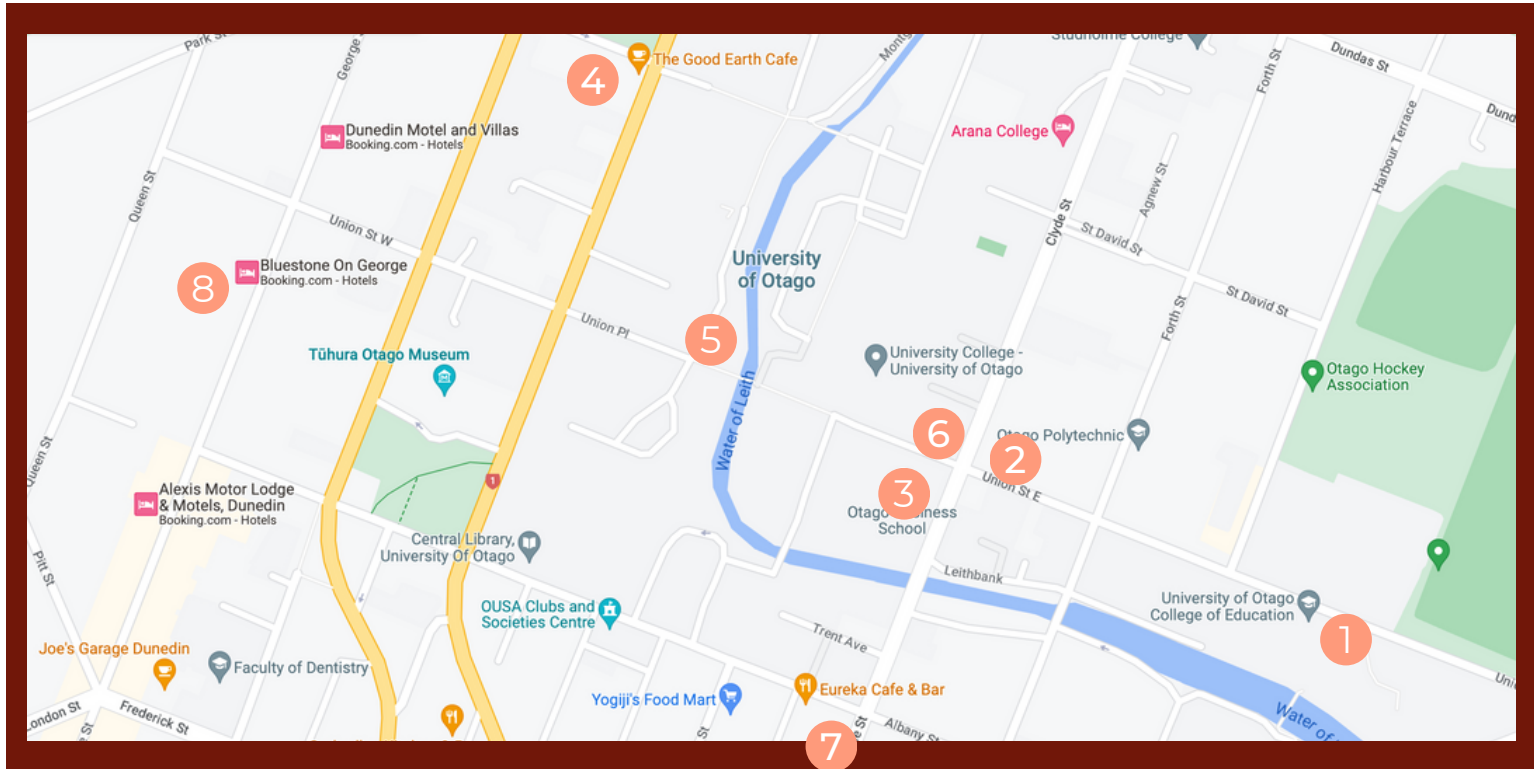


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Getting to the Heart of the Voice Studio



CONFERENCE MAP



- | | | | |
|---|---|---|---------------------------------------|
| 1 | UNIVERSITY OF OTAGO
COLLEGE OF EDUCATION | 5 | THE STAFF CLUB
(GALA DINNER VENUE) |
| 2 | EDEN CAFE (THE HUB)
OTAGO POLYTECHNIC | 6 | FLUID ESPRESSO |
| 3 | TE MATITI CAFE
COLLEGE OF BUSINESS | 7 | EUREKA CAFE
AND BAR |
| 4 | THE GOOD EARTH
CAFE | 8 | BLUESTONE ON
GEORGE |



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Fluid Espresso

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Eden Cafe (The Hub)

95 Forth Street (3-minute walk from venue)

Open: Monday to Friday, 8.00am to 4.00pm

Te Matiti Cafe

60 Clyde Street (5-minute walk from venue)

Open: Monday to Friday, 8.00am to 4.00pm

Eureka

116 Albany Street (8-minute walk from venue)

Open: Tuesday – Saturday, 12pm – 10pm (Tuesday 4 – 9pm)

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Healthy, Taiwanese meals – Gluten Free, Vegetarian & Vegan options

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Open: Monday 11am to 6pm; Tuesday to Sunday, 11am to 8pm

Bar snacks, sharing plates, restaurant meals – Gluten Free and Dairy Free options

The Good Earth Café

765 Cumberland st (12-minute walk from venue)

Open: Daily 7.00 am – 4.00 pm weekdays, 8.00 am – 4.00 pm weekends

Specialises in coffee and organic vegetarian meals. Also offering GF, DF, Vegan meals.

Waiata Mai

Written for NEWZATS on the occasion of their conference, July 2021

Hinekoia Tomlinson

Gently

G C Am G

Wai - a - ta mai wai - a - ta tā - tou ka - toa, Wai - a - ta

5 C Am G

mai wai - a - ta tā - tou ka - toa Pai - he - re - tia

10 Am F G Am

mā tā - tou ki te a - ko i te re - o pu - o - ro. To - hai - na ō

15 F G Am G

pai - nga ki te ao Wai - a - ta

19 C Am G C

mai wai - a - ta tā - tou ka - toa, Wai - a - ta mai

24 Am G C

wai - a - ta tā - tou ka - toa. Wai - a - ta mai.

Waiata mai
Waiata tātou katoa
Waiata mai
Waiata tātou katoa
Paiheretia mā tātou
Ki te ako i te reo puoro
Tohaina ō painga ki te ao
Waiata mai
Waiata tātou katoa
Waiata mai
Waiata tātou katoa
Waiata mai

Sing to me
Let's all sing together
Sing to me
Let's all sing together
Unite us
In teaching/learning the voice
Sharing our gifts with the world
Sing to me
Let's all sing together
Sing to me
Let's all sing together
Sing to me



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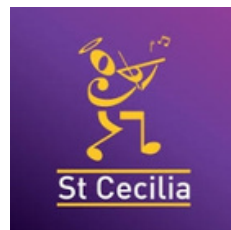
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