

## **A Vocal Mosaic of AIRS**

### **Advancing Interdisciplinary Research in Singing (AIRS)**

AIRS 2nd Regional Workshop

University of Prince Edward Island, Dr. Steel Recital Hall

August 12, 2010

### **PROGRAM**

#### **8:40-9:00 - Registration**

Chair - Annabel J. Cohen, Director AIRS

9:05-9:10 *O Canada*

9:10-9:15 Richard Kurial – Dean of Arts Welcome

Philip Smith - Chair Department of Psychology, UPEI, AIRS Advisory Board Member

9:15-9:30 Overview of AIRS - Annabel Cohen

Music Monday song: *Sing, sing* (Serena Ryder)

#### **9:30 - Theme 1: Development of Singing**

9:30-9:35 Introduction to the AIRS Battery of Tests of Singing Abilities - Annabel Cohen

9:35-9:45 Kamille LaRosa - (UPEI visiting student intern) Component 4, 10 - Familiar song

9:45-9:55 Ruth Reveal - (UPEI visiting student) Component 7 - Song completion

9:55-10:05 Lauren Mitchell - (UPEI visiting intern) Component 8 - Song creation

10:05 -10:15 Anick Lamarche - (AIRS postdoctoral fellow) Component 9 - Unfamiliar song

10:15-10:20 Discussion

#### **Interlude**

10:20 -10:30 Dale Sorensen - (UPEI) The singing trombone: Vocal and trombone overtones

#### **10:30 - Coffee break\***

#### **10:45-11:30 - Keynote Address**

Psyche Loui, Ph.D. - Harvard Medical School & Beth Israel Deaconess Medical Centre

*SINGING:NEUROLOGICAL BASES & IMPLICATIONS FOR STROKE RECOVERY*

Introduction of keynote speaker (Kouri Akagi, UPEI visiting intern)

#### **11:30 - Theme 2: Singing and Education**

11:30-11:35 Introduction

11:35-11:50 Martha Gabriel (Faculty of Education, UPEI) Teaching through music.

11:50-12:05 Pamela Campbell (Singer, choral conductor, voice therapist PEI)

"JUST MOUTH THE WORDS": Rediscovering the Joys of Singing

12:05-12:10 Discussion

12:10-12:25 Andreas Hirt (University of Otago- New Zealand – doctoral candidate)

Abair amhrán: saying the song in Gaelic tradition.

12:25 - 12:30 Discussion

#### **12:30-1:30 - LUNCH**

(Main Building Faculty Lounge for those with tickets, or on your own)

### **1:30 - Theme 2: Singing and Education (continued)**

- 1:30-1:45 Kelly Leighton (UPEI Music student)  
1:45-2:00 Eva Götell, (Karolinska Institute, & Mälardalen Univ. Sweden - by videoconference)  
Caregiver singing during dementia care may improve the quality of care  
2:00-2:05 Discussion

### **2:05-3:10 - Hands-on (Voices/on) Drop-in Workshops**

- 2:05-2:10 Workshop orientation session - Denise Beaton (AIRS student conference co-ordinator)
- 1) Four basic steps to singing - Dr. Steel Recital Hall  
Sung-ha Shin-Bouey – Director choral and vocal program, Department of Music, UPEI  
2) Behind the scenes of the AIRS lab in CMTC-E (Lower Level Robertson Library)  
Anick Lamarche, Kamille LaRosa, Ruth Reveal, Lauren Mitchell, Kuori Akagi

### **3:10-3:30 - Coffee break\***

- 3:30-3:50 Jenny Sullivan (Psychology Dept., St. Francis Xavier)  
Can we teach vocabulary to preschoolers via singing?  
3:50-3:55 Discussion

### **3:55 - AIRS - Connections and Connecting**

- 3:55-4:10 Jonathan Lane (AIRS Technical Co-ordinator, UPEI)  
Website tour Overview of the AIRS Web Project & Discussion

### **4:10 - Theme 3: Singing and Wellbeing**

#### **Cross-cultural understanding, Intergenerational Understanding, and Health**

- 4:10-4:25 Godfrey Baldacchino - (UPEI Canada Research Chair Island Studies) chair  
The Italian Lesson: Moving beyond an Exotic Appreciation of Newcomers on PEI  
4:25-4:45 Elizabeth Gallant (music therapist, PEI) Singing to Work. Singing for Fun!  
4:45-5:05 Catherine O'Brien, Director: Young At Heart Musical Theatre for Seniors Inc PEI  
5:05-5:10 Discussion  
5:10-5:35 Theresa Doyle (PEI Performer and teacher) Sound yoga  
5:35-5:40 Discussion  
5:40- 5:45 Closing remarks and the AIRS Round - Annabel Cohen

### **5:50-6:50 - DINNER**

Outdoor Barbeque (Weather Permitting) for those with tickets, or on your own

### **7:00-9:00 - Evening Concert - A Vocal Mosaic of AIRS**

### **9:00-10:00 - Reception Main Building Faculty Lounge (cash bar)**

\*During Coffee Breaks - Opportunity to visit demo of language training software from  
Chuala / Mike McAdam with potential applications to singing  
Display Table Available

With assistance of Deborah Annear (AIRS Project Manager) & Kristin MacDonald (Student Support)

## A Vocal Mosaic of AIRS

### PRESENTATION ABSTRACTS & BIOGRAPHIES

*In Order of Presentation*

**Dr. Richard Kurial** is Dean of Arts at UPEI. He is a scholar of American History, American Foreign Policy, Canadian American Relations, and Race & Ethnicity in America, and author of numerous publications on American foreign policy.

**Dr. Philip Smith** is Professor and Chair of Psychology, and former Dean of Arts, at UPEI. He is a member of the Advisory Board for the AIRS project.

**Dr. Annabel J. Cohen**

Director & Principal Investigator, AIRS SSHRC MCRI, Dept. of Psychology, Faculty of Arts, UPEI.

*Project Overview - A Vocal Mosaic of AIRS: Advancing Interdisciplinary Research in Singing - Development, Education and Wellbeing*

An exciting 7-year project known as AIRS - Advancing Interdisciplinary Research in Singing - is based at UPEI and involves over 70 researchers around the world. The researchers are aiming to understand individual and cultural influences on singing as distinct from characteristics of singing that are common to everyone. The researchers are also aiming to understand the influences of singing on individuals and societies. To accomplish all these goals the researchers are focusing on three themes: (1) development of singing ability (2) singing and learning, and (3) enhancement of health and well-being through singing. Today's AIRS regional workshop is organized around these three themes and is an opportunity for AIRS researchers to share the project with the community. The workshop is meant to be an exchange of information. Recognizing the vast variety of singing and the variety of approaches in a multicultural and multidisciplinary context, the title of the workshop is A Vocal Mosaic of AIRS. Each speaker and singer today will communicate enthusiasm for an important piece of the mosaic. AIRS takes this opportunity to receive insights from community members also. The project is funded by the Social Sciences and Humanities Research Council.

My presentation will review the scope of the AIRS project and will establish the context for situating the presentations of the day. A particular focus is the development of the AIRS Test Battery of Singing Skills, representing the Theme 1, Singing and Development, today. Some of the presenters are students who have come many miles to work at UPEI on the project. Others are faculty members, from UPEI and beyond, engaged in research, and yet others are professionals and practitioners in the community. Throughout the day there will be opportunities to remind us about the power of singing, and the evening vocal concert - from classical to Celtic to pop - completes our Vocal Mosaic of AIRS.

**Annabel J. Cohen** (BA, McGill; MA, PhD, Queen's University; ARCT, Toronto Conservatory), is a Professor of Psychology at the University of Prince Edward Island. Her research has focused on the perception of musical structure and on film music. Voice lessons (primarily from Pamela Campbell) opened her mind to the significance of singing, and indirectly led to her initiation of and directing the AIRS 7-year SSHRC Major Collaborative Research Initiative. She serves on the editorial or consulting boards of several journals related to music, psychology, and the arts, and she is the editor of the journal *Psychomusicology: Music, Mind & Brain*. She is a Fellow of the Canadian Psychological Association and a recently elected Council Representative of the American Psychological Association.

## THEME 1: DEVELOPMENT of SINGING

### **Kamille La Rosa**

UPEI student intern

#### *AIRS test battery - Components 4 and 10 - Familiar song*

The current study explores tonal stability and use of melodic intervals in song production in 18 children aged 3, 5, and 7 years old. Participants were presented with various singing exercises in the AIRS singing test battery of 11 components. Among the test battery components, tasks of particular interest to the current study included listening to Brother John from a recording and reproducing the song, and production of an improvised song based on a picture prompt of the participant's choosing. Data collected from these two components were selected for analysis of average deviation in the production of the tonic in Brother John and the variety of melodic intervals observed in the creation of improvised songs. Stefanie Stadler Elmer's Pitch Analysis and Notation Viewer are being used to determine average pitch deviation and the intervals between pitches. It is predicted that a child's ability to maintain tonal stability in song production increases with age, possibly allowing for increased variety in melodic intervals used in improvised songs.

**Kamille La Rosa** is a fourth-year undergraduate student at Kalamazoo College, double-majoring in Psychology and Chemistry. She is extremely pleased to be working in the CMTC lab this summer at UPEI. Kamille was born and raised in the Toronto-area, and spent half of her life in Ontario before moving to the United States at the age of 10. One of her greatest passions outside of the natural sciences and the creative and performing arts is education. Outside of classes, Kamille enjoys running a middle school math tutoring and mentoring program that motivates bright, disadvantaged students in the Kalamazoo area to attain higher education while providing them with a supportive and challenging academic environment. She is involved with the Psychology department at Kalamazoo College as a Lead Developmental Psychology Teaching Assistant and will be coordinating the First-Year Orientation this year, as well. She has played the piano since the age of 4 through high school, earning a RCM Grade 8 Piano Diploma with First Class Honors and participated in a number of AGM piano competitions after moving to the States. Kamille has also danced ballet for 13 years and has been involved with the theatre arts department as both an actor and set construction crew member. She enjoys reading, listening to music, and taking naps in her spare time. Kamille would like to thank her family, friends, and all members of the CMTC lab for their continued guidance and support, especially Dr. Annabel Cohen.

### **Ruth Reveal**

UPEI

#### *Component 7 – Song Completion: Improvised Melodic Completion in Chinese and Canadian Students*

Previous research on melodic completion has focused mainly on participants providing the next note in a sequence or making completion judgements of pre-composed pieces. This study allowed students to complete a monophonic melodic phrase however they saw fit. Due to the improvisational nature of the task we can then analyze what the participant extracted from the reference melody and incorporated into their own continuation. This initial analysis provides insight into the depth of the data collected including some implications for further studies. Further analyses could provide an understanding of musical rule extraction and acquisition of creativity.

**Ruth Reveal**, originally of Dayton, Ohio, is currently pursuing her Bachelor of Arts degree with a double major in neuroscience and music. In the fall, she will be a senior at Agnes Scott College, a private, liberal arts women's college in Atlanta, Georgia. Ruth's passion for volunteer service lead her to Ghana, Africa last summer for an arts-based HIV/AIDS education program, before returning to Ohio for internships at the AIDS Resource Center of Ohio and Linda Vista, a transitional housing facility for homeless women and their children. Past president of Sigma Alpha Iota, international music fraternity for women, Ruth will serve as Vice President Membership for the 2010-2011 term. She is an active member of Psi Chi, psychology honor society, and Vice President of Mortar Board National College Senior Honor Society. Ruth is honored to have received the Nanette Hopkins music scholarship, Nora Belle Daniels music award, Sue Walker Goddard music award, and the Emily S. Dexter Prize in psychology and neuroscience. A voice student of Dawn-Marie James, she studied harp with the late Joan Seymour and Leslie Stratton Norris. Ruth has been fortunate to explore the field of music cognition at UPEI this summer and is thankful for the knowledge and support of the entire AIRS 1.3 lab.

**Lauren Mitchell**  
UPEI

*Component 8 - Song creation: Lyrics and Visual aspects*

As part of the AIRS test battery, participants are asked to improvise a song based on a picture. This component is preceded by two tasks involving a complete song: one familiar ("Brother John" or "Frère Jacques") and one novel ("I Know a Dog"). I was curious to see whether any parts of these two songs get incorporated into participants' original improvisations. Specifically, I looked at the influence of lyrics and melodic contour of the recently heard songs on the improvisation for both child and adult participants. Young children may not be so concerned with creating a completely original song, and may be less inhibited in borrowing lyrics and melody from other songs. While adults avoid using lyrics directly from "Brother John" or "I Know a Dog," they may unconsciously use bits of the same melodies.

**Lauren Mitchell** is about to start her last year as an undergraduate psychology student at Kalamazoo College in Michigan, and has been working as a research assistant in the AIRS lab this summer to complete her senior thesis. Aside from psychology, Lauren studies Spanish and spent six months studying in Quito, Ecuador last year. She also plays the cello and loves performing in chamber ensembles and orchestra.

**Anick Lamarche**  
UPEI

*Component 9 - Unfamiliar song: Singing a New Song from Memory*

Native Chinese and Canadian university students were presented with a short battery of singing and language tests. The interest was to investigate the effect of non-native linguistic and musical content on performance from memory. Data analysis revealed a significant interaction between cultural background, sequential song segments and lyrics vs. melody. Melodic memory declined linearly for Chinese and Canadian participants. In the song's last phrase, this decline stopped for Canadian participants but continued for Chinese participants. Interestingly this kind of melodic pattern also emerges in perceptual expert judge ratings of the performances. For the recall of lyrics, the separation

of the decline trajectory occurs earlier. These results may indicate that the cognitive load of foreign lyrics might be greater than the load entrained by a novel melody.

**Anick Lamarche**'s background education is in voice performance. She completed both a B.Mus. and a M.Mus. before she undertook a Ph.D. in voice acoustics. Anick had the great honour to become part of the Music Acoustics Group at the Royal Institute of Technology in Sweden. Since April 2010, Anick has been a visiting post-doctoral fellow here at UPEI. Her work has mostly been focused on the data collection for the AIRS. development and acquisition of singing theme.

**Dale Sorensen**  
UPEI

### *The Singing Trombone*

Using the trombone and voice as examples, Dale will discuss the harmonic series and how timbre is determined by the relative strength of the overtones present in a sound, followed by a demonstration of how timbre is affected by playing the trombone and singing simultaneously.

PEI trombonist **Dale Sorensen** (B.Mus, UPEI; M.Mus, Northwestern University) performs with the Charlottetown Festival Orchestra, PEI Symphony and Symphony Nova Scotia, and is the founder and artistic director of PEI's contemporary music ensemble *eklektikos*. For seven years he lived in Toronto and performed with the Windsor Symphony and the Hamilton Philharmonic, and freelanced with groups such as the Toronto Symphony, Kitchener-Waterloo Symphony, Orchestra London, National Ballet of Canada, Tafelmusik, and Opera Atelier in their three-week, eight-city tour of Japan. In addition to his frequent solo recitals, Dale has performed as soloist with the Windsor Symphony and the PEI Symphony, and has given the premieres of solo trombone works by several Canadian composers. He is a sessional lecturer in trombone at UPEI, conductor of the Strathgartney Chamber Orchestra, proprietor of Pine Grove Music (sheet music publishing), Communications Officer for AIRS, and lives off-the-grid with his wife and two children in Desable, PEI. For more information visit his website at [www.islandtrombone.com](http://www.islandtrombone.com).

**Kouri Akagi**  
UPEI

### *Introduction of keynote speaker Psyche Loui.*

**Kouri Akagi** is a fourth year student at Kalamazoo College in Kalamazoo, Michigan. He is majoring in psychology and is minoring in Japanese, biology, and music and has had a wonderful time this summer on PEI working on his undergraduate thesis on film music. At school Kouri is an active member of the Kalamazoo College chamber choir and college singers, as well as two a cappella groups. In addition he leads a Taiko Drum (traditional Japanese drums) ensemble. Kouri recently returned from his study abroad in Hikone, Japan; and after he graduates, he intends to teach in Japan for a year before going to graduate school to finish his education.

## **Psyche Loui Ph.D.**

Harvard Medical School & Beth Israel Deaconess Medical Center

### *Keynote Address – Singing: Neurological Bases & Implications for Stroke Recovery*

Singing, or the act of producing musical sounds with the voice, is celebrated in every culture around the world. Singing requires the coordination of auditory and motor networks and involves the perception and production of pitch and rhythm. People who have problems with singing, i.e. tone-deaf people, provide an interesting model for studying brain networks involved in singing. Using forward and inverse modelling approaches in neuroscience, I will show how brain networks involved in singing overlap with those involved in speaking. This overlap of neural resources is useful in therapeutic applications, where the loss of language function (in a condition known as aphasia) can be rehabilitated using a treatment program known as Melodic Intonation Therapy. In this talk, I will review current research in our lab on singing: what the ability entails, why some individuals lack singing ability, and how singing can be used to improve the well-being of those afflicted by neurological disorders.

**Dr. Psyche Loui** received her Ph.D. in Psychology from the University of California at Berkeley in 2007 and her B.S. in Psychology from Duke University in 2003. She is currently Instructor in Neurology at the Harvard Medical School, with a hospital appointment in the Department of Neurology at Beth Israel Deaconess Medical Center (BIDMC), where she works in the Music, Neuroimaging, and Stroke Recovery Laboratories directed by Dr. Schlaug. Her research aims to understand the network of brain functions that enable subjective experiences such as the perception, cognition, and production of music. Ongoing projects tackle problems in auditory perception, auditory-motor interaction, and emotion and cognition, using tools from psychophysics and cognitive neuroscience as appropriate. Dr. Loui is a recipient of Young Investigator Awards from the Templeton Foundation and the European Society for Cognition of Music, and has several publications in high-impact journals. She is co-investigator on an R01 from NIH (NIDCD) on neural control of voice perception and production, principal investigator on grants from the Templeton Foundation and the Grammy Foundation, and collaborator on the international project on Advancing Interdisciplinary Research in Singing (AIRS).

## **THEME 2: SINGING and EDUCATION**

### **Martha Gabriel**

UPEI - Faculty of Education

Music – making music, singing music, listening to music- is a human activity deeply rooted in who we are as people. In fact, Blacking (1973) proposed that “Music-making is an inherited biological predisposition which is unique to the human species” (p.7). One important focus of music exploration has become “using ethnomusicological insight and approaches in order to understand the character of a music culture- its subcultures, such as children’s music and community music (Dzansi, 2002, ¶ 2). However, Campbell (1998) has proposed that “Children’s engagement in music frequently is paid minimal attention by teachers and parents, even when it may be the rich repository of children’s intimate thoughts and sentiments” (p. 5). In this presentation, I shall share my plans to collect “musicking” from adults and children (Small, 1987) in St. Vincent and the Grenadines, in order to develop a better understanding of the character of the musical culture of this Caribbean country.

**Martha Gabriel** is an Associate Professor in the Faculty of Education at UPEI where she teaches courses in undergraduate and graduate programs. In addition, she currently serves as the Faculty

Development Officer for the university community. Martha's work in education has included 19 years of teaching at the elementary level in grade-level classrooms, resource, special education, and school libraries, before teaching for the past ten years at the post-secondary level.

### **Pamela Campbell**

voice teacher and performer, PEI

*"JUST MOUTH THE WORDS": Rediscovering the Joys of Singing*

Have you ever been in a choir and been told to "just mouth the words"? Do you feel like the black sheep in a family of golden voices? In this fifteen-minute presentation, voice specialist Pamela Campbell discusses working with individuals who, for various reasons, have come to believe that they're not good enough to sing – in public or in the shower!

PEI Islander **Pamela Campbell** made her debut as a clothespin on the Confederation Centre stage and has gone on to become a singer, actor, composer, stage and choral director, producer, and teacher. She holds an MFA (Musical Theatre) from Syracuse University, a BMus (Voice) from the University of Western Ontario, and a Graduate Diploma (Voice Therapy) from the Boston Conservatory. Pamela is a long-time member of the National Association of Teachers of Singing, the McClosky Institute of Voice, Canadian Actors' Equity, and Actors' Equity (USA). She has appeared with such organizations as the Elmer Iseler Singers, the Canadian Opera Company, Syracuse Stage, the PEI Symphony, the Charlottetown Festival, and the Banff School of Fine Arts. To date Pamela has released four solo recordings. A member of PEIRMTA, she currently teaches private voice students at Studio TaDa in Charlottetown and is the Music Director of Summerside Presbyterian Church. This summer Pam can be seen onstage as Marilla in *Anne and Gilbert* at the Harbourfront Theatre.

### **Andreas Hirt**

University of Otago, New Zealand

*Abair amhrán: saying the song in Gaelic tradition*

The narrative heroic lays of the Irish mythological hero Fionn mac Cumhaill date from the Middle Ages and were still being regularly performed as late as the 1950s in Gaelic society. Recordings of these songs display a number of interesting features which do not match the relatively modern structure of European art music. European art music is typified by harmonic sensibilities, the hierarchy of beats, and repetitive rhythmic patterns. These elements are incongruous to Gaelic music. The rhythm of songs' words are sung not to a repetitive pattern, but to the rhythm of the spoken word as is *recitativo secco* and some forms of religious chant. This older performance practice of only structuring pitch and not rhythm brings vocal performance much closer to speech. Indeed, in traditional Gaelic culture, one does not sing a song, one says the song, literally, *abair amhrán*. When asked, people are often unable to sing the tune of a song on "la," since that would remove the rhythm of the tune. Moreover, most vocal problems in singers can be directly attributed to singers' desire to produce pleasing sounds instead of communicating a story through speech. Therefore, this paper will focus on showing how an older form of performance practice seldom heard today can assist teachers of singers in removing vocal tension, improving diction, and using this knowledge to act as a bridge between speech and song for students who are intimidated by singing.

**Andreas Hirt** has performed leading opera and musical theatre roles in productions such as Mercutio in Romeo and Juliette, Don Alfonso in Così fan tutte, Melchior in Amahl and the Night Visitors, Herbie in Gypsy, Captain von Trapp in The Sound of Music, Julian Marsh in 42nd Street, and the Father/Sandman in Hänsel and Gretel. Additionally, he has performed roles in productions of La Traviata, Norma, Les Contes d'Hoffmann, Rigoletto, and L'Italiana in Algeri. As an actor, he recently played the role of Senator Dickstein in an independent film entitled Prisoners of Freedom and the role of Capulet in Shakespeare's Romeo and Juliette. Andreas has a Master's degree in Music specializing in Vocal Performance in Opera from Binghamton University and Tri-Cities Opera where he received a full assistantship and scholarship. He was trained vocally by Carmen Savoca and Peyton Hibbitt and was trained in acting by Thomas Kremer. He recently graduated from St. Francis Xavier University in Canada with Bachelor's (First Class Honours) and Master's degrees in Celtic Studies. He is a well-known performer in Nova Scotia, specializing in Scottish and Irish Gaelic narrative song. Andreas is currently pursuing a research Ph.D. in Music at the University of Otago, investigating the extant medieval songs of the mythological Irish hero Fionn mac Cumhaill.

### **Kelly Leighton**

UPEI Music student

As an AIRS research assistant for Dr. June Countryman and Dr. Martha Gabriel, Nikki Shieck and I are researching to find what is known about singing in educational settings. Dr. Gabriel's focus is on "roots" music of the Caribbean and using music to teach other subjects in school. Dr. Countryman has a more general topic, "singing in educational settings" with a particular interest in singing pedagogy for young children in the elementary school programs. I am focused on Dr. Countryman's topic and have found a wide variety of articles ranging from a young boy's fear of singing in the treble voice, to the vocal issues a music teacher can be troubled with to singing as a bodily regime.

Originally from Nova Scotia, **Kelly Leighton** has spent the past two years on the island studying voice with Professor Sung Ha Shin Bouey at the University of Prince Edward Island. Prior to UPEI, Kelly studied voice privately with Leslie Lake Searle and then at Dalhousie with Dr. Gregory Servant. This summer Kelly is performing in the musical "Anne and Gilbert" and she is also an AIRS research assistant for Dr. June Countryman and Dr. Martha Gabriel. Kelly will be entering her fourth and final year at UPEI in the upcoming fall.

### **Eva Götell**

RNT, Ph.D. Associate professor, Mälardalen University, Västerås, Sweden & Department of Clinical Neuroscience, occupational Therapy & Elder Care Research, Karolinska Institutet, Huddinge, Sweden

*Caregiver singing during dementia care may improve the quality of care*

Music Therapeutic Caregiving (MTC), when caregivers sing for or together with persons with dementia, can improve mutual verbal communication, posture, movements and sensory awareness, and ability to express affirmative emotions and moods. In this short talk I will tell why it can be so challenging to care for persons with dementia, our ongoing research in MTC, and about the courses we give in MTC at my university.

**Dr Eva Götell** works as a senior lecturer in nursing and as a researcher in nursing at Mälardalen University, Sweden. She defended her thesis "Singing, background music and music-events in the communication between persons with dementia and their caregivers" in 2003. She is currently involved in a research project that explores and investigates the influence of caregiver singing on persons with dementia and their caregivers.

## HANDS-ON WORKSHOPS

### *1) Behind the scenes of the AIRS lab in CMTC-E (Lower Level Robertson Library)*

The Laboratory for Interdisciplinary Research in Culture, Multimedia, Technology & Cognition in Education (CMTC-E) was funded by the Canada Foundation for Innovation. The AIRS project exploits the audiovisual and testing facilities of this laboratory (e.g., sound-attenuated testing rooms) and Anick Lamarche, Kouri Akagi, Kamille LaRosa, Lauren Mitchell, Ruth Reveal offer now an opportunity for a behind the scenes look at the acquisition and analysis of data on singing.

### *2) Four basic steps to singing*

**Sung Ha Shin-Bouey**

UPEI

Soprano **Sung Ha Shin-Bouey** is Associate Professor and Director of Vocal and Choral Music Studies at UPEI Music Department. She has studied in Canada and Europe with some of world's most prestigious vocal masters. Throughout her career as a performer and a teacher, she has achieved many accomplishments including a prize winner of several international vocal competitions; broadcasts for CBC Radio, CTV, BBC, BBC Radio, and Israel Radio; countless scholarships and grants such as Canada Council of the Arts Grants, Chalmers Fund Grants to name a few; and her CD entitled *Beautiful Dreamer* which was recorded and produced by CBC Radio.

**Jenny Sullivan**

St. Francis Xavier University

### *Can we teach vocabulary to preschoolers via singing?*

The AIRS battery is used to test young children to see the development of singing skill. However, research on singing is not only important for seeing how singing develops but also for seeing how singing can influence learning. The studies being conducted in the language and singing lab at St. Francis Xavier University are investigating the use of singing simple songs with children to enhance language development. We hope to see benefits from singing practice in both singing development and vocabulary development in typically developing children and in general expressive language skills in children with developmental delays.

**Dr. Jenny Sullivan** is an Assistant Professor in the Department of Psychology at St. Francis Xavier University in Antigonish, Nova Scotia.

## **AIRS – CONNECTIONS and CONNECTING**

**Jonathan Lane**

UPEI

*Website tour: Overview of the AIRS Web Project*

Join the AIRS Information Technology Coordinator, Jonathan M. Lane, for a conceptual and technological examination of the key components composing the AIRS Web project: The AIRS Web site, the AIRS Digital Library, and the AIRS Intranet. In addition to an explanation and tour of the existing implementations, Lane will shed light on the continual development taking place on the Web project. This includes AIRS' continuing partnership with the University of Prince Edward Island's Islandora and Virtual Research Environment (VRE) teams, which are collaborating closely on the development of a state-of-the-art Digital Library research and data repository.

**Jonathan Lane** is the Information Technology Coordinator for the Advancing Interdisciplinary Research in Song (AIRS) project. He worked with AIRS as a part-time technical consultant during the first half of 2010 and the last half of 2009, before accepting his current full-time position with the project. The local Islander spent three years in Ottawa studying Computer Engineering and International Development at the University of Ottawa, as well as working for a small Web development company, before returning home to continue his studies at the University of Prince Edward Island. He expanded his field of study to include Business, Philosophy, and Computer Science, before becoming involved with AIRS. Jonathan has over a decade of experience working with Information Technology, with his speciality being Web technology, Drupal CMF, Open-Source software and development practices, as well as social media. He has owned and operated his personal IT consulting business, MakeIT, since high school. Jonathan is currently overseeing the development of the AIRS Web project, as well as managing the day-to-day technical components of the AIRS project.

### **THEME 3: SINGING and WELLBEING**

#### **Cross-cultural Understanding, Intergenerational Understanding & Health**

**Godfrey Baldacchino**

chair, UPEI CRC Island Studies

*The Italian Lesson: Moving beyond an Exotic Appreciation of Newcomers on PEI*

Prince Edward Island is the second most mono-cultural, mono-racial and mono-linguistic province in Canada (beaten only by NL). Less than 2% of the population is part of a 'visible minority'. Relatively large numbers of newcomers have however started appearing in recent years, with many intending to settle down and integrate into Island life. Local islanders, born and bred in tight local family and friendship networks, may typically not engage deeply with these newcomers to their island society - other than at the level of civic courtesies and friendly pleasantries for which Islanders are renowned. Many may perceive immigrants as exotic - and engage with them in situations of 4Ds - dance, diet, dialect and dress - which highlight difference, rather than similarity.

One way of moving away from an exoticization of the 'Other' is by actively participating in, and seeking to understand, the custom and discourse of the newcomer. Thus, where songs are concerned, the invitation is to move away from merely listening to meaningless sounds to one where the host

community actively seeks to develop some understanding of what is being said. One effective way of doing this is through karaoke... as this session will demonstrate.

**Prof. Godfrey Baldacchino**, PhD (Warwick), MA (The Hague), BA (Gen) PGCE, is Canada Research Chair in Island Studies and Associate Professor in the Department of Sociology & Anthropology at UPEI. He is also Visiting Professor to the Department of Sociology at the University of Malta, Malta and the Director of its Centre for Labour Studies. He has served as member and chair of the Malta Board of Cooperatives and a core member of the Malta-EU Steering & Action Committee (MEUSAC). As Canada Research Chair in Island Studies at UPEI, Dr. Baldacchino is advancing a critical, comparative, and interdisciplinary agenda which includes the following research themes: Extreme, Cold Water, Island Tourism; Patterns of Governance in Sub-National Island Jurisdictions; The Impact of 'island-mainland' Bridges on Island Communities; Successful Small Manufacturing Firms from Small Islands. He also teaches in the Master of Arts in Island Studies program.

**Elizabeth Gallant**  
music therapist, PEI

*Singing to Work. Singing for Fun!*

Singing is not only the perfect medium for therapy but also a very useful tool for (but not limited to) reminiscence, speech development, self-confidence, and for fun! Therapy does not need to be work all the time. It is through Music Therapy that we work and still have fun all at the same time!

**Elizabeth Gallant** has a degree in Music Therapy from Acadia University in Wolfville, Nova Scotia. She is the owner of Music Therapy PEI. Visit [www.musictherapypei.ca](http://www.musictherapypei.ca) for more information.

**Catherine O'Brien**  
Director, Young At Heart Musical Theatre for Seniors, Inc.

*Young At Heart Musical Theatre for Seniors, Inc.*

Young At Heart Musical Theatre for Seniors, Inc., a non-profit charity organization, produces original Canadian musicals and presents them to isolated seniors who are living in community care centres, manors, seniors' residences and other venues where seniors gather. Our shows are designed to stimulate seniors' minds, spirits and imaginations, often taken them back to a time gone by. We enlist the talents of Prince Edward Island Directors, Actors, Composers, Musicians, Designers, Stage Managers and Choreographers. We bring theatre to those who can't get out to other social events. After each show, our actors meet with the audience to share stories and talk about the show and what memories it may have evoked. We have presented 5 shows in the last five years. The response to all of our shows has been positive, and we are striving to continue and grow what we now know is a good recipe – a positive, uplifting show, often about people and places close to home, with music that reflects a time period within our audiences' youth and early adulthood. We have produced shows with original music as well as with familiar tunes. We have found that the familiar music often sparks a sing-along. Does that mean they prefer the familiar tunes? Does the familiar music evoke particular memories? Are they more involved in the story when the music is unfamiliar? Our latest production, The Big Red Radio Show had both familiar music and a familiar story about a popular figure in our society – Loman McAulay.

**Catherine O'Brien** has been performing in theatres across Canada for over two decades. She graduated from the Sheridan College Musical Theatre program in 1987. She has performed at the Shaw Festival, Canadian Stage, Manitoba Theatre Centre and Persephone Theatre to name a few. She has been a member of the Charlottetown Festival Company for seven years, most recently performing in *The Ballad of Stompin Tom*. While living in Toronto Catherine had the pleasure of performing with the Smile Theatre Co. under the direction of Tom Kneebone. Her experience performing for seniors led her to the formation of Young At Heart Musical Theatre for Seniors here on PEI. She and Hank Stinson worked with Smile Theatre and co-produced Stinson's play *Through the Gable Window*. The show had an extensive tour in Ontario before coming to PEI for a 16 show run. Since then Young At Heart has grown and is now reaching over 900 audience members! Visit [www.yahtheatre.com](http://www.yahtheatre.com).

**Teresa Doyle**  
PEI Performer

*Sound yoga*

Teresa has been studying the Yoga of Sound with South Indian teacher Russill Paul for several years. This tradition is parallel to the physical yoga we are more familiar with here in the west. Sometimes called Nada Yoga, it is the practice of sound to bring peace to the mind. It employs ancient Sanskrit mantras...sonic postures if you will. In Teresa's exploration of sound as a healing modality she has investigated many traditions and will present a synthesis of this exploration.

Prince Edward Island native **Teresa Doyle** has toured extensively in North America, Europe and Japan. Doyle has taken her Celtic and jazz infused music to countless festivals and concert venues including: the Mariposa, Winnipeg and Vancouver Folk Festivals, the Montreal Jazz Festival, the 92<sup>nd</sup> Street 'Y' in Manhattan, The Lemon Tree in Scotland, the Salisbury Arts Centre in England, and the Canadian Embassy in Tokyo. Teresa presents voice workshops in Canada, Mexico, the U.S. and Ireland.

**Mike MacAdam**  
President, Extemporel

*Demo of language training software from Chuala - potential applications to singing*

Extemporel, founded in 2004, has developed a full range of web and desktop software to facilitate language learning and preservation with a focus on oral skills (pronunciation and understanding). Our work has been funded in part by two National Research Council of Canada projects. Our mission is to provide the technology needed for collaboration between language preservation groups, native speakers, publishers, teachers and students. The Chuala (kooala) system includes a combination of terms, media files and metadata which can be adapted to music research needs.

The Chuala website, a "Wikipedia for pronunciation", allows individuals to contribute pronunciation examples in any language or accent that can be used by language learners to develop their speaking and understanding skills. We have developed several large language databases, thereby creating an expertise in instructional design and large-scale content development with geographically diverse content creation teams. We have also developed online testing tools that can be used to evaluate an individual's ability to distinguish and reproduce sounds.

As a partner to the AIRS project, we can adapt our tools and services to meet the needs of singing research. We can demonstrate this with the Chuala Studio desktop software. Mike MacAdam ([mike@chuala.com](mailto:mike@chuala.com)), Extemporel's president will be at the AIRS conference to help identify opportunities for collaboration.

## A Vocal Mosaic of AIRS

### EVENING CONCERT

Colette Cheverie with Tim Chaisson, guitar

- Eppie Morrie
- My Donald
- Song of Myself

Jennifer Farrell

- Si dolce e'l tormento - Claudio Monteverdi (1567-1643)
- Ohime ch'io cado - Claudio Monteverdi

Riley Sorensen with Jacqueline Sorensen, piano

- “Castle on a Cloud” from *Les Misérables* - by Claude-Michel Schönberg; libretto by Alain Boublil; lyrics by Herbert Kretzmer
- Rules and Regulations - Gerhard Wuensch (1925-2007)

Sylvia AbiKhattar-Mutch and Anick Lamarche

- Duetto buffo di due gatti – Gioachino Rossini (1792-1868)

Andreas Hirt

- Gaelic and English songs to be announced

Ruth Reveal, voice and harp

- A Wee Bird Cam' to our Ha' Door - Traditional Scottish Folk Song - verses by Wm. Glen; arr. By Susan Stick

Tara Llewellyn with Carolyn Thompson, piano

- “Consider Yourself” from *Oliver* – music by Lionel Bart

Sylvia AbiKhattar-Mutch with Jacqueline Sorensen, piano

- “Caro Nome” from *Rigoletto* – Giuseppe Verdi (1813-1901)
- “Juliette's Waltz” from *Roméo et Juliette* - Charles Gounod (1818-1893)

Tony Reddin

- Sing along

## INTERMISSION

Teresa Doyle

- Jazz and celtic selections to be announced

Ruth Reveal, voice and harp

- The Nightingale – Deborah Henson-Conant (b. 1953)

Anick Lamarche with Robert Drew, guitar

- Selection from *Siete Canciones Populares Espanolas* – Manuel de Falla (1876-1946); trans. by Llobet/Pujol

Meaghan Blanchard and Bridgette Blanchard

- Selections to be announced

Jennifer Farrell

- “Padre, germani, addio” from *Idomeneo* – W.A. Mozart (1756-1791)
- “Spiel ich die Unschuld” from *Die Fledermaus* – Johann Strauss, Jr. (1825-1899)

Pierce Clarke

- While My Guitar Gently Weeps – The Beatles
- Rock this Town – Stray Cats
- Anything Can Happen – Was (Not Was)

Michelle Bouey

- Selection to be announced

Sung Ha Shin-Bouey

- Jesus My All (Spiritual)

Michelle Bouey and Sung Ha Shin-Bouey

- Ev'rytime I Feel the Spirit (Spiritual)

**ARTIST BIOS (in order of appearance)**

**Colette Cheverie**



Blessed with a voice rich in natural tone and clarity, Colette has the rare ability to captivate her audience as she recants the stories of lost love, hardships, and tragedies of past immigrants. With her crystal-clear voice paired with stirring ballads and haunting melodies of traditional Scottish, Irish and English folksongs, Colette has the gift to create an atmosphere that connects with her audience so intensely - one minute bringing people to tears, the next, willingly bringing the audience along on a journey suggested by song. As an emerging solo artist from Prince Edward Island, Canada she has been gathering national recognition as a solo vocalist receiving Traditional Singer of the Year at the 2009 Canadian Folk Music Awards (CFMA). Her album "Hours Before Dawn" has earned her nominations for 2009 CFMA Traditional Album of the Year, 2010 Music PEI Award for Folk Recording of the Year and 2010 East Coast Music Award for Roots/Traditional Recording of the Year. Recently, Colette has officially showcased at the 2009 Ontario Council of Folk Festivals (OCFF) and at the 2010 Folk Alliance International Conference in Memphis, TN. Colette has appeared on the official Roots Room Showcase Stage at the 2010 East Coast Music Awards, Conference and Festival in Sydney, Cape Breton, Nova Scotia. Other highly acclaimed performances include: performing the Canadian National Anthem for the nationally televised 2009 Canada Games Closing Ceremonies.

**Tim Chaisson**

Tim Chaisson released his first self-titled debut CD at the age of fifteen. Now in his early 20's he has grown and expanded his musical abilities to a level of garnering acclamations for both the East Coast Music Association (ECMA) and the Music PEI Association (MPEIA). His third studio album 'EVEN' was nominated for the Pop Recording of the Year ECMA and won an unprecedented five Music PEI Awards in 2007. On "EVEN" Tim self-produced and wrote all songs, as well, he plays all of the instruments featured on the disc. Tim was honoured to win his first PEI Music Award from the release of his first self-titled debut album. Tim's song "The Source" won Song of the Year at the 2002 PEIMA's. This recognition showed Atlantic audiences what this fifteen year old singer/songwriter was capable of. However it was during Tim's time with the Celtic Rock band Kindle that the first ECMA award nomination came. Kindle was nominated for ECMA Best New Artist in 2001 and ECMA Instrumental Recording of the Year in 2002. Early in his songwriting career he was invited to travel to Hollywood, California to work with producers Steven Miller (Sting, Pink, Suzanne Vega) and John Fields (Switchfoot, Mandy Moore) on honing his songwriting abilities and developing his unique craft. Recently he has finalized an agreement to work with producer and Canadian icon Gordie Johnson (Big Sugar, The Trews, Joel Plaskett) on his fourth album. One of his many highlights was receiving an honorable mention for his songs "All Over Again" and "Better Way" at the 2007 Billboard World Song Contest.

## Jennifer Farrell



Nova Scotian soprano Jennifer Farrell appears regularly with professional Canadian ensembles in the fields of oratorio, opera and choral repertoire. In western Canada Miss Farrell has performed as a soloist with the Vancouver Bach Choir, MusicFest Vancouver, the Vancouver Symphony Orchestra, Vancouver Voices, the Vancouver Opera, and the Royal Winnipeg Ballet. In eastern Canada she has appeared as a guest soloist with the National Youth Orchestra of Canada, Opera Nova Scotia and Les Jeunesses Musicales du Canada. While maintaining her solo career, Miss Farrell completed a Doctor of Musical Arts degree at the University of British Columbia in 2008.

## Riley Sorensen



Among Riley's favourite pastimes are sports, LEGO, Star Wars, singing, dancing, acting and eating sushi. Riley is 10 years old and her absolute favourite things to do are singing and playing outside. Riley is a young artist with already 4 years of singing experience under the tutelage of Suzanne Campbell.

## Jacqueline Sorensen



Jacqueline Sorensen is a Charlottetown-based pianist who currently holds positions as Sessional Lecturer at the UPEI Music Department, Director of Music at St. Mark's Presbyterian Church in Charlottetown, Piano Examiner for the Royal Conservatory of Music in Toronto and the National Music Certificate Programme in the USA, and is in demand as a music festival adjudicator across Atlantic Canada and Ontario. As a versatile pianist she performs regularly with such Island groups as *eklektikos*, the UPEI Chorus and Chamber Singers, Stratford Community Choir, and many solo artists representing a wide variety of musical genres from Classical to popular. She was Music Director for "Anne and Gilbert" at the Jubilee Theatre in Summerside during the summers of 2006, 2007 and 2008, and for several years has filled roles as Rehearsal Pianist for the Charlottetown Festival's mainstage production of "Anne of Green Gables" and the Charlottetown Festival's Young Company, and co-producer and collaborative performer (under the pseudonym of "Suzy Q and Jac") in "Five Days, Five Plays", a summer-long children's entertainment theatre at the Beaconsfield Children's Festival. Jacqueline is a member of the Canadian Music Festival Adjudicators' Association, is a Past-President of the PEI Kiwanis Music Festival Association, and was founder and coordinator of the Contemporary Showcase Charlottetown Centre as well as the Coordinator of The National Music Festival 2004 which was held in August 2004 in Charlottetown. She was the President of the PEI Registered Music Teachers' Association for six years. In August 2009, Jacqueline had the opportunity to work as a Mentor for the 2009 Canada Games' National Artist Programme in Charlottetown. In November 2009 at the National Arts Centre in Ottawa, Jacqueline was honoured as one of fifty Canadian musicians to receive a 50<sup>th</sup> Anniversary Canadian Music Centre Ambassador award for her commitment to the performance of the music of Canadian composers. Jacqueline enjoys spending time with her fiancé Rick Young, and future step-children Ben and Jordan. Jacqueline and Rick will be married on October 16 of this year.

## Sylvia AbiKhattar-Mutch

Sylvia AbiKhattar-Mutch is a native of Halifax Nova Scotia. Starting off as a French Horn major at Acadia University, she switched her concentration to voice and graduated with a B.Mus. with concentration in vocal performance. Since then she has performed in operas and recitals in Nova Scotia and PEI, as well as competing in the Nationals In 2004 representing Nova Scotia, and again in 2007 representing PEI. Sylvia has performed with Strathgartney Chamber Orchestra many times since 2005 and has performed many times throughout PEI. She is currently teaching out of the Arts Guild and is in the process of starting her first CD.

## Anick Lamarche



A franco-Ontarian, Anick Lamarche discovered early the passion for music. At the age of nine she is introduced to the world of singing and this leads her to voice performance studies at the University of Toronto and a Master's of Music at the University of Montréal. Under the tutelage of soprano, Rosemarie Landry, Anick specialized herself in the French melody style. Anick Lamarche has received several prizes and distinctions namely first price of several N.A.T.S. competitions and a 4th price at the International Kilpinen Art Song Competition and the Brian Law Opera Competition. Anick enjoys singing eclectic repertoire and has premiered several works. She has worked with composers such as Andrew Staniland, Gary Kulesha and Lothar Klein. In 2005, Anick undertook doctoral research focusing on the quantitative evaluation of voice status in singers. She also enjoys teaching and has been immersing herself in the learning/teaching of commercial music world of singing. At present, Anick is a visiting post-doctoral student at the University of Prince Edward Island where she is involved in the great endeavour of Advancing Interdisciplinary Research on Singing.

## Andreas Hirt



Andreas Hirt has performed leading opera and musical theatre roles in productions such as Mercutio in *Romeo and Juliette*, Don Alfonso in *Così fan tutte*, Melchior in *Amahl and the Night Visitors*, Herbie in *Gypsy*, Captain von Trapp in *The Sound of Music*, Julian Marsh in *42nd Street*, and the Father/Sandman in *Hänsel and Gretel*. Additionally, he has performed roles in productions of *La Traviata*, *Norma*, *Les Contes d'Hoffmann*, *Rigoletto*, and *L'Italiana in Algeri*. As an actor, he recently played the role of Senator Dickstein in an independent film entitled *Prisoners of Freedom* and the role of Capulet in Shakespeare's *Romeo and Juliette*. Andreas has a Master's degree in Music specializing in Vocal Performance in Opera from Binghamton University and Tri- Cities Opera where he received a full assistantship and scholarship. He was trained vocally by Carmen Savoca and Peyton Hibbitt and was trained in acting by Thomas Kremer. He recently graduated from St. Francis Xavier University in Canada with Bachelor's (First Class Honours) and Master's degrees in Celtic Studies. He is a well-known performer in Nova Scotia, specializing in Scottish and Irish Gaelic narrative song. Andreas is currently pursuing a research Ph.D. in Music at the University of Otago, investigating the extant medieval songs of the mythological Irish hero Fionn mac Cumhaill.

## **Ruth Reveal**



Ruth Reveal, originally of Dayton, Ohio, is currently pursuing her Bachelor of Arts degree with a double major in neuroscience and music. In the fall, she will be a senior at Agnes Scott College, a private, liberal arts women's college in Atlanta, Georgia. Ruth's passion for volunteer service lead her to Ghana, Africa last summer for an arts-based HIV/AIDS education program, before returning to Ohio for internships at the AIDS Resource Center of Ohio and Linda Vista, a transitional housing facility for homeless women and their children. Past president of Sigma Alpha Iota, international music fraternity for women, Ruth will serve as Vice President Membership for the 2010-2011 term. She is an active member of Psi Chi, psychology honor society, and Vice President of Mortar Board National College Senior Honor Society. Ruth is honored to have received the Nanette Hopkins music scholarship, Nora Belle Daniels music award, Sue Walker Goddard music award, and the Emily S.

Dexter Prize in psychology and neuroscience. A voice student of Dawn-Marie James, she studied harp with the late Joan Seymour and Leslie Stratton Norris. Ruth has been fortunate to explore the field of music cognition at UPEI this summer and is thankful for the knowledge and support of the entire AIRS 1.3 lab.

## **Tara Llewellyn**



Tara is 11 years old and is the recipient of the 2010 Lorna Knox Award for Junior Vocal Solo received at the PEI Kiwanis Music Festival. She loves to sing and shares lead vocal role with her friend Emily in the Montague Consolidated school rock band, "Pennyback". Last spring, Tara performed in the Georgetown Playhouse production of Joseph and the Amazing Technicolor Dreamcoat. When she was in grade 4, she had the lead role in the school musical, Annie Jr. Tara has a passion for musical theatre, and is very comfortable when performing. She loves to read and is learning to play guitar. Tara is the daughter of Janice and Preston Llewellyn of Brudenell.

## **Carolyn Thompson**

Carolyn has been teaching private piano and voice lessons since 2002. She has many students who have won awards at local festivals, plus prepares students for RCM exams. She currently teaches out of her home, and is the organist and choir director of St. Andrew's Presbyterian Church in Montague.

## **Tony Reddin**

Tony Reddin is a musician and social activist from Bonshaw, PEI. He does a lot of volunteering and singing with schoolchildren, youth, and seniors; and at political events. He also leads contra dances, nature walks, canoe paddles and discussions of solar energy and the Sierra Club.

## **Teresa Doyle**



Prince Edward Island native Teresa Doyle has toured extensively in North America, Europe and Japan. Doyle has taken her Celtic and jazz infused music to countless festivals and concert venues including: the Mariposa, Winnipeg and Vancouver Folk Festivals, the Montreal Jazz Festival, the 92<sup>nd</sup> Street 'Y' in Manhattan, The Lemon Tree in Scotland, the Salisbury Arts Centre in England, and the Canadian Embassy in Tokyo. Teresa presents voice workshops in Canada, Mexico, the U.S. and Ireland.

## **Robert Drew**



Robert Drew has worked with Dr. Annabel Cohen as a Multimedia Research Technician, and has been facilitating the technical operations of the Music Cognition and the CMTC lab at the UPEI for about 10 years. For the past few years, Robert has been the Lab Coordinator and Technician for UPEI's Department of Psychology as a whole. Robert received his BA in music from Dalhousie University and is a busily performing Classical Guitar soloist works with many ensembles across PEI (3 times nominated for Classical Musician of the Year-PEIMA). Roberts solo CD, "Ocean Suite" was nominated for "Classical Recording of the Year" at the 2005 East Coast Music Awards. Married and with 2 children, Robert has lived on PEI for 15 yrs and operates Fretworks Guitar Studio in Charlottetown.

## **Meaghan and Bridgette Blanchard**



Meaghan and Bridgette Blanchard are sisters from Hunter River, Prince Edward Island and have been performing all over the Island at concerts, fundraisers and community events. Meaghan is excited to be finishing the production on her second album due out in the fall and Bridgette is finishing her last year of high school but making lots time for music and songwriting. These two girls are driven by the music they love and are very excited to share some music with you this evening.

## Pierce Clarke



Pierce Clarke is the type of guy who'd rather busk than have a summer job. If you're at a bonfire and Pierce happens along, ask him to play because you can be sure his guitar is in the backseat of his car. Pierce has studied piano since he was only 4 years old. Recently, he successfully completed another theory exam and a grade 7 piano exam. In addition to his formal training he's taught himself how to play guitar, bass, drums, harmonica, and of course how to sing; but those are not what he's known for. He is most famous as the lead singer in the band "Thunder Cove", four 17 year old guys that play out of Kensington. They have been together for 2 and a half years and in that time their popularity has grown. Their set list ranges from Elvis to The Trews, to CCR, with several of their own compositions thrown in the mix. Thunder Cove has played private parties, events, weddings, and popular establishments always receiving a positive response from the crowd. Pierce's life revolves around music and it will most likely stay that way. Whenever you get a chance to catch a performance, whether he's playing it solo or he's performing with others, you'll be leaning over to the person beside you and whispering, "This guy's pretty good."

## Michelle Bouey



Michelle Bouey grew up singing, playing the cello, and dancing. On stage she feels equally at home, whether singing, dancing or acting. She is currently a student at Sheridan College, in the Musical Theatre Program. In addition to Broadway songs, Michelle loves to perform classical, pop, and jazz. Michelle's performance and stage experience include Theatre Sheridan, Anne and Gilbert at the Harbourfront Theatre, Charlottetown Festival's Young Company, and numerous concerts and shows, including Indian River Music Festival, Octagon Music Festival, Annapolis Royal Concert Series, UPEI Concerts, Harmony House, Fanningbank Concert Series, and Confederation Centre of the Arts.

## Sung Ha Shin-Bouey



Soprano Sung Ha Shin-Bouey is Associate Professor and Director of Vocal and Choral Music Studies at UPEI Music Department. She has studied in Canada and Europe with some of world's most prestigious vocal masters. Throughout her career as a performer and a teacher, she has achieved many accomplishments including a prize winner of several international vocal competitions; broadcasts for CBC Radio, CTV, BBC, BBC Radio, and Israel Radio; countless scholarships and grants such as Canada Council of the Arts Grants, Chalmers Fund Grants to name a few; and her CD entitled Beautiful Dreamer which was recorded and produced by CBC Radio.

A Vocal Mosaic of AIRS

SONGBOOK

O Canada



O Ca - na - da! Our home and na - tive land! True pa - triot  
Ô Ca - na - da! Ter - re de nos aï - eux, Ton front est  
Uu Ka - na - ta! Nang - mi - ni nu - na - vut! Pi - qu - ja -



love in all thy sons command. With glow - ing hearts we see thee rise, The  
ceint de fleurons glo - ri - eux! Car ton bras sait por - ter l'é - pé - e, Il  
tii na - lat - ti - aq - pa - vut. An - gi - gli - val - li - a - ju - ti, San -



True North strong and free! From far and wide, O Ca - na - da, We  
sait por - ter la croix! Ton histoire est une é - po - pé - e, Des  
ngi - ju - lu - til - lu. Nan - giq - pu - gu, Uu Ka - na - ta, Mi -



stand on guard for thee. God keep our land glo - rious and  
plus bril - lants ex - ploits. Et ta va - leur, de foi trem -  
a - ni - ri - plu - ti. Uu Ka - na - ta! Nu - nat - si -



free! O Ca - na - da, we stand on guard for thee.  
pée, Pro - té - ge - ra nos foy - ers et nos droits.  
a! Nan - giq - pu - gu mi - a - ni - ri - plu - ti,

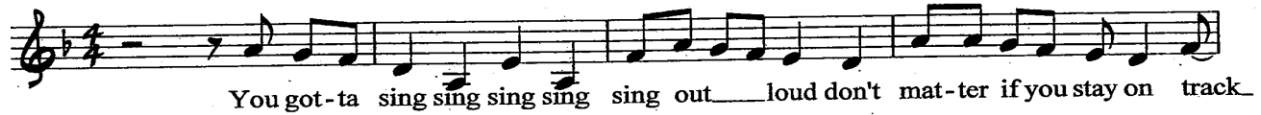


O Ca - na - da, we stand on guard for thee.  
Pro - té - ge - ra nos foy - ers et nos droits.  
Uu Ka - na - ta, sa - la - gi - jau - qu - na!

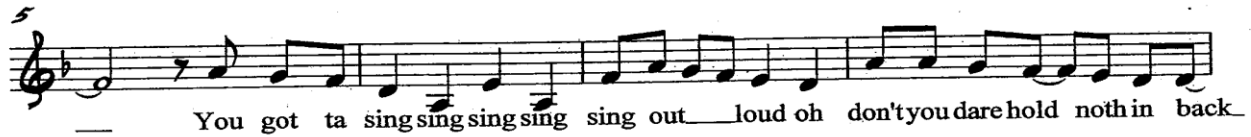
Source: [http://en.wikipedia.org/wiki/O\\_Canada](http://en.wikipedia.org/wiki/O_Canada)

# Sing Sing

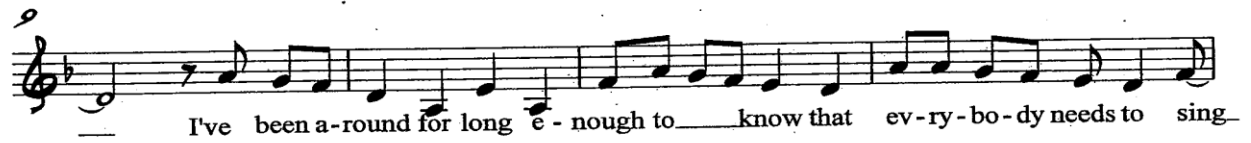
Serena Ryder 2008  
by permission SOCAN



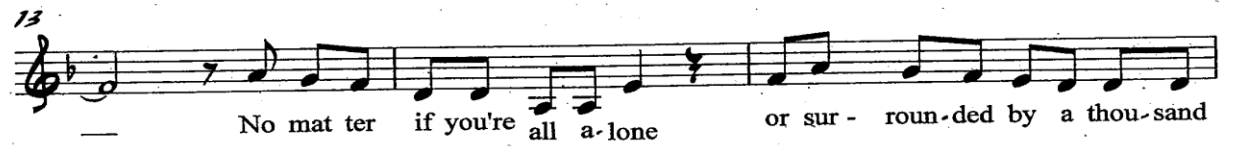
1 You got-ta sing sing sing sing sing out loud don't mat-ter if you stay on track



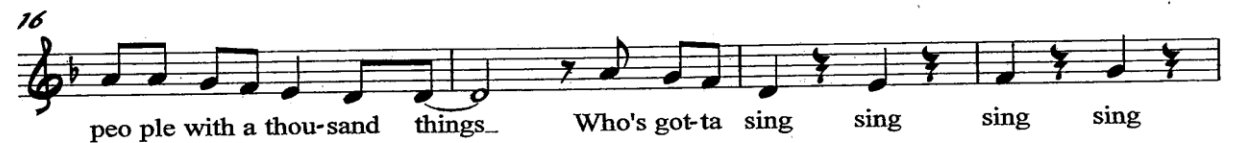
5 You got ta sing sing sing sing sing out loud oh don't you dare hold noth in back



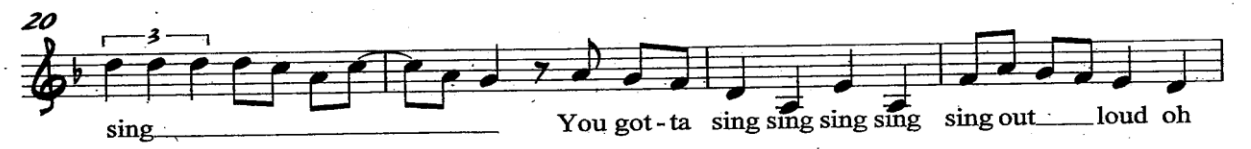
9 I've been a-round for long e-nough to know that ev-ry-bo-dy needs to sing



13 No mat ter if you're all a-lone or sur- roun-ded by a thou-sand



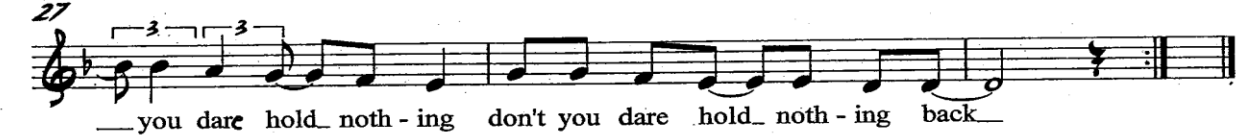
16 peo ple with a thou-sand things Who's got-ta sing sing sing sing



20 sing You got-ta sing sing sing sing sing out loud oh



24 don't you dare hold noth-in back Do - on't you dare hold noth - ing don't



27 you dare hold noth - ing don't you dare hold noth - ing back

# AIRS Round

Annabel Cohen

Ad - van - cing In - ter - dis - ci - plin - a - ry Re - search on Sing - ing The

5  
So - cial Sci - en - ces and Hu - man - i - ties Re - search Coun - cil Is Bring - ing Re - search on De -

9  
vel - op - ment, Ed - u - ca - tion, and Well Be - ing the

13  
U - ni - ver - si - ty of Prince Ed - ward Is - land O - ver - see - ing

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