

Notes on contributors

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Marie-Cécile Barras is *Agrégée de l'Université* and *Maître de conférences* at the University of Bordeaux (IUFM d'Aquitaine, University of Bordeaux 4 / Department of Music, University of Bordeaux 3), France. Her research interests include history and musical analysis in the early 20th Century, and auditory analysis. Her doctoral thesis [*Stravinsky and the voice*, Ph. D., University of Tours, 1994] lead her to take an interest in musical acoustics and auditory perception. Studies with Michèle Castellengo at the Conservatoire National de Musique de Paris (CNSMDP) earned her a First Prize in musical acoustics (1998).

Pascal Bezard is a choir conductor and a professional singer. He received a Masters degree in musicology at Paris Sorbonne, and an award for choral conducting at Boulogne Billancourt conservatoire. He has sung in several professional choirs and as a soloist in Notre-Dame in Paris. He regularly sings bass-baritone soloist parts in oratorios, and is familiar with medieval and baroque music. He conducts several choirs and vocal ensembles in Paris, is the “maître de chapelle” of Saint Louis des Invalides cathedral church, and also works as a teacher.

Dr. Jean Callaghan is a freelance voice expert, working as a singing and voice teacher, consultant in vocal performance and pedagogy, and independent researcher, conducting research into the voice, and the relationship between music and language. After gaining a research Masters degree in music and language, she completed a PhD on singing and voice science at the University of Western Sydney, during which time she was Associate Professor of Singing. Her book, *Singing and Voice Science*, explores modern voice science and scientific findings in the context of the musical concerns of the singer.
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Johanna Devaney is a Montreal-based composer/theorist. Her compositional interests are both electronic and acoustic, while her theoretical work is focused on modeling performance practice. She is currently working on a PhD in the Department of Music Research at the Schulich School of Music, McGill University under the supervision of Ichiro Fujinaga. Johanna holds an MPhil degree in Music Theory from Columbia University, where she studied with Fred Lerdahl, as well a BFA in Music and a MA in Composition from York University in Toronto, where she was an Adjunct Professor in their Digital Music stream for several years.

Daniel P. W. Ellis received the Ph.D. degree in electrical engineering from the Massachusetts Institute of Technology, Cambridge, where he was a Research Assistant in the Machine Listening Group of the Media Lab. He spent several years as a Research Scientist at the International Computer Science Institute, Berkeley, CA. Currently, he is an Associate Professor with the Electrical Engineering Department, Columbia University, New York. His Laboratory for Recognition and Organization of Speech and Audio (LabROSA) is concerned with all aspects of extracting high-level information from audio, including speech recognition, music description, and environmental sound processing.

Robert Expert won the first prize in singing from the Conservatoire National Supérieur de Musique de Paris, as well as several international singing prizes. He has sung with the Mains European baroque orchestras, in the Mains festivals and theaters, and has recorded more than 15 CDs; his Vivaldi recital won the Grand Prize of the Académie du Disque Lyrique for best vocal baroque recording in 2006. Teaching is one of his greatest interests; hence, he gives masterclasses all over the world. He collaborates regularly in vocal research at LAM in Paris, particularly about Voix mixte and Quality Vocal Group led by N. Henrich.

Dr. Maëva Garnier is a French voice researcher. She first worked at the Music Acoustics Laboratory of Paris 6 University on the verbal and acoustic description of voice quality in Western lyrical singing. She recently completed a PhD in acoustic phonetics about vocal straining when communicating in noisy environments. She is now a post-doctoral researcher at UNSW of Sydney, exploring vocal tract adjustment techniques used by singers and actors to improve their phonation efficiency. She has worked on acoustical, electroglottographical, articulatory and perceptual analyses of speech and singing voice.

Anne-Marie Gouiffès is *Professeuse agrégée* of music at the Jeannine Manuel Bilingual School (an international school in Paris) and Associate researcher with the '*Observatoire Musical Français*' at the University of Paris IV-Sorbonne, France. Her doctoral thesis [*Pedro Gailhard, a lyric artist directing the Paris Opera, 1884–1907*, Ph.D., 2000] combines musicology and cultural studies. Her works demonstrate a particular interest in questions relating to vocal techniques and interpretation, the history of musical fashion and the public, the sociology of audiences and cross-culturalism. In 2004, she organized with Tràn Quang Hai, a programme introducing adolescents to the practice of overtone singing.

Christian Guérin is a musician and a former lyric singer. He teaches vocal technique to singers and speech therapists. He always tries to understand why, how and under which conditions one voice is better than another.

Morten Hein is Director of Hein Information Tools, Copenhagen. He is trained as a librarian, and was in Danish civil service from 1968. His main objectives are IT-planning, statistics and analysis for libraries. Hein has been consulted as an expert by the European Commission on library issues for many years, and has been involved in ISO standardization for libraries. Independent since 1992, he has been involved in developing IT-solutions for libraries. He is interested in historic recordings and in dealing with acoustic problems in early sound. The company is now focusing on digitization of analogue sound documents for publishing and archival purposes.

Dr. Nathalie Henrich is a voice researcher of the French National Center for Scientific Research (CNRS, Department of Humanities and Social Sciences). Her research projects deal with the physical understanding of human phonation in speech and singing. She has worked on acoustical and electroglottographical analysis of speech and singing voice productions, on inverse filtering techniques, glottal flow modelling and spectral estimation, and on perception and verbalisation of voice quality in Western lyrical singing. Since 2003, she has coordinated the research group on voice quality, in bringing together voice scientists, speech therapists and singing teachers.

Dianna Kenny is Professor of Psychology, Professor of Music and Director, Australian Centre for Applied Research in Music Performance, Sydney Conservatorium of Music, University of Sydney. The Centre is a centre of excellence in music performance research, the only one of its kind in Australasia, and is currently conducting experimental studies on vocal quality, breathing during singing, the acoustics of various voice types, adolescent voice, movement during singing, music performance anxiety and performance related musculoskeletal problems in musicians. To access published research from the Centre, go to <http://www2.fhs.usyd.edu.au/bach/staff/kenny/index.html>

Dr Kerrie Lee is engaged in research in the areas of hearing and usability at the University of Sydney, Discipline of Speech Pathology. Her research includes investigation of digitised speech across phone networks and usability of web interfaces. She has an interest in investigating technology interface for people with hearing loss, as well as extensive collaborative work in the area of speech and language development in children with language delay and children with cochlear implants.

Dr. Ilse Lehiste is Professor Emeritus of Linguistics at the Ohio State University (Columbus, Ohio). In her research she has used acoustic phonetic techniques for the study of the prosodic structure of a number of languages, including English, Estonian, Serbocroatian, and Japanese. One of her areas of interest has been the relationship between the prosody of a language and the metrical structure of poetry created in that language. She has collaborated with a musicologist (Prof. Jaan Ross) in investigating this relationship in spoken and sung Estonian folksongs.

Asta Leskauskaitė is a senior research fellow at the Department of Language history and Dialectology at the Institute of the Lithuanian Language. Her sphere of interests includes phonetics, phonology, word formation, morphology, lexis and syntax of Lithuanian dialects. She has authored or co-authored more than 35 papers and books, and has also worked in several Lithuanian dialects research-related projects. E-mail: astal@ktl.mii.lt.

Geoff Luck is an Associate Professor in the Department of Music at the University of Jyväskylä, Finland. He has a background in music psychology, and his current research interests focus on issues of music and movement, such as performers' posture, the characteristics of temporal and expressive conducting gestures, between-person coordination, and the development of synchronization abilities across the life span. In addition, he is interested in relationships between music therapy client diagnoses and musical features characteristic of their improvised material.

Kaire Maimets-Volt is a Research Fellow and PhD candidate at the Department of Musicology, Estonian Academy of Music and Theatre. She has a background in cultural semiotics and musicology; her current focus is on film music studies and film analysis. The topic of her PhD dissertation is Arvo Pärt's art music (pre-existing works) in contemporary film soundtracks. With Jaan Ross she has co-edited a contemporary Estonian handbook of musicology *Mõeldes muusikast. Sissevaateid muusikateadusesse* [Thinking Music. Glances at musicology] (Tallinn, 2004). Maimets-Volt was the academic coordinator of the 3rd Interdisciplinary Musicology Conference (CIM07), and currently serves as an advisory board member of Journal of Interdisciplinary Music Studies.

Helen Mitchell graduated from the University of Oxford with an honours degree in music. After winning the Northcote Graduate Scholarship, she moved to Sydney to commence doctoral studies at the Australian Centre for Music Performance (ACARMP), Sydney Conservatorium of Music, University of Sydney. Her doctoral thesis focused on the pedagogy and acoustic and perceptual features of the 'open throat' technique in singing (<http://hdl.handle.net/2123/710>). She is currently an Australian Postdoctoral Fellow at ACARMP, continuing her research in singing and pedagogy with Professor Dianna Kenny through a longitudinal study of Conservatorium singers.

Dr. Claire Pillot is a voice therapist. She defended a PhD thesis in Phonetics. As a complement to a clinical practice with patients having vocal and diction difficulties, she teaches phonetics, acoustics, pathology and vocal rehabilitation to speech therapy students in Paris. She is also a Professor of diction at the National Superior Academy of Dramatic art in Paris. Her research projects deal with voice effectiveness in lyrical singing from perceptive, acoustic, physiological and cognitive points of view.

Trained as a physiologist and speech therapist, **Dr. Bernard Roubeau** defended a PhD thesis on movement physiology dedicated to the physiological and biomechanical principles of voice registers. As both a clinician and a researcher, he currently works on the exploration and care of voice, speech and swallowing pathologies, and on singing voice physiology. He works both in a private practice and in the ORL department of Hôpital Tenon in Paris, in collaboration with the Music Acoustics Laboratory of Paris 6.

Haris Sarris received the B.Sc. degree in Music Studies (1997) and a PhD degree in Ethnomusicology (2007) from the Department of Music Studies of the National Kapodestrian University of Athens, Greece. His PhD is an organological ethnography of the *gaida* (bagpipe) in the Evros region of Greek Thrace. He has studied the accordion, harmony and counterpoint in various music schools. He plays the Cretan, Dodecanesian, and Thracian *lira*, as well as the *gaida*. He was a member of the *Research Programme "Thrace"* (1995-2004). He participated in the Programme's fieldwork, where he undertook a special research project about the *lira* fiddle and the *gaida* in Thrace and Macedonia. He also undertook the transcription of about 3000 songs and tunes of the Programme's archive. He worked as a lecturer at the University of Thessaly (2001-2004). His research interests include musical instruments, instrumental music analysis, and ethnographic film. He has written reviews for the Hitech magazine since 1998. Contact: hsarris@otenet.gr

Peter Schubert is Associate Professor at the Schulich School of Music, McGill University, where he teaches counterpoint and early music analysis, and chairs the Department of Music Research. The professional ensemble he directs, VivaVoce, has just released its first recording, the complete Magnificats of Pierre de la Rue, on the Naxos label. He has published two counterpoint texts, *Baroque Counterpoint*, with Christoph Neidhöfer (Prentice Hall, 2006) and *Modal Counterpoint, Renaissance Style* (Oxford University Press, 2nd ed., 2007).

Kadri Steinbach graduated from the Estonian Academy of Music in 2005 with a Bachelor of Arts in musicology; her thesis was entitled “Heino Eller’s *Koit* – 6 recordings from 1939 to 1984”. She is currently working as a researcher on the project “The Monuments of Estonian Performance History”, funded by the Estonian Ministry of Science and Culture. Steinbach is also a librarian in the Estonian Academy of Music and Theatre Library.

Dr. Boris Terk is a retired researcher (CNRS–Anthropology) who studied cranio-facial modifications under different conditions. A special attention is now focused on the pharyngo-laryngo area and its consequences on the cranio-facial morphology.

Dr. William Thorpe is an engineer with a special interest in the singing voice. His research interests include voice acoustics, breathing mechanics, and computational modelling of vocal and respiratory physiology. At present his main focus is the further development of visual feedback technology for singing and speech training applications.
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Panagiotis Tzevelekos received the B.Sc. degree in Physics, from the department of Physics, University of Patras in 2003, and the M.Sc. degree in Material Science from the National Technological University of Athens in 2005. Since 2003, he has been a doctoral student in the Department of Informatics and Telecommunications, University of Athens, in the areas of physical modeling and musical acoustics, while working as a research fellow in music technology projects. He has also studied music, plays the organ and orchestrates music for groups and choirs. His research interests include physical modeling, musical instrument and voice acoustics, analysis and synthesis, and music feature extraction and recognition. Contact: taktzev@di.uoa.gr

Sophie Quattrocchi is a speech, voice and language therapist. She is also an amateur singer. For her speech therapist diploma, she has worked on the acoustical phenomenon named “singing formant” in female Western lyrical singing.

Jonathan Wild is Assistant Professor at McGill University’s Schulich School of Music in Montreal, where he teaches Theory and Composition. He holds a Ph.D from Harvard University. He is an active composer, sought after for vocal music especially, and his compositions are performed widely by The Hilliard Ensemble among other groups. His scholarly interests include the analysis of nineteenth- and twentieth-century music; mathematical modelling and computational investigation of musical relationships; and alternative tuning systems.

Elizabeth Willis has been professionally involved in music as a vocal performer, teacher and administrator for over twenty-five years. She has worked with The Australian Opera, the Australia Council, the University of Sydney and the Australian Music Examinations Board. Her primary focus is on vocal health and education, and she regularly presents workshops and papers in Australia and internationally. She is a member of the US-based VoiceCare Network, and is currently pursuing doctoral studies in adolescent male and female changing voice through the Australian Centre for Applied Research in Music Performance (ACARMP) based at the University of Sydney.

Irena Wiśniewska is undergraduate bachelor student at the Lithuanian Academy of Music and Theatre. Her research interests include ethnomusicology, especially traditional music of Polish minority in Lithuania and stylistic features of the traditional singing accessible with an aid of acoustical analysis. She is also active as folk singer. E-mail: irena_vishnevskaja@yahoo.com

Pat Wilson is a singing teacher specialising in music theatre. Initially trained in classical singing and piano, she also works as a performer, composer, musical director and voice researcher. She was awarded a research Master of Applied Science (Communication Sciences and Disorders) degree from the University of Sydney, and a Graduate Certificate in Vocal Pedagogy from the University of Western Sydney. Books: *“The Singing Voice: An Owner’s Manual”*, and *“How to Sing and See: Singing Pedagogy in the Digital Era”*, co-authored with Dr Jean Callaghan.
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