

The Resonate conference was inspiring, informative and thoroughly enjoyable! I met so many kind and interesting singers and teachers with whom I discussed ideas about singing pedagogy and my own research, and heard excellent presentations on a wide range of topics.

Brian Gill gave two keynote speeches which I found particularly interesting since they touched on points pertinent to my PhD research (investigating the impact of decoupling vertical laryngeal position and pitch on repertoire). The first addressed the question 'what does it mean to sing?' which Brian explored from both a philosophical and voice science perspective. Brian argued that to sing is to circumvent the body's innate physiological response to emotions; to allure, bond, and transcend suffering; to emote and express; and to connect and heal. Moving on to an overview of vocal acoustics, Brian used VoceVista software to compare the formant tuning strategies employed by singers of different voice types and genres. This was followed by a description of the various factors that influence the fatigue threshold of the vocal folds: the thickness of the mucosa, the amount of subglottal pressure, the vertical position of the larynx, and the strength of the laryngeal musculature. Vocal fatigue was a topic also raised in a subsequent panel discussion I attended on vocal health and care. Brian's second presentation was on the relevance of voice science, which he approached by comparing traditional pedagogical beliefs about breathing, support and resonance with the current scientific position. In conclusion, he argued that when it comes to vocal technique, "no one size fits all". Rather, we should aim for the right balance of pressure/flow/resistance to maintain vocal fold vibration in a mode suitable for the desired musical output.

David Sisco also mentioned the need for pedagogical flexibility with the memorable quote, "If you're teaching a method, you're not teaching the student". David's keynote speech was a frank and at times emotional reflection on what it means to teach. He began with a historical overview of vocal pedagogy (very useful for those of us writing literature reviews) before discussing his philosophy of teaching, stressing the importance of maintaining positivity and a collaborative approach in the voice studio.

The other sessions were just as informative, and I had a hard time choosing which of the presentations to attend. The papers I heard covered the adolescent female voice, neuroplasticity, kinaesthetic awareness, *bel canto* pedagogical ideas, and student-teacher collaboration.

Another session I found particularly beneficial was the panel discussion on research and publishing. As someone new to academia, it was invaluable to hear from experienced academics about the process and pitfalls of submitting articles to academic journals. I left the conference feeling inspired and energised, with a notebook full of ideas and many new contacts and friends. My sincere thanks to ANATS for holding such a wonderful conference and for granting me a bursary to attend.