

Body Mind



&

Soul

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Body Mind & Soul National Conference B R I S B A N E



30 September – 3 October 2010

REGISTRATION BROCHURE

CONFERENCE PROGRAMME OVERVIEW



balanSingACT

Body, Mind & Soul

The BalanSing Act.

Isn't this what we all do? Finding the right balance that connects Body, Mind & Soul in our work as both singers and teachers is the constant challenge.

Let us help you meet that challenge and connect with the great fraternity of teachers of singing in this country.

Join us in Brisbane for a National Conference with a truly international flavour. **Dr Stephen F. Austin**, Associate Professor of Voice from the University of North Texas and **Kim Chandler**, Contemporary Vocal Specialist and Pedagogue from the UK headline a well-balanced cast of inspiring presenters including **Margaret Baker-Genovesi, Irene Bartlett, Dr Diane Hughes, Philip Mayers, Ron Morris, Paul Sabey** and **Anthony Young**.

Practical workshops and free paper and poster presentations, all by ANATS members, will be other highlights of this exciting program.

Geoffrey Ashenden
President, Qld Chapter ANATS

VENUE: BARDON CONFERENCE CENTRE

The ANATS National Conference 2010 will be held at the Bardon Conference Centre, a unique and multi-faceted retreat situated only 6 kms from Brisbane's CBD. This award-winning venue offers 7 acres of landscaped gardens surrounded by native Australian bushland. The Bardon Conference Centre offers 77 3.5 star accommodation guest lodges and on-site recreational facilities including a 20m salt-water swimming pool, a heated garden spa, gymnasium, volleyball and bocce lawns, and bushwalking tracks. The Centre also offers free on-site parking.



Bardon Conference Centre, 390 Simpsons Road, Bardon

ANATS National Conference 2010

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WELCOME RECEPTION THURSDAY 30 SEPTEMBER

Early Registration at Bardon Conference Centre from **5.30 pm - 6.30pm.**

Welcome Reception and Book Launch commences at 6.30 p.m.

You are invited to join us for Drinks and Canapés

BOOK LAUNCH and WELCOME ADDRESS by DR SCOTT HARRISON

BOOK LAUNCH: Perspectives on Teaching Singing: Australian Vocal Pedagogues Sing Their Stories

Editor: Scott D Harrison

Publisher: Australian Academic Press

Contributors: Rowena Cowley, Adele Nisbet, Wendy Hargreaves, Margaret Schindler, Jessica O'Bryan, Jean Callaghan, Di Hughes, Daniel K Robinson, Scott D Harrison, Lotte Latukefu, Irene Bartlett, Cathy Aggett, Noel Ancell, Beth Willis, Pat Wilson, Paul McMahon, Sally Collyer, Tracy Bourne.

Content: This volume draws together leading researchers and practitioners in voice pedagogy in Australia. Contributions will be provided by experienced researchers and writers, alongside emerging academics and practitioners. The collection is designed to be an ongoing resource for singing teachers, and the publication will serve as a snapshot of work in the field. It encompasses voice science and studio pedagogy, and transcends genre boundaries.

KEYNOTE SPEAKERS

KEYNOTE SPEAKER - STEPHEN F. AUSTIN

Stephen F. Austin, M.M., Ph.D. is Associate Professor of Voice at UNT. Dr. Austin joined the faculty of UNT in 2001, teaching applied voice and vocal pedagogy.

Dr. Austin received a masters degree in vocal performance from UNT and continued his studies at the University of Iowa

where he earned the Ph.D. in voice science from the Department of Communication Disorders under the direction of Dr. Ingo Titze.

His unique training in performance and voice science has placed Dr. Austin at the forefront of inter-disciplinary work in vocal pedagogy.



KEYNOTE SPEAKER - KIM CHANDLER

Kim Chandler is a highly qualified and experienced pop vocal coach. She has a busy private vocal studio in West London where she teaches an elite team of professional singers, artists and other vocal coaches. Kim is a part-time senior lecturer in contemporary singing at

the London College of Music from where she also holds a Masters degree (with Distinction) in performance. Kim is a regular presenter at international vocal conferences, and in July 2008 became a director of the British Voice Association.



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SPEAKERS' BIOGRAPHIES



Margaret Baker-Genovesi began her career in Australia, and after study abroad, pursued an International career. Major engagements include performances for La Scala; Theater an der Wien; Festival Hall, London; Tonhalle, Zürich; Santa Cecilia, Rome; the Victoria State Opera; the Festivals of Vienna, Salzburg, Moscow, and Spoleto; and many International concert tours. She has

lectured at institutions around the world. For the last 20 years she has been a regular Juror in several European vocal competitions, and since returning to Australia has adjudicated many prestigious awards here. Her private students are currently performing in leading opera houses of Europe, America, Australia and Japan.



Irene Barlett has an enduring career as a professional vocalist. As both solo artist and lead singer of MoodSwing she is in demand for corporate, private and concert performances. Irene lectures in Jazz/Contemporary Voice and Vocal Pedagogy at the Queensland Conservatorium. She is Co-ordinator of the Young Conservatorium, Contemporary Voice Program, a visiting lecturer to the postgraduate

Vocal Pedagogy program at the Sydney Conservatorium and a past ANATS Master Teacher. Irene's students have been the recipients of many prestigious awards. Many work professionally in the popular music industry or have appeared in national tours of music theatre productions.



Dr Diane Hughes lectures in Vocal Studies, Macquarie University and has an extensive background in contemporary singing pedagogy. She is a speaker at national conferences and seminars. Research interests include artistry in popular culture music, vocal pedagogy, assessments and singing in schools. Current research projects include improvisation and creative practices in music theatre studies,

and the development and implementation of the vocal journal. Her research on singing in schools has led Diane to become an advocate for the development of cross-curricula voice studies through which students may gain an understanding of voice function and vocal health and be offered strategies for dealing with transitioning voices.



Philip Mayers graduated with Distinction from the Queensland Conservatorium. After winning the piano section of the ABC Concerto Competition, he worked freelance throughout Australia and New Zealand then continued his studies in Europe. He now lives in Berlin, where he is in great demand as a chamber music partner, accompanist, vocal coach, composer and arranger. He has appeared at festivals

such as Schleswig-Holstein, Roque d'Anthéron, Montreux, Aldeburgh, Riga's WinterMusic, the Folle Journée series in Nantes, Bilbao, Rio de Janeiro, Tokyo and Pyongyang Spring Festival. His recordings and radio broadcasts throughout Europe, including a prize-winning production for harmonia mundi, attest to his stylistic versatility.



Ron Morris, speech therapist, audiologist and counter tenor, graduated from the University of Queensland with an honours degree in speech therapy and audiology. He has an interest in voice disorders and working with the deaf, and is in demand as a presenter on vocal anatomy and physiology, respiration, and articulation and tongue function. He completed a Master of Music

Studies (Vocal Performance) at the Qld Conservatorium of Music studying with Margaret Schindler and has studied singing with Janice Chapman and Accent Method Breathing with Dinah Harris in London. Ron is currently enrolled in a PhD programme focusing on breathing for singing.



Daniel K. Robinson is a freelance artist and educator. Having obtained his MMusSt in 2002, Daniel is currently completing his doctoral research (DMA) into the Australian Contemporary Worship Singer at Griffith University Queensland Conservatorium. He serves as National Vice President and National Secretary for the Australian National Association of Teachers of Singing (2006 -). Daniel is the principal voice

coach for Djarts and presents workshops and seminars to church singers across Australia and abroad.



Paul Sabey was Director of the Musical Theatre Programme at Mountview Academy of Theatre Arts London for 23 years and is now pleased to be able to share his experience in Australia. Whilst studying for his degree, his musical "First Time" was published by Samuel French Ltd and he made his European conducting debut at the Nantes Opera House, France with the English

National Opera. Paul is in demand around the world as a Musical Director, vocal coach, arranger and composer and gives master classes in Musical Theatre. He is currently the Deputy Director of the Australian Dance Performers Institute, Brisbane.



Anthony Young is an experienced teacher having taught secondary music for twenty years. He currently teaches at St. Laurence's College in South Brisbane. He holds a Masters in Music Studies from the University of Queensland together with an Arts degree in Literature and a Law Degree. Since 2005 he has coordinated the University of Queensland Summer School conducting course. He has presented for ANATS and KMEIA. His latest paper

"Classroom Strategies for Changing Voice Boys" was published in the Australian Kodaly Bulletin. He has recently collaborated on a book on men's singing with Dr. Scott Harrison at the Queensland Conservatorium.

CONFERENCE PROGRAMME

FRIDAY 1 OCTOBER

8.00 am	FOYER: CONFERENCE REGISTRATION and TRADE SHOW
TIME	AUDITORIUM
9.00 am - 10.00 am	CONFERENCE OPENING and WELCOME ADDRESS Geoffrey Ashenden , President Qld Chapter ANATS Dr Rowena Cowley , President ANATS
9.30 am - 10.30 am	KEEPING YOUR BALANCE: THE SLIPPERY SLOPE OF VOCAL REGISTERS Dr Stephen F. Austin It is not difficult to draw from historical sources and contemporary voice science to establish a clear understanding of the registers of the singing voice. Using Garcia's historical definition as a starting point there will be a discussion of the physiological basis for the foundational registers of the voice and how that knowledge can be utilized to optimize the potential in a singer. In addition there will be a discussion of the influence of the vocal tract upon our perception of the registers of the voice, particularly the male 'head voice'.
11.00 am - 12.00 pm	KEEPING YOUR BALANCE: THE SLIPPERY SLOPE OF VOCAL REGISTERS Masterclass with Dr Stephen F. Austin A practical application of the ideas explored in the previous session with singers performing repertoire for critical evaluation by Dr Austin.
1.00 pm - 2.00 pm	THE TONGUE GOES WHERE AND DOES IT REALLY MATTER? Ron Morris The placement of the tongue for singing has often been controversial for classical singers. This session will examine some of the older ideas, comparing and contrasting them with a more scientific approach with an emphasis on consonant and vowel articulation.
2.00 pm - 3.00 pm	SO YOU WANT TO TEACH SINGING? A MULTIDISCIPLINARY APPROACH Kim Chandler This presentation will outline the key areas that effective, evidence-based singing coaches with a multi-disciplinary approach should have. These include at least a working knowledge of music education and effective pedagogy, performance skills, medical issues, acoustic science and legal/ethical issues. Each area shall be expanded upon and discussed in detail during this presentation. Although the list is not designed to be exhaustive, these key areas will be presented as an ever-expanding 'mind map' in order to outline the breadth of knowledge the presenter believes it is advisable for singing teachers to have in order to be fully equipped to fulfill the specialised remit of effective vocal coaching in today's market. However, it is of course important that multi-disciplinary boundaries of expertise should remain adhered to, but cross-pollination of ideas resulting from dialogue within the various vocal specialisms can only enrich all those involved in voice care and development.
3.30 pm - 4.30 pm	BEYOND THE MAJOR SCALE: CONTEMPORARY VOCAL EXERCISES FOR A NEW GENERATION Kim Chandler As expected, most vocal exercises are based on musical elements found in classical repertoire. Though based on major, minor and chromatic scales and major, minor, dominant 7th and diminished 7th chords, by far the most commonly employed pattern is the major scale. It shall be argued that contemporary singers, however, should be training not only with these more traditional exercises, but more importantly with vocal exercises that are based on musical components of pop songs, since this is the repertoire that these singers are being trained to perform. The original exercises demonstrated in the first of this two-part series will be based on a selection of melismatic embellishments, specific scales and modes used in pop melodies and commonly used chords in pop repertoire, in addition to employing syncopated rhythms; all of which provide the foundation of the presenter's innovative "Funky 'n Fun" vocal exercise CD series.
4.30 pm	CLOSE
7.00 pm	CONFERENCE DINNER

The programme may be subject to change. Revised versions will be available at www.anats.org.au

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CONFERENCE PROGRAMME

SATURDAY 2 OCTOBER

8.00 am FOYER DAY REGISTRATIONS			
TIME	AUDITORIUM	ROOM 1	ROOM 2
8.00 am - 9.00 am		POSTGRAD FORUM Chaired by Cathy Aggett A discussion forum for post-graduate researchers from around Australia.	Accent Breath Method Ron Morris An introduction to Accent Method breath and its application for singers.
9.00 am - 10.00 am	Vocal Exercise ‘harvesting session’: How to develop a range of vocal exercises from Commercial repertoire Kim Chandler The second of this two-part series is based on the same general philosophy presented in the previous session but with a different emphasis. It shall be demonstrated how musical ideas extracted directly from pop repertoire itself can be successfully employed as an on-going resource for the creation of interesting, relevant, musically and technically challenging vocal exercises for contemporary singers. The presentation will focus on ‘harvesting’ a range of vocal exercises, e.g. breathing, articulation, agility etc, from one iconic hit song in order to demonstrate a general principle that can be applied to many songs from different stylistic sub-genres and eras of popular music repertoire. This strategy helps ensure that vocal exercises remain current, cutting edge and motivating for the CCM client, and outlines the guiding principle behind the creation of the presenter’s 4th vocal exercise CD “Challenging Riffs.		
10.00 am - 11.00 am	Free Papers and Workshop Presentation 	Workshop: Singing Through the Change: Strategies for Success Anthony Young With boys from St Laurence's College as demonstration subjects, Anthony will illustrate strategies, gleaned from his many years of experience in the field, for dealing with the vexing issue of the changing male voice.	Workshop: Originality, Creativity and Songwriting for Contemporary Singers Dr Diane Hughes What’s in a phrase? Contemporary songs often require singers to be inventive in phrasing and interpretation. This workshop explores key elements of contemporary song writing, and is suited to anyone interested in this form. A knowledge of music theory is not required.
11.30 am - 12.30 pm	Musical Theatre - Communication through Song Paul Sabey ‘The Singing Actor’ is required to lift the text from the page and take the audience on a journey, sharing the emotions of the character. This workshop will offer you some of the skills and techniques needed to take the artist from singer to performer.	“Lied me not astray” Philip Mayers Drawing on his many years of experience, Philip will work with young singers on German Lied, concentrating on issues of interpretation and language, and on finding technical solutions to musical problems in attempting to master the medium of art song.	Free Papers and Workshop Presentation 

CONFERENCE PROGRAMME

SATURDAY 2 OCTOBER

TIME	AUDITORIUM	ROOM 1	ROOM 2
1.30 pm - 2.30 pm	Keeping Your Balance: Out of the Darkness Into the Bright; the Lost Art of the Voce Chiusa Dr Stephen F. Austin The unique timbre of the classically trained singer is often characterized by the term 'chiaroscuro', a word borrowed from art criticism. The quality implied in this term is the result of a vocal tract adjustment that may be unique in all human vocalism to the western tradition of opera and art song. In this session the source of the implicit dark quality of the voice will be described as well as the pedagogical approach to achieving it.		
2.30 pm - 3.30 pm	Workshop: Opera Masterclass Margaret Baker-Genovesi Individual singers will be alerted to the background, style, and traditions of the repertoire offered with a focus on those aspects that can be relatively easily corrected in the time available, particularly any errors in pronunciation and phrasing.	Free Papers and Workshop Presentation 	Workshop: Swinging Singing: An introduction to singing in Swing style. Irene Bartlett Sing with me as we explore the most popular of all the jazz styles. This interactive workshop will present some basic style elements and start you on a journey to discover the freedom and joy of Swinging Singing.
4.00 pm	Papers	Papers	Papers
5.00 pm	ANATS AGM		

SPECIAL EVENTS

CONFERENCE DINNER FRIDAY 1 OCTOBER 7pm

The ANATS Conference Dinner will be held in the iconic surrounds of **Rydges Rooftop Terrace, South Brisbane** on **FRIDAY 1st OCTOBER**. With sweeping views of the Brisbane City skyline and the Brisbane River, the Rooftop Terrace is the perfect setting for an unforgettable night.

Tickets are **\$100 per person** and include entertainment by **Anthony Young, Jazz Meets Opera** and **Carrita Farrer**, a welcome drink on arrival and wines and soft-drinks with dinner. Add the Conference Dinner to your Registration by selecting the relevant box on the Registration Form. Please remember to include any dietary requirements.



INTERVIEW WITH A DIVA - LISA GASTEEN AO SUNDAY 3 OCTOBER 4pm

Lisa Gasteen brings the full power of her huge voice to the sweeping themes of German opera - lust, death and the vengeance of gods. The Brisbane singer has conquered the world, and here talks frankly with Heather Keens about her career as a globe-trotting opera star.

CONFERENCE PROGRAMME

SUNDAY 3 OCTOBER

8.00 am	FOYER Singing on a Sunday: Elective Excursion to Contemporary Christian Worship Service. The Contemporary Worship Singer is a unique vocalist in the wider community of contemporary singers requiring specific instruction due to their distinctive performance environment. Join <i>Daniel K Robinson</i> for a truly enlightening experience as we visit a contemporary church service and observe the Contemporary Worship Singer in their natural habitat.		
TIME	AUDITORIUM	ROOM 1	ROOM 2
8.00 am - 9.00 am		Getting to know the ANATS Website John Waller ANATS Webmaster A guide to navigating and making the most of the ANATS website.	Accent Breath Method Ron Morris A further session on Accent Method breath and its application for singers.
9.00 am - 10.30 am	Keeping Your Balance: Flapping Jaws and Acoustic Laws; A Singer's Guide to Inertive Reactance Dr Stephen F. Austin The jaw space during singing is highly variable and has tremendous influence upon the timbre of the singing voice. In this session we will look at the specific implications of when to open and when to close the mouth opening and the differences between men and women. This choice is determined by the aesthetic goal: a 'theatre' vs. an 'operatic' result. This will be a practical guide supported with important new information from some of our voice scientist friends including Ingo Titze and Donald Miller.		
11.00 am - 12.30 pm	VOCAL ATHLETES: an exploration of the extremes of the singing voice. Kim Chandler Created by the author in response to London's upcoming Olympics in 2012, this inspiring presentation is based on an eclectic collection of fascinating facts and data surrounding the health benefits of singing and the more athletic aspects of the singing voice. There will be a discussion and demonstration of the extremes of the singing voice, for example: highest and lowest notes, both male and female, longest notes, loudest notes, glass shattering with the acoustic voice etc, in order to show what our incredible human 'instrument' is actually capable of achieving.		
1.30 pm - 2.30 pm	"Lied me not astray" Philip Mayers Drawing on his many years of experience, Philip will work with young singers on German Lied, concentrating on issues of interpretation and language, and on finding technical solutions to musical problems in attempting to master the medium of art song.	Musical Theatre - Communication through Song. Paul Sabey 'The Singing Actor' is required to lift the text from the page and take the audience on a journey, sharing the emotions of the character. This workshop will offer you some of the skills and techniques needed to take the artist from singer to performer.	The Tongue Goes Where and Does it really matter? Ron Morris The placement of the tongue for singing has often been controversial for classical singers. This session continues on from Ron's earlier session on vowel and consonant articulation involving comparisons between older ideas and current understanding in voice science.
2.30 pm - 3.30 pm	General Forum and Q&A Chair: Dr Rowena Cowley Panel: Dr Stephen Austin; Kim Chandler; Paul Sabey; Philip Mayers; Ron Morris		
4.00 pm - 4.30 pm	Interview with a Diva Heather Keens with Lisa Gasteen AO		
4.30 pm - 5.00 pm	CONFERENCE CLOSE		

REGISTRATION, ACCOMMODATION AND TRANSPORT INFORMATION

REGISTRATION FEES and HOW TO REGISTER

	EARLY BIRD (before 30 June 2010)	STANDARD (after 30 June 2010)
ANATS MEMBER	\$525	\$595
NON MEMBER	\$635	\$695
AFFILIATE (MTAs, AVA, ASME, ANCA, SPA, ASPAH, KMEIA)	\$635	\$635
STUDENT	\$350	\$350
DAY RATE	\$250 per day	\$250 per day

OPTION 1:

ONLINE REGISTRATION →

[REGISTER HERE](#)

OPTION 2:

DOWNLOAD AND PRINT REGISTRATION FORM HERE →



CONFERENCE ACCOMMODATION GUIDE

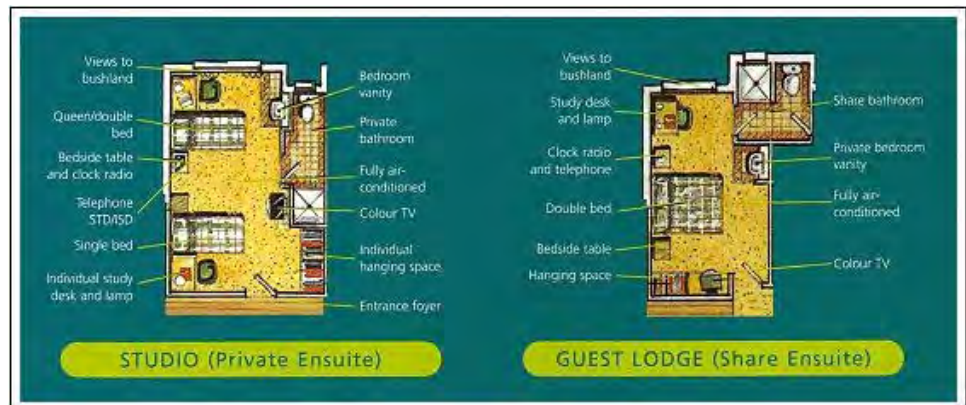
Please note travel times are taken from Google Maps and are a guide only. Hotel information is intended as a guide and although we have done our best to provide correct information please check details and prices with the hotels individually.

BARDON CONFERENCE CENTRE ★★★★★

390 Simpsons Road, Bardon Reservations: **(07) 3217 5333**

RATES: (Quote: ANATS Conference)

- Guest Lodge (Share Ensuite): \$126
- Studio Single (Private Ensuite): \$159; Studio Twin/Double: \$181
- Executive Suite (Private Ensuite): \$169



The Bardon Conference Centre facilities include air conditioned guest lodges, studio rooms and executive suites all with tea and coffee making facilities.

- * Ensuite or shared bathroom
- * Common lounges with fireplaces
- * Laundry facilities
- * Swimming pool, Spa and gymnasium
- * Check in 2 pm; Check out 10 am
- * Reception open hours from 7am – 8 pm daily
- * All rooms serviced daily
- * On site complimentary car parking
- * Caretaker on site 24 Hours
- * Full cooked and continental breakfast
- * All major credit cards accepted

TRANSPORT INFORMATION - Getting to the Conference

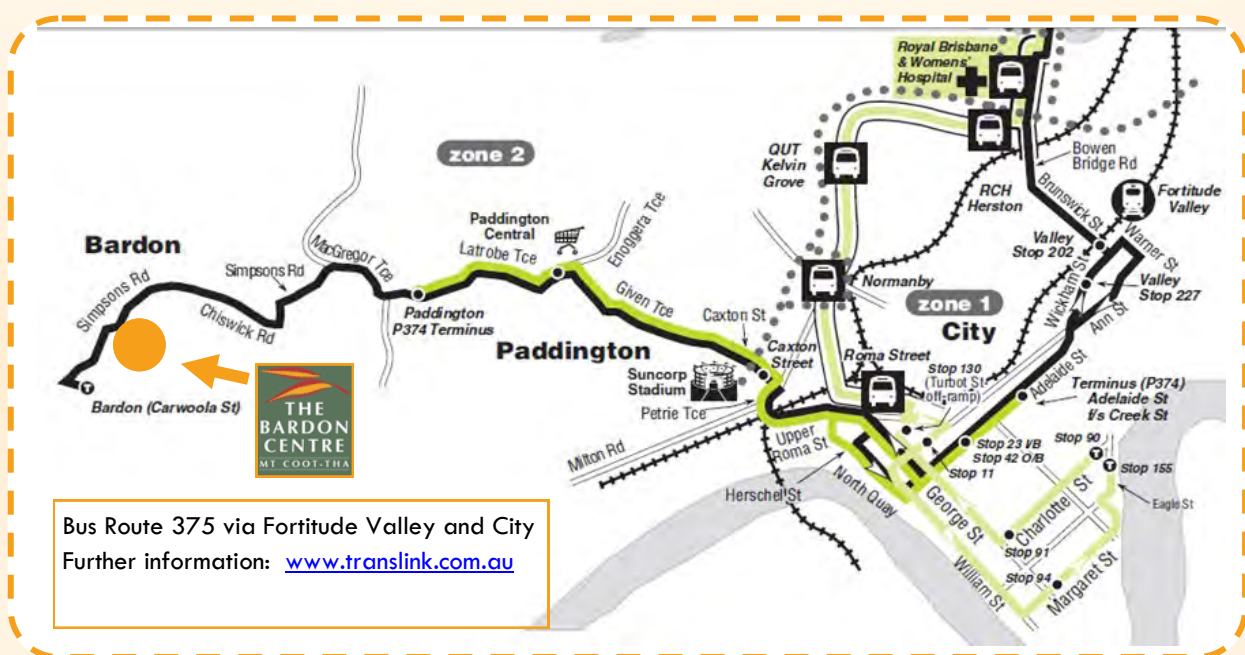
The Bardon Conference Centre is approximately 23.5km from the Brisbane Domestic Airport or 6.2 km from the Brisbane CBD. If you are flying into Brisbane Airport you have the option of taking the **AIRTRAIN** to Fortitude Valley (Brunswick Street Station). The AIRTRAIN costs \$14 one way. You can then take the 375 Bus from ValleyStop 201 in Brunswick Street direct to the Bardon Conference Centre. See map below for bus route from Valley/CBD.

Alternatively, you can take the AIRTRAIN to Roma Street Station and then get a taxi at the Roma Street Transit Centre to the Bardon Conference Centre (approximately 15 minute taxi ride).

You may find the following websites helpful for planning your journey.

AIRTRAIN (Timetables) www.airtrain.com.au

TRANSLINK (Bus & QR Train timetables) www.translink.com.au



ALTERNATIVE ACCOMMODATION SUGGESTIONS:

TOOWONG CENTRAL MOTEL APARTMENTS ★★★★★

38 Jephson Street, Toowong (Cnr Lissner St) Ph: (07) 3870 3522

Location: Toowong CBD. Close to Train, Bus, City Cat, Restaurants, Bars, Cafes, Business Centre and Shops

Rates: Studio Apartment from \$125 (3 night stay).

Travel time to Bardon Conference Centre: 15 minutes by car (5 kms)

AYNSLEY BED & BREAKFAST ★★★★★

14 Glanmire Street, Paddington Ph: (07) 3368 2250

Location: Aynsley B&B is a 1900s Queenslander situated in a quiet street in Paddington

close to shops, galleries and cafes and a short walk to Bus stop to Bardon Conference Centre.

Rates: Queen Room from \$175 (includes breakfast)

Travel time to Bardon Conference Centre: 12 minutes (Bus 375)

MERCURE BRISBANE ★★★★★

85 North Quay, Brisbane Ph: 1300 65 65 65

Location: For business and leisure guests, this Brisbane city hotel is just steps from the Queen Street Mall - Brisbane's best shopping, the central business district, Treasury Casino and Queensland Performing Arts Centre.

Rates: City View (Best available) from \$180

Travel time to Bardon Conference Centre: 20 mins by car (6.2km); via Bus 375 - 22 mins.

The following accommodation websites may be useful: www.wotif.com.au www.lastminute.com.au

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Talk to many adults and they often say, "I wish I learned the piano when I was young!" This explains why more and more parents want to give their children the opportunity to learn the piano, and enjoy the experience of mastering an instrument. Playing and performing is a great confidence builder for young and old alike, and we believe you are never too old to start doing something that makes you feel good about yourself.

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performance pieces for teachers, students, hobbyists and performers spanning every musical instrument, style, and difficulty level. Alfred currently has over 45,000 active print, DVD, software, general MIDI, audio CD and enhanced CD titles in circulation throughout the world. Titles represent a full range of musical tastes and styles, including the works of George and Ira Gershwin, Duke Ellington, Henry Mancini, Led Zeppelin, the Eagles, Madonna, Green Day, and lots more.

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In Australia our Distribution Centre, Alfred Music Sales Distribution Centre, exclusively distributes not only the Alfred catalogue but also a range of other major catalogues including the Music Sales Group of Catalogues, Faber Music, Trinity College and A&C Black plus distributes many other world renowned music publisher catalogues. Our dedication to service and quality is paramount. Our sponsorship and support of major national musical organisations and events also helps us to further promote music to the community, encouraging the future health of our industry overall.

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ANATS ANNUAL GENERAL MEETING SATURDAY 2 OCTOBER 5pm

ANATS gathers together people who teach singing, and who know and love the art.

ANATS encourages voice education and research.

ANATS provides its members with a forum for the exchange of ideas and information in the many fields of singing and voice science.

ANATS maintains international affiliations with equivalent overseas associations. Membership of ANATS unites the voices of professional singing teachers in Australia.

ANATS ... because we sing.

Interested in joining ANATS?

Membership Secretary & Public Officer - Inge Southcott

Mob - 0431 479 008

A/h - (02) 6772 0258

Email - enquiries@anats.org.au



ABN: 29 410 325 548

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