

### **Solo Workshops**

Anne and Christine have been running Solo Singing Workshops since the 1990s. A realisation of the need and the desire of singers – and their teachers - for this “ half-way house” in performance experience prompted them to devise the workshops, which have offered opportunities to many singers, from teenagers to men and women in their 70s and 80s.

### **Anne Fradd**

Anne studied at Trinity College of Music and at the Guildhall School of Music and Drama. She made her solo debut at the Festival Hall aged 17, singing *He was despised* from *Messiah* at an Ernest Read concert. Anne’s background encompasses both stage work and church music, and she was a member of the choir of St Bride’s, Fleet Street in her early career. Her solo performances have included opera, oratorio, recitals and ‘cabaret’ appearances and her stage rôles range from Iolanthe via Puccini’s *Princessa (Suor Angelica)* to the Good Witch of the North from *The Wizard of Oz*. Anne currently teaches music privately and at Oaklands Preparatory School in Loughton.

### **Christine Gwynn**

Christine has been deeply involved with voices as a coach, accompanist and teacher throughout her career. She read music at Southampton University and subsequently studied with Norman Beedie at the Guildhall; Since then she has received individual vocal training from various teachers, including Derek Hammond Stroud and Ghislaine Morgan, and has also learnt much from working with a large number of vocal specialists in the choral field and from the many, many singing lessons and coaching sessions which she has accompanied. This rich experience has led Christine to a deep fascination with voices, which she explores professionally in a number of ways: as accompanist, coach and workshop leader and as the conductor of several choirs. You can read more at [www.cagmus.org.uk](http://www.cagmus.org.uk) and [www.arbutusmusic.net](http://www.arbutusmusic.net)

### **SOLO SINGING WORKSHOPS**

Further info plus guidelines and enrolment forms at  
[www.cagmus.org.uk/workshops/html](http://www.cagmus.org.uk/workshops/html)

# **SOLO SINGING WORKSHOP**

*performance skills, confidence and communication*

**Saturday 12 November 2016**

**2pm – 5pm**

led by Anne Fradd and Christine Gwynn

You don’t need to have sung a solo ever before. It’s a great place to ‘have a go’ with loads of support – or you may be an experienced soloist who would like to try out something new or get back after a break.

There will be tips and ideas a-plenty as each singer performs 1 or 2 well-prepared songs.

Great acoustic, experienced accompanist,  
friendly atmosphere.

Singers: £35; listeners: £20  
includes tea/coffee etc

**St Mary’s Church**  
**Stapleford Tawney, Essex**  
**RM4 1TA**

***For all interested in solo singing – novice to experienced, any age***

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## SOLO SINGING WORKSHOPS

Some guidelines to help you to get the most out of a solo workshop:

- You should bring **two pieces that you have prepared to performance standard**; you may be asked to sing one or both, depending on the length and complexity of the songs, points needing attention, time available etc.
- Make sure that both pieces are **really well learnt** - that you're sure of notes *and* music! It's better to bring just one well-rehearsed piece if that's all that you have time to prepare.
- If you aren't able to practise with a pianist regularly ask someone to record the accompaniment so that you can get used to 'duetting' with the piano. **You need to know the sound of the accompaniment as well as you know your line!**
- The style of the piece doesn't matter at all; you might choose a classical song, music theatre (show, opera or operetta), folk song, pop ballad, church piece etc.
- **The song(s) should suit you and your voice**; think about the character of the song, the emotions expressed, the type of person who might be saying these words or might be in this situation or thinking these thoughts. Also take note not just of register – is the piece too high or too low – but of the kind of voice that it suits. If you sound like Julie Andrews don't go for rich and earthy!
- Choose **something that you enjoy and are interested in**. You need to be able to empathise with what the words and music are saying. Do you and the composer and poet have something to say to the audience?
- Think about how you might **introduce your song** to put the audience in a receptive mood! Do they need some background information? Would it help to encourage them to be still and reflective or to laugh at something?
- Try to **memorise your song(s)**; with the exception of church music, including oratorio performances, solo repertoire is usually performed from memory. This enables the singer to internalise the text and music and to get much more involved in 'being' the character or the poet. If you're really struggling with this try using a cue card with key words or beginnings of verses etc. written on it.
- You shouldn't use any sort of costume for this workshop. Occasionally a prop might be helpful e.g. a book or scroll if you were going to sing Leporello's *Catalogue aria* or a basket for Buttercup's song in *Pinafore*.
- Most of all, remember that the audience is there to enjoy the song and its message. **You are the messenger; do what you can to present the message to the best of your ability but don't mistake yourself for the message!**  
Remember: a few fluffs are far less important than the overall communication that you have with your audience. Live your song.

## ENROLMENT FORM

Please complete and send with cheque by Friday 4 November

Name ..... Address.....

.....

'phone ..... mobile..... email .....

**ABOUT YOU** To help us ensure that you get the most from the workshop(s) please tell us:

- about your previous singing experience .....

.....

- your reason(s) for enrolling .....

.....

**Do you have any special requirements**, e.g. help with sight or mobility needs, of which you would like us to be aware? If so, please describe below.

.....

**I wish to enrol for the SOLO SINGING WORKSHOP on Saturday 12 November 2016 2pm-5pm**  
as a **singer / listener (please delete)**

**I enclose a cheque for £.....** (made out to C A Gwynn)  
I would like to be contacted about future workshops **Y/N**

Map and directions are available at [www.cagmus.org.uk/workshops/html](http://www.cagmus.org.uk/workshops/html)  
**Please enclose a stamped addressed envelope if you would like them posted to you.**

Please give the titles plus composer/artist/show of 1 or 2 pieces that you will be prepared to perform; you should know the piece(s) very well.

1.....

2.....

### Consent for singers under the age of 18

Name of singer ..... Date of birth of singer .....

Parent/guardian: I give permission for .....to attend  
the Solo Workshop on Saturday 12 November 2016

..... (Signature)

Please return this form **by Friday 4 November 2016** to:  
**Voice Workshops, 32 Lodge Cottage, Stapleford Tawney, Essex RM4 1TA**