



SNAPSHOT: Qualitative data from males involved in choral singing

"I have been able to make great friends with a common interest in music and singing. Also, being in the friendly and open environment that the group provided, helped me to easier traverse that awkward part of life; thus giving me greater social confidence."

"I was fortunate that the ensemble started just when I needed it to and so I never realised that teenage boys don't sing. Singing...has been such a key part of my musical training. It has given me great confidence – something to be proud of and something that people appreciated. Through singing, I've gained an appreciation of the power of choral music to touch people across musical styles, languages and cultures... I've had the chance to see it in action."

LITERATURE SNAPSHOT

"Music has a long reputation of invoking religious states, healing the diseased, comforting the sorrowful, energising the weak, soothing the stressed and even raising the dead. Drumming, harmonic singing, chanting, lyric harp playing and rapturous organ music all create altered states of perception and evoke awakenings. Spontaneous remission of physical disorders and moments of spiritual insight and bliss are important parts of our natural abilities and instinct..." (Campbell, 1992, p. 1).

"At various times and in various cultures over the past two and a half millennia – and probably still further back in time – music has been medicine. Performing or listening to music have variously been thought to achieve something more than arousal or entertainment; something different from, though often related to, enhanced spiritual awareness; something that beneficially outlasts performance – that maintains or restores the health of mind and, even, body" (Horden, 2000a, p. 1).

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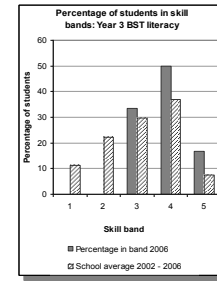
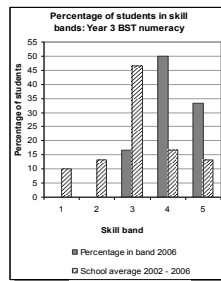
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SING FOR LIFE

"Singing in the choir has emboldened me and taught me how to perform charismatically and with vigour to audiences, and to enjoy myself while performing. I have lost my fear of the spotlight and thoroughly enjoy performing."

ABSTRACT

The benefits of singing are abundantly clear to pedagogues who work with students in studios, classrooms and choirs. While there is increasing research connecting singing and wellbeing, singing is not yet recognised as a prescription to be used by medical practitioners as a tonic for maintaining good physical, social and emotional health. Recent literature in the field has focused on the benefits of singing for older people and, of late, the advantages to cultures of promoting singing with young children. Drawing on this research, this poster presentation posits that singing has health and wellbeing benefits throughout the entire lifecycle. Results from existing studies into infants and singing are presented alongside material relating to school children, adolescents, those in middle age and older people. With this background, the poster has two specific foci designed to demonstrate the capacity of singing in two critical phases of the lifecycle: Firstly, the findings of new research into the benefits of singing for men are presented. Preliminary findings indicate that singing aids in changing lifestyle, reducing aggression and managing depressive episodes. The implications of this work for medical practitioners and psychologists are provided. Secondly, findings from a study into the use of music to reduce agitated behaviours in dementia patients are presented. Participants in this project were involved in singing sessions three times per week. At the time of the intervention, their level of reception of singing was measured. Later in the day, their level of agitation was measured, with a view to establishing the influence of singing on both patients and carers. The advantages of using singing in this way to benefit institutions, carers and patients are presented. Finally, the process of training singing teachers to facilitate the programs described above is interrogated. Particular reference is made to an awareness of changes in vocal physiology through the lifecycle, alongside psychological considerations inherent in the delivery of such programs.



SNAPSHOT

Quantitative data from males involved in choral singing



SNAPSHOT: Qualitative data from musicians involved in Intervention Study of Music and Dementia

"I enjoyed my time with them. They do respond so much to your presence and the music that we play and they're just nice people. It's funny, you do see, from where you're sitting, you see a little bit of interaction amongst them. If one particular talks too much, or is perceived to talk too much [laughing] then the others will roll their eyes [laughing] or they'll look away or they'll look at the person as if to say, 'Oh there she goes again.' But it's all very harmless. That's what I noticed just from sitting in front, and singing and somebody will be doing something and the other one will roll their eyes."

"Well I know it's positive for the residents. You'd have to be blind Freddy not to realise that I think. How it compares with the reading group I don't know because I wasn't involved with the reading group so I can't really even give an opinion as to whether one was more positive than the other. I don't know I can only say the music was positive to the residents. If it was ongoing it would remain positive. It's something that I think nursing homes should take up and if they use results of this research in order to seek funding from the government that's a good thing and that's"

SNAPSHOT: Quantitative data music and dementia: Active and passive participation findings

Observation data suggests that participants became more actively and passively involved in song singing, during the music sessions, the more they attended.

For active participation, GLM analysis (repeated measures ANOVA) showed there was a significant order effect ($F(2,68) = 5.279$, $p < 0.01$), with mean scores showing that active participation became more frequent from the first session attended (2.30), to mid-point (2.64) to the last session attended (2.66).

For passive participation, GLM analysis (repeated measures ANOVA) showed there was also a significant order effect ($F(2,68) = 4.250$, $p < 0.05$), with mean scores showing that passive participation became more frequent from the first session attended (3.01), to mid-point (3.30) to the last session attended (3.44).

There were no significant differences in the other observed behaviours during the music sessions: displays of emotions (i.e. laughing, smiling, looks unhappy, no change); idle, sleeping/dozing; talking/distracted; and agitated/trying to leave.



DR SCOTT HARRISON

Dr Scott Harrison is Lecturer in Music and Music Education at Griffith University. A graduate of Queensland Conservatorium and the University of Queensland, Dr Harrison has experience in teaching singing and music in primary, secondary and tertiary environments. Performance interests and experience include opera and music theatre as both singer and musical director, including over 20 years as singing chorus and minor roles with Opera Queensland. His teaching areas focus on teacher education, research methods and gender. He convenes research higher degrees at Queensland Conservatorium and is currently supervising 16 post-graduate students in topics as diverse as jazz vocal improvisation, contemporary worship singing, queer musicology and musicians' health.

Dr Harrison maintains contact with school-age activities through Griffith University's Young Conservatorium. His major research areas are music & wellbeing, music teacher education and masculinities & music. Scott co-ordinated the Music Education and Training strand of Queensland Conservatorium Research Centre and is the current National President of the Australian National Association of Teachers of Singing. Dr Harrison's latest publications are *Masculinities and Music* (Cambridge Scholars Publishing, 2008) and *Male Voices: Stories of boys learning through making music* (Australian Council for Educational Research, 2009).



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Queensland Conservatorium Research Centre

With twenty-five researchers jointly dedicating 15,000 hours annually to over thirty music research projects on a budget of over a million dollars per year, QCRC is increasingly seen as a leading force in innovative music research. A steady growth in number and scope of projects and collaborations testifies to this, as well as three consecutive successes in Australian Research Council grants, rising enrolments of research students, and a continuing stream of research outputs in both traditional text-based media (including seven books in 2008/2009) and creative formats including live performances, CDs, DVDs, and online content.

The focus of QCRC on music research with direct links and relevance to performance practice, the training of emerging musicians, music technology, arts policy, communities, and cultural diversity has led to a suite of projects that resonates nationally and internationally. We are proud to be working with the Australia Council for the Arts, the Australian Research Council, the Apple University Consortium, the European Association of Conservatoires, and the International Music Council (founded by UNESCO), to name but a few. Recent recognition by Griffith as one of eight areas of strategic investment within the University opens the way to the next phase of our development. The new program *Music, the Arts and the Asia-Pacific* will enable Queensland Conservatorium to...