



## A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song

Caroline Bithell

Print publication date: 2014

Print ISBN-13: 9780199354542

Published to Oxford Scholarship Online: October 2014

DOI: 10.1093/acprof:oso/9780199354542.001.0001

## Index

### Index

Note: references to figures appear in italics. **(p.335)**

Abram, Simone, 261

*a cappella*

arrangements of popular songs, 220

movement in Australia and New Zealand, 119–120, 170, 247

singing, 11, 16, 225, 226

accessibility

as guiding principle, 79, 87, 90, 125, 170

of oral learning, 49, 50, 120, 122, 170, 246, 307

and participation, 82, 188

and sharing, 177, 186

of songs from different cultures, 18, 126, 143, 169, 170, 177, 186, 187, 193

of ways of working with the voice, 61, 65, 177

Acquaviva, Jean-Claude, 133–134

advocacy (cultural), 303–304

affinity groups, 36, 168, 291

A Filetta, 133

Africa

appeal of songs from, 174–176

music from, 92

songs from, 14, 50, 151, 152

writings about music in, 49–40, 52

African American singing traditions, 18, 71, 124, 169–173

transformative power of, 127, 170, 173

Afropean Choir, 176, 177, 204n5

Agape Children's Choir, 181

agency, 2, 37, 201

Agland, Phil, 182

- AIRS (Advancing Interdisciplinary Research in Singing), 233
- Aka, 150, 166, 181–182, 204n6, 310
- Alexander technique, 85, 89, 114, 197
- Alilo, 199
- Alive Inside*, 236, 239
- Alquist, Karen, 22
- Alvin, Juliette, 90, 104n16
- Alzheimer’s disease, 19, 237, 238
- Aman, Zaka, 191
- aMaSing, 238
- American Choral Directors’ Association, 222
- Ansdell, Gary, 295
- anthroposophy, 87
- anti-apartheid movement, 83, 174
  - and songs, 159, 178, 181, 266, 267
- Appadurai, Arjun, 35, 257
- Appiah, Kwame Anthony, 290
- appropriation, 34, 169
  - cultural, 37–38, 43n15, 160, 200–202, 302–304
  - of gospel music in Australia, 171, 172
  - of “pygmy” music, 181–182
  - of the songs of others, 29, 186
- Armstrong, Frankie, 21, 71, 74, 81, 85, 89, 150, 216
  - career of, 73–78
  - as catalyst in other practitioners’ stories, 82, 84, 85, 91, 95, 100, 187
  - and Ethel Raim, 76–77, 116, 185
  - as founder/mentor of NVPN, 16, 32–33, 47, 66
  - and Giving Voice, 61, 64
  - and influence/work in Australia, 33, 73, 78
  - and language, 116, 154–155
  - musical influences of, 73–75, 142
  - and theatre work, 104n8
  - and vocal and physical exercises, 110, 113–116 **(p.336)**
- Armstrong, Frankie (Cont.)vocal philosophy of, 51, 53–55, 65–66, 67, 109
- and voice training weeks, 78, 81, 96, 99, 100, 104n7, 110, 185
- Arom, Simha, 150, 310
- arts-in-health movement, 238–239
- Arts on Prescription, 239
- art worlds, 32, 39
- Associated Board of the Royal Schools of Music and Trinity Guildhall, 136
- asylum-seekers
  - as members of choirs, 208, 232–233, 294
  - songs about, 217
  - working with, 216, 243–244
- Australia
  - a cappella* movement in, 23–24
  - community singing in, 23
  - Sing for Water in, 15See also Frankie Armstrong: and influence/work in Australia
- authenticity, 160, 169, 191

- in Corsican singing, 279
- critiques and politics of, 29, 172, 200–203, 299, 305
- cultural and stylistic, 75, 144, 146, 180, 183, 204n4, 304
- in Georgian singing, 193–194, 195, 197
- in performance 122
- in South African singing, 179–180
- staged, 261, 262
- tourist's quest for, 259–260, 262
- of the voice, 46, 66, 68n8, 264
- authentic voice, 16, 22, 54, 55. *See also* authenticity: of the voice
- Averill, Gage, 26
- BaAka, 202–203. *See also* Baka, Bayaka.
- “Babethandaza”, 108, 124, 178
- Backhouse, Tony, 109, 129, 137n3, 163, 246, 247, 266, 292n8
  - and Café of the Gate of Salvation, 170–172
  - on repetition, 126
  - teaching of, 120, 122
  - on technique and style, 146, 147
- Badoo, Ben, 93, 94, 100
- Baez, Joan, 17, 126
- Bailey, Betty, 239
- Baka, 181–184, 204n10, 217. *See also* BaAka, Bayaka
- Baka Beyond, 182
- Baka Culture Camps, 183
- Balkan song and dance, 85, 105n19, 163n2, 184–189
  - appeal of, 26, 150, 152, 154, 186–189, 304
  - author's introduction to, 3
  - and Ethel Raim, 76, 116
  - and Frankie Armstrong, 76–77
  - and meaning for women, 187, 189
  - in the United States, 29, 76, 105n19, 166, 184, 188–189
- ballad tradition, of Northern Italy 157
- “Bambalela”, 42
- Bangor Community Choir, 13, 65, 140, 151, 226, 228–230
- Barba, Eugenio, 60, 101
- barbershop, 25–26, 222, 230
- Barfield, Kate, 81
- Barnwell, Ysaye, 21, 96, 108, 124–127, 129, 137n2, 138n15, 140
  - on congregational and communal singing, 125
  - philosophy of, 125, 170, 174
  - on repetition, 126–127
  - workshops of, 123, 170, 178
- Barthes, Roland, 46
- Barz, Gregory, 23, 224
- Başçarşıjske Noći festival, 283
- Bassnett, Susan, 101
- Bayaka, 146, 164n4, 204n6. *See also* Aka, BaAka, Baka
- BBC Radio 3 Choir of the Year, 98, 212, 213, 238
- Bebey, Francis, 49

- Becker, Howard, 32, 39  
“being there”, 5, 8, 281  
bel canto, 68n8, 146, 217  
Bell, Cindy, 2, 222  
belting, 147  
Bennett, Andy, 31  
*Best of the Gasworks Choir*, 141  
Bevilacqua, Paul, 157  
Big Heart and Soul Choir, 88  
“big society”, 2, 313  
bi-musicality, 168  
Birmingham International Voices, 94 (p.337)  
Bisserov Sisters, 185  
Bistritsa Grandmothers/Bistritsa Babi, 3, 185  
Blacking, John, 36, 68n3, 131, 308  
    on ethnomusicology, 310  
    on music and language, 50  
    on unmusicality, 2  
    on Venda music, 50, 52  
Black Umfolosi, 97  
Black Voices, 14, 230  
Blatchford, Robert, 214  
Blaustein, Richard, 291  
blues, 73-74, 83, 92, 116  
Boal, Augusto, 85  
body work, 48, 57, 111, 114  
Boissevain, Jeremy, 259, 261  
Bolton, Polly, 71, 72, 126, 138n19, 308  
    background/career of, 81-82  
    on job satisfaction, 102-103  
Bolton Clarion Choir, 84, 216  
bonding, 237, 267, 298  
    as function of warm-up sequence, 112, 114  
    as function of multipart singing, 157  
    and participatory music, 39  
    through shared musical taste/activity, 36, 168, 189, 272  
    as type of social capital, 40, 44n17, 288  
Bopape, Matlakala, 180  
Borjghali, 199  
Bosnia, 40, 186  
    Village Harmony camp in, 276, 277, 281-284  
Bothwell, Malcolm, 134, 139n27  
Botton, Alain de  
    on travel, 262  
    on religion, 269  
Bourdieu, Pierre, 32  
Bowker, John, 183-184, 263, 266  
Boy Scouts, 3, 17  
Bradley, Philippa, 258
-

- Brahms, 132
- Brass, Mary Cay, 129, 186, 281, 282
- Braveheart Georgia, 287
- Bray, Madge, 297
- breath (in singing), 48, 62, 111, 113, 114, 118, 119, 137n5
- Brighton and Hove Russian Choir, 99
- Bristol Chant Group, 94, 267
- British-Bulgarian Friendship Society, 184
- British Choirs on the Net, 213
- British/English folk revival, 54, 74, 81, 151
- Brook, Peter, 58
- Browne, Richard, 236
- Brown, Sara, 140
- BT River of Music festival, 312
- Budimir, Maja, 282, 283
- Bulgaria
  - attraction to music of, 74, 82, 92, 151
  - music of, 3, 184
  - and vocal technique, 117
- Bulgarian State Radio and Television Choir, 185
- Bullock, Kathy, 71, 72
- Burbidge, David, 67, 72, 91, 114
  - background and training of, 83, 85, 97
  - events organised by, 245, 273
  - and Sedbergh- Zreče twinning, 275
- Burgess, James, 93, 263
- Burkina Faso, 177
- Burns, Alison (Ali), 71, 81, 129, 220, 253, 266, 267
  - background of, 96
  - motivations of (as songwriter/arranger), 306, 307–308
  - songs by, 141, 217
- Burns, Bernard, 231–232
- Burton, Geoff, 231
- Bury AcaPeelers, 217
- Bush, Kate, 185
- Café of the Gate of Salvation, 137n3, 170, 171
- call-and-response, 114, 115, 116, 120, 123, 124, 125, 126, 138n8, 171, 181
- Cameron, David, 2, 209
- Cameroon, 182
- Campaign for Nuclear Disarmament (CND), 77, 83–84
- Cardiff Community Music, 85
- Cardiff Laboratory Theatre, 15, 55, 64, 68n4, 84, 85, 104n15, 151, 190
- Carmichael, Morag, 11
- Carmina Gadelica*, 267, 292n6
- Cecil Sharp House, 6
  - Community Choir, 97, 161
- celebration, 39, 42, 120, 215 **(p.338)**
- Cellier, Marcel, 150, 310
- Centre for Performance Research (CPR), 4, 15, 55, 60, 64, 84, 85, 97, 104n15, 192

- Chadwick, Helen, 3, 62, 72, 100  
    career of, 15, 84–85  
    and Georgian singing, 190, 192, 195–196, 199, 204n16  
    and Sing for Water, 12, 13, 15, 309  
    songs by, 140, 141, 220, 306, 307  
    as workshop leader, 89, 96, 104n15
- Chamberlayne, Ann, 153, 226
- Chandler, Nina, 151, 190
- Chela, 199
- Chernoff, John Miller, 50
- chest voice, 74, 103n2, 186
- chi gung, 114
- Chilcott, Bob, 220
- chimurenga*, 176
- Choir, The* (radio series), 20, 213
- Choir, The* (TV series), 19, 209–210, 213
- choirs  
    amateur, 16, 99, 131, 162, 214, 221  
    and British media, 19–20  
    and charitable work, 243–244, 249  
    classical, 16, 23, 99, 131, 221  
    and/as community, 18, 91, 212, 223, 224–226, 230–233, 242–244, 248  
    and cross-cultural activity, 242–244, 249  
    and dress, 17, 43n9  
    and exchange visits, 274–275, 288  
    as family, 224–225, 232  
    health benefits of, 237  
    for health conditions, 238  
    as life-changing, 14, 233, 239, 248, 249  
    names of, 13, 221–222, 238  
    non-auditioned, 16, 99  
    open-access, 91, 99, 120, 131, 222, 241, 247  
    political, 18, 84, 215–217  
    and repertoire, 220, 222  
    and social and psychological benefits, 24, 233, 237–238, 239, 247  
    in Sweden, 238  
    Welsh male voice, 18, 214  
    world music, 17  
    and “world” repertoire, 163See also chorus; community choirs; natural voice choirs
- choral music, literature on, 22–23
- choral singing  
    in Britain, 214  
    and congregational singing, 125  
    renaissance of, 212, 219, 222  
    in the United States, 23
- choral societies, 16, 17, 24, 214, 221, 222, 242, 246, 248
- chorus, definitions of, 23
- Christie, Judie, 55
-

- circle dance, 3, 230, 270, 298
  - network in UK, 92–94, 96, 100, 105n18, 184, 282
  - and South Africa, 178–179
- Cirques Divers, 4
- civil rights movement, 33, 83, 174
  - songs of, 125, 266
- Clarke, Nickomo, 95, 175, 225
  - background/journey of, 92–94, 101, 179, 263, 267
  - songs and collections by, 129, 141, 208, 266*See also* Harmonic Temple
- Clarke, Rasullah, 93, 179, 267
- Clarke, Sharon D., 212, 249n3
- Clarion choirs, 214–215
- Clarion movement, 214–215
- Cleale, Charles, 118–120, 138n13
- Coastal Voices, 140
- collective effervescence, 240, 272, 273
- collective joy, 9, 41, 137, 272, 288, 299
- Collet's record shop, 75, 86
- Collins, Randall, 273
- commodification, 37, 200, 303
- communitas*, 168, 199, 240, 262, 268, 272, 298
- community, 295–296
  - building, 5, 219
  - choir as, 23–24, 295
  - collective singing as reinforcing, 83
  - loss of, 40, 41
  - restoration/recreation of, 34, 288, 295
- community choirs
  - definition of, 16, 222, 250n17
  - gatherings of, 64, 245, 273
  - names of, 13
  - non-auditioned, 2 (**p.339**)
  - non-performing, 16, 50, 248
  - and performing style, 17
  - repertoire of, 17, 132, 140–141
  - suitability of songs from other cultures for, 142–143*See also* choirs; natural voice choirs
- Community Choirs Festival, 245
- community music, 78, 85, 86
  - definitions of, 87–88
  - ethos of, 20, 53, 89, 231, 242
  - international perspectives on, 27
  - literature on, 2, 25–28
  - in relation to NVPN, 31, 73, 87–89
  - in the United Kingdom, 26, 311
- Community Music Activity Commission, 87
- Community Music East, 89, 311
- community music therapy, 24, 27–28, 89, 90–91
  - definitions of, 90

- community of practice, 61, 101-102, 248, 296
- community singing, 13, 19, 87, 119, 227
  - in Australia, 23 *See also* community choirs
- Congo, 176, 177
- Connell, John, 30, 262
- Conquergood, Dwight, 203
- consumption, 38, 308
  - of the other, 37
  - versus participation, 40, 260, 294
  - of world music, 29
- conviviality, 110, 136-137, 242, 286, 299
- Cook, Nicholas, 161, 302, 308
- Coope Boyes and Simpson, 267, 306
- copyright, 83, 129-130
- Côr Cochion, 84, 104n12, 216
- Côr Gobaith, 208
- Côr Ysbyty Gwynedd, 230-231
- Corsica, 6, 112
  - as focus of author's research, 4, 28, 29
  - Village Harmony camp in, 278-281 *See also* polyphony: of Corsica
- Cortijo Romero, 91, 94
- cosmopolitanism, 36, 290-291
  - subdivisions of, 35
- Coulais, Bruno, 133-134
- Cradick, Martin, 182
- creativity, 38, 89, 90, 111, 183, 272, 288
- Critics Group, 75
- Croatia, songs from, 140, 141, 185, 187, 208, 266
- Croose, Sian, 88-89
- Csikszentmihalyi, Mihaly, 239-240
- cultural appropriation. *See* appropriation: cultural
- cultural diversity, 5, 26, 201, 218
  - celebration of, 2, 162, 218
  - in music education, 27, 30
  - postmodernism and, 33
- cultural formations, 35, 291-292
- cultural imperialism, 29, 38, 44n16, 161, 302
- Cultural Olympiad, 163, 312
- cultural process, 2, 36, 292
- Cuncordu di Orosei, 62
- Curwen, John, 23, 214
- Cuyler, Patty, 180, 277, 278, 285, 303
- Dalston Songs*, 15
- dance, 12, 16, 41, 42, 150
  - Balkan, 29
  - music and, 39, 80, 94, 179
  - and singing, 11, 42, 50 *See also* circle dance
- Dance Camp Wales, 94, 96, 100, 105n24, 267, 270
- Dances of Universal Peace, 94, 263



- "Dancing in the Street", 12, 42  
Dartington College of Arts, 84, 95, 97  
Daulne, Anita, 176–177  
Davidson, Jane, 239  
Davies, Hilary, 71, 275  
Davies, Peter Maxwell, 59  
Davies, Sally, 97, 161  
Deason-Barrow, Michael, 86–87, 217, 250n11  
Debord, Guy, 41  
democracy  
    cultural 26, 88  
    and social capital, 40, 223  
democratisation, 5  
    of music, 90  
    of the voice, 1 *See also* singing: democratisation of  
deschooling, 110, 135  
Diamond Choir, 71, 275, 276  
diaspora, 35  
    African, 167  
    Georgian singing, 166  
**(p.340)**  
Dick-Read, Grantly, 66  
Digby, Suzi, 212, 249n3  
discord, 150, 191, 252  
dissonance, 145, 186, 188  
Dolgellau Choir/Côr Dolgellau, 140  
*Don Juan*, 133  
Douglas, Colin, 228  
Down, Pauline, 4, 65, 71, 130, 228, 266  
    and aMaSing, 238,  
    and Bangor Community Choir, 140, 227, 228  
    and Côr Ysbyty Gwynedd, 230–231  
    songs by, 71, 129, 306–307  
Dr Foster's Travelling Theatre Company, 85  
drone, 186, 188–189, 280  
Durkheim, Émile, 240, 272, 273  
Dutiro, Chartwell, 97, 227  
early music, 86, 147, 150, 163n2  
Earthsong Camp, 183, 263  
East Lancs Clarion Community Choir, 81, 84, 207, 216  
Eastwood, Christine, 140  
Ecologia Youth Trust, 287  
ecstasy, 23, 41, 46, 239, 272. *See also* euphoria; peak experience  
Ehrenreich, Barbara, 41, 137, 272, 288, 299, 308  
*Eight Songs for a Mad King*, 59  
Ellis, Alexander John, 145  
Ellis, Vivien, 185  
Eno, Brian, 37, 226  
epiphany, 96, 100, 263

- Erkomaishvili, Anzor, 194, 195
- Erlmann, Veit, 28, 36, 174, 288
- empathy, 171, 210
  - with hosts, 255, 283
  - songs as route to, 143, 149, 200, 226, 256
- empowerment, 5, 38, 79, 100, 200, 228, 297
  - community music therapy and, 90,
  - music as tool for, 120, 170
  - natural voice ethic and, 2, 20, 67, 82, 86, 87, 125, 182, 264
  - participation and, 294
- equal temperament. *See* scale (musical): equal tempered
- Erkvanidze, Malkhaz, 159
- Estill Voice Training, 80, 106n27
- ethnography
  - new style of, 35
  - as research method, 5
- ethnomusicology, 30, 137, 310
  - applied, 27, 310
  - concerns of, 49, 133, 223, 298
  - and ethnomusicologists, 167
  - medical, 43n11
  - and studies of community music making, 28
  - and studies of “pygmy” music, 182
- euphoria, 26, 29, 191, 239, 288. *See also* ecstasy; peak experience
- European Choral Association—Europa Cantat, 218, 220
- Everitt, Anthony, 25
- Exaltation of Larks, 208
- expanded sound, 26
- Experiment in International Living, 282
- exploitation
  - of the other, 37, 200, 201, 302
  - of “pygmy” music, 182
  - tourism and, 259, 261
- feasting, 42, 163, 272, 299
- Feldenkrais Method, 78, 85, 114
- Feldstein, Lewis, 224
- Feld, Steven, 37, 181, 200
- Festival 500: Sharing the Voices, 219, 220
- festivals, 128, 180, 190, 199, 224, 245, 279
  - in Britain, 257–258, 263, 271
  - choral, 214, 217–219
  - folk, 76, 77, 81, 116
  - proliferation of, 262 *See also* Festival 500; Giving Voice Festival; Glastonbury Festival; Koprivstica Festival; National Street Choirs Festival; Thames Festival; Three Choirs Festival
- festivity, 41, 137, 288
  - decline and suppression of, 41
  - Unicorn camp as embodiment of, 272
- field
-

- of artistic practice, 132
- as defined by Bourdieu, 32
- as research location, 6
- Filip Kutev Choir, 185
- Findhorn, 92–93, 95–96, 105n17, 128, 199, 287 **(p.341)**
- finding a voice
  - in metaphoric sense, 187, 200, 248
  - trope of, 175, 228, 294
  - voice work as aid to, 22, 57, 82, 91, 92, 153, 227
- Finnegan, Ruth, 16, 25, 221
- Fisk Jubilee Singers, 23, 126, 138n17, 138n19
  - and reception in South Wales, 126
- flow, 239–240, 268
- folk music, 79
  - of different nations, 17
  - English, 6, 83, 97, 104n11, 151, 152, 304–305
  - of South Africa, 180–181
- Folk Music of Bulgaria*, 74
- Folkworks, 85, 104n14
- Forres Big Choir, 224, 273
- Freeing the Natural Voice*, 21, 46, 56, 57, 137n5
- Frith, Simon, 52, 131, 248, 290
- Gabriel, Peter, 258, 261
- Garakanidze, Edisher, 96, 129, 158, 169, 192, 201
  - and Georgian singing in the UK, 64, 191–196, 199
- Garakanidze, Gigi (Giorgi), 199, 205n19
- Gardzienice Theatre, 60–61, 62
- Garnett, Liz, 26
- Garofolo, Reebee, 38
- Garratt-Adams, Katherina, 190
- Gasworks Choir, 11, 102, 116, 141, 267
- Geertz, Clifford, 5
- gentrification, 47, 53
- George, Michele, 21, 57–58, 63, 64, 68n5
- Georgia, 20, 62, 63, 163n2, 166, 199, 201, 217, 232, 291, 301, 309
  - language of, 159, 194
  - Village Harmony camp in, 284–286 *See also* Georgian singing; Georgian songs;
  - polyphony: of Georgia
- Georgian Harmony Association, 199
- Georgian singing
  - network, 31
  - teaching methods for, 193–198
  - in the UK, 64, 191–193, 199
- Georgian songs
  - appeal of, 151, 189–191, 198
  - musical features of, 191
  - and Sing for Water, 15 *See also* polyphony: of Georgia
- Georgian State Ensemble, 196
- Georgieva, Eugenia, 99, 106n28

- Ghana, 49, 122
- Gibb, Jules, 15, 84, 96, 266
- Gibson, Chris, 30, 262
- Gilroy, Paul, 172
- Girl Guides, 3, 17
- Giving Voice Festival, 6, 55–58, 61–65, 84, 142
  - artists appearing at, 61–63
  - and relationship to NVPN, 63–65
- Glanville, Sue, 274
- Glastonbury camps, 93–94, 100, 105n20, 263
- Glastonbury Festival, 105n20
- global cultural flows, 35
- Global Harmony, 42, 141, 222
- globalisation, critiques of, 34
- Global Music Exchange, 182–183
- global village, 33, 257, 258
- Glorious Chorus, 42
- Gnawa, 93
- Goodall, Howard, 19
- Goodchild, Chloë, 22
- Good Vibrations Choir, 187, 243
- Gordon, Larry, 122, 277, 278
- gospel, 81, 94, 174, 222
  - appeal of, 95, 126, 169–170, 292n8
  - in Australia, 109, 137n3, 166, 170–173, 204n4
  - choirs, 212, 217
  - singer, 14, 71, 86
  - singing style, 125, 126–127, 147, 174
  - songs in collections, 125, 129, 204n3, 266
  - songs in repertoire, 140, 141, 164n2, 220, 222, 270, 277
  - in South Africa, 174
  - and Welsh male voice choirs, 18, 126
- Gough, Orlando, 162
- Gough, Richard, 55, 68n4
- Graburn, Nelson, 259
- Graceland*, 200
- Graves, Richard, 119, 120
- Green Candle Dance Company, 97
- Greenham Common
  - Cruise Missile Base, 77, 84
  - Women's Peace Camp, 77, 103n5
- (p.342)**
- Greenwell, Judy, 185
- Grotowski, Jerzy, 60–61, 62, 63, 68n6, 117
- Grotowski Institute, 62
- Gunn, David, 140, 141
- Guria, 158, 159
- Guthrie, Woody, 74, 77, 82–83
- Hall, Stuart, 34, 203, 290

- Hanley, Alex, 42
- Hannerz, Ulf, 34, 36, 201–202, 290, 292, 308
- happiness, 23, 34, 83, 233, 239–241, 288  
as collective phenomenon, 240–241
- Harman, Sarah  
background/training of, 79, 84, 85  
on learning by ear, 123  
on teaching songs from other cultures, 142–143, 147, 151, 155
- Harmonic Temple, 141, 225, 267–269, 292n7, 292n9
- harmony  
and community, 150–151  
and health, 234–235  
interdependence of musical and social, 28, 112, 157, 225, 235  
rules of Western classical, 143, 144–145, 149, 187–188, 297, 307
- Harper, Michael, 11, 12, 14, 86
- Harris, Sue, 72, 81, 152, 170, 225, 306
- Harrison, Colin, 93, 95, 101, 178–179, 263
- Hart, Roy, 59–60, 62, 63. *See also* Roy Hart Theatre
- Hart, Su, 182–193, 201
- Heartsong camp, 128
- Heaton Voices, 244
- heightened speech, 115
- Helen Bamber Foundation, 233
- Henderson, Bill, 224, 273
- Hidden Musicians, The*, 16, 25, 221
- Higgins, Lee, 26–27, 88, 231
- Higham, Ben, 2, 311
- Hill, Eleanor, 217
- Hill, Moira, 83–84, 215
- Hodgson, Rose, 15
- Hollinger, David, 35, 290
- Holt, John, 135
- Hood, Mantle, 167
- Horn, Stacy, 23
- Hoskins, Chris, 242
- hospitality, 26, 231, 285
- How a Choir Works*, 211
- Hullabaloo Quire, 54, 221, 225
- hybridity, 33, 173
- identity, 2, 40, 203  
and musical style, 26, 38, 124  
as performative, 26, 34, 149, 289–290  
performing arts as fulcrum of, 289  
(re)construction of, 39, 153, 290  
songs as part of, 18, 256, 305
- “Ide Were”, 12
- “If you can talk, you can sing”, 16, 47, 51, 107, 125, 258, 308
- ilahiya*, 282, 283
- Illich, Ivan, 110, 135–137, 299, 308
-

- imagined worlds, 35
- improvisation, 70, 72, 227, 230, 300
  - in Aka and BaAka singing, 182, 202
  - in Corsican singing, 279
  - in Georgian singing, 195
  - in gospel singing, 125
  - in South African singing, 180
  - teaching of, 99, 118
- institutionalisation, of music making and music education, 47, 53, 135–136
- intercultural encounter, 61, 165, 168, 176, 249
  - through tourism, 262
- intercultural understanding/cooperation, 2, 147–149, 219, 256, 280–281, 303
- interculture and interculturality, 35–36, 168
- International Centre for Georgian Folk Song, 194
- International Centre for Theatre Research, 58
- International Choirs Meet, 245
- “Internationale, The”, 206, 216, 217
- International Festival of Women in Experimental Theatre, 104n15
- International Symposium on Traditional Polyphony (Georgia), 6, 199
- Irinola, 197
- isicathamiya*, 28, 173
- islands, as destination for singing holidays, 273–274 (**p.343**)
- Jameson, Fredric, 33, 37
- Jarlett, Dee, 141, 266, 267
  - arrangements by, 11, 140, 276
  - on job satisfaction, 102
  - on warm-up exercises, 116
- Jenkins, Karl, 65, 164n5
- Joan Armatrading’s Favourite Choirs*, 213
- Johnson, E. Patrick, 170–173, 203
- Johnston, Anthony, 144
- Jordan, Glenn, 33
- Jordania, Joseph, 192, 193, 194, 195
- journeys, 296. *See also* natural voice practitioners: backgrounds/journeys of; tourism
- joy, 13, 23, 41, 94, 120, 227, 238, 243, 263, 269, 272. *See also* collective joy
- Jung, Carl Gustav, 59
- Kadenza Women’s Choir, 84
- Kahn, Susannah Darling, 42
- Kane, Frank, 196–198, 201
- Kartuli Ensemble, 196
- Kartuli Khoro, 194
- Kidjo, Angélique, 312
- Killen, Louis, 74
- Kinnersley Castle, 71, 78, 100–101, 104n6
- Kisliuk, Michelle, 202–203
- Kitzinger, Sheila, 66
- Knight, Bruce, 95, 175, 266
- Knight, Susan, 247
- Kohr, Leopold, 291

- Koprivstica National Festival of Bulgarian Folklore, 184–185, 187
- Latin, 155–157, 268
- Laboratory Theatre (Wrocław), 60
- Lakeland Voice, 72, 245
- Lakhushdi and Feast of Limkheri, 253, 255, 257, 286–287
- Lanfranchi, Jean-Pierre, 134
- language, 4, 97
  - Georgian, 159, 194
  - and music (origins), 50–51
  - of songs in student recitals, 160
  - and unintelligibility, 3, 29, 116, 152–159, 268
  - and vocal quality, 116
- Last Choir Standing*, 16, 211–213, 218, 220
  - critiques of, 20, 249n4
- Laurieston Hall, 89, 95–96, 100, 101, 105n23, 128
  - Harmony Week, 98
  - Women’s Singing Week, 96
- Laušević, Mirjana, 29, 188–189
- leisure, 17, 26, 40, 161, 256, 257, 288
- Le Mystère des Voix Bulgares*, 86, 150, 185
- Lessac, Arthur, 56
- “Let Love Rain Down”, 11
- Let Your Voice Be Heard*, 49, 122, 129, 174
- Lewandowski, Joseph, 223
- Lewis, Jerome and Ingrid, 183
- Libana, 129, 141
- liberation, 296–297
- Lies My Music Teacher Told Me*, 47, 58, 299
- Lifemusic project, 300
- Lilizela!* 71
- “The Lily of the Valley”, 126
- liminality, 112, 168, 173, 175, 260, 288, 298
- Lindström, Dorota, 238
- Linklater, Kristin, 21, 55, 61, 62, 63, 64, 85, 114
  - background/career of, 56–57
  - on the natural voice, 21–22, 46, 57
- Lipsitz, George, 289
- Liverpool Socialist Singers, 207, 216, 250n10
- Llangollen International Eisteddfod, 3, 218, 250n12
- Lleisiau'r Byd/World Voices, 140
- Lloyd, A. L., 54, 74–75, 103n4, 310
- local and global, 2, 36, 162, 262
- Local Voices, Worlds of Song, 64
- Locke, David, 201, 203
- Lohrey, Amanda, 23, 247–248
- London Bulgarian Choir, 98, 188, 213, 224
- London Olympics, 19, 162, 163, 312
- London Russian Choir, 99
- London Yiddish Choir, 99

- Lortat-Jacob, Bernard, 23, 28  
Love, Roger, 22  
Lovenotes, 15  
Lumko Institute, 179  
MacCannell, Dean, 259, 261, 262  
MacColl, Ewan, 75, 103n4, 304  
Macedonia, Republic of, 186  
Machaut, *Messe de Notre Dame*, 133, 139n23 (p.344)  
Machlin, Evangeline, 56  
Magdalena Project, 4, 89, 104n15  
Magrini, Tullia, 17, 36, 157  
Making Music, 162  
Malik, Samia, 97  
Malone, Gareth, 19–20, 209–211, 219  
Manchester Community Choir, 208  
Manchester World Voices Choir, 312  
Mandela, Nelson, 178  
Mapfumo, Thomas, 167  
Marani, 197  
Mariposa Folk Festival, 76  
Marley, Bob, 167  
Martin, Kirsty, 54, 96, 225–226, 266  
    songs of, 71, 129, 220, 267, 307, 308  
Martin, Peter, 38  
Maspindzeli (London Georgian choir), 15, 98, 163, 199, 231–232  
Massey, Alexander, 113  
McKay, George, 2, 311  
McLuhan, Marshall, 257  
*Medea*, 133  
Midsummer Festival of Sacred Dance, Music and Song, 96  
Miller, Alice, 248  
Mills, Joan, 85, 310  
    and Edisher Garakanidze, 64, 193  
    and Frankie Armstrong, 64  
    and Giving Voice, 55, 56, 58, 61, 64  
    on harmony, 150, 151  
    on songs in foreign languages, 154  
Milton Keynes, amateur musical activity in, 25, 221  
Mindorashvili, Ketevan, 286  
miners' strike (1984–1985), 83  
Mithen, Steven, 50, 68n1  
modes (musical), 189,  
    psychological effect of, 235 *See also* scale  
Monger, Anne, 93, 178–179  
Mongolian overtone singing, 63, 75  
Montgomery-Smith, Chreanne, 19  
Morgan, Sarah, 81, 104n11  
Morris, William, 214, 312  
mother tongue, 3, 154, 157, 160
-



- Mouthful, 103
- Mozart, 132, 160, 195
- Mozart effect, 235
- “Mravalzamier, Dato’s”, 11, 15
- Muller, Carol, 37
- multiculturalism, 168
  - of Britain, 21, 162, 305
  - critiques of, 34, 290
  - in music, 58, 88
- music
  - as action or process, 39, 50, 100
  - and the brain, 235–236, 251n22
  - as bridge between cultures, 148, 149, 177, 180, 186, 218, 219, 275
  - and community building, 288
  - and dementia, 236
  - as form of social engagement, 30, 132
  - and healing, 235, 236
  - and health and wellbeing, 28, 220, 233,
  - as mediating social meanings, 26, 39
  - and medicine, 234, 236–237, 251n24
  - and memory, 235–236
  - and metaphor, 287–288, 301
  - as social capital, 30
  - of the spheres, 234
  - as tool for intercultural engagement, 30
  - transformative power of, 30, 203, 236, 239
  - as universal language, 50
  - in Western societies, 47, 51 *See also* choral music; folk music; Western art music; world music
- musica humana*, 234–235
- musical worlds, 25
- music education, 86, 110, 135–136
  - in Britain, 52–53, 139n28
  - and cultural diversity, 27
- musicking, 39, 53
- MusicLearningLive, 98
- Music Manifesto, 136, 311
- music therapy, 89–90, 234, 237
  - definition of, 90
  - Scandinavian tradition of, 27
  - in the UK, 104n16
- Muslim Women’s Collective, 95
- Mzhavanadze, Nana, 287
- Nadel, Siegfried, 301
- naked voice, 22, 55
- Naked Voices, 102
- National Childbirth Trust, 66
- National Singing Programme, 19, 136 **(p.345)**
- National Street Choirs Festival, 6, 206–209, 215, 216–217, 244, 273, 309

- natural childbirth movement, 66–67
- natural voice
  - definitions of, 16, 46–47, 65–67
  - movement, 32–33
  - philosophy, 16, 21–22
- natural voice choirs, 16, 17
  - distinctiveness of, 130–133
  - and performance, 241
  - repertoire of, 71, 132 *See also* community choirs
- Natural Voice Dialogue, 130
- natural voice practitioners
  - backgrounds/journeys of, 21–22, 73–99
  - and job satisfaction, 102–103, 243
  - resources for, 71, 127–130, 139n21
  - teaching methods of, 120–123
  - training for, 16, 71, 99, 102
- Natural Voice Practitioners’ Network (NVPN), 1, 14, 15, 16, 31, 55, 296
  - annual gathering of, 6, 69–72, 111
  - as community of practice, 101–102, 296
  - establishment of, 78, 93, 96
  - membership of, 72
  - philosophy of, 47–50, 57, 79, 109, 120
  - and teaching style, 16
- network (as descriptor), 31
- New Age, 93, 183
- 99 Georgian Songs*, 64, 129, 169, 193
- Ninoshvili, Lauren, 158
- “Nkosi Sikelel’ iAfrika”, 178, 179, 204n8
- non-musician, 300
- non-singer, 48, 116, 247, 251n31
- Nordoff, Paul, 90
- North American folk revival, 17
- Northern Georgian Society, 199
- Northern Harmony, 140, 141, 163n2, 185, 277
- Norwich Women’s Soul Choir, 89
- nostalgia, 34, 151, 257, 305
  - imperialist, 259
- notation, 139n20, 180, 182, 214
  - inflexibility of, 123
  - lack of need for, 80, 130, 134, 297
  - learning from, 120, 129, 133
  - limitations of, 49, 122
- Novalis, 237
- Nyberg, Anders, 178, 179–180
- Oakington Immigration Reception Centre, 243–244, 251n28
- O’Connell, Kate, 95–96, 224, 266, 273
- Odin Teatret, 60, 61
- Ojay, Alise, 238
- old-time music and dance (in North America), 291

- Olomolaiye, Una May, 12, 14, 176–177, 213
- Olwage, Grant, 51, 131
- open-throat technique, 55, 77, 108, 116, 138n9, 186, 282
- Open Voice, 208
- oral tradition, 49, 61, 67, 82, 117, 120, 200, 220, 301
- characteristics of songs from, 123–124, 127
  - and natural voice ethos, 124, 266–267
  - and transmission, 18, 123, 125
- Orbaum, Ali, 116, 141, 267
- Organum, 133
- ornamentation, 46, 75, 99, 117, 118, 180, 187
- Orpheus McAdoo and his Minstrel, Vaudeville, and Concert Company, 174
- paghjella*, 157–158, 164n8
- Pardo, Enrique, 85
- Parkinsongs, 238
- Parlby, Sue, 187–188, 190, 243
- Parry, Alun, 206, 209, 217
- participant observation, 6, 168
- participation, 49, 87, 88, 90, 162, 294–295
- dynamics of, 26
  - and musical style and structure, 50, 125
  - politics of, 1, 25, 30, 110
  - theories of, 26, 39–40, 132–133
- Partington, Gitika, 72, 80–81
- Pasquali, Iviu, 158
- past, the
- consumption of, 37, 261
  - nostalgia for, 151, 309
  - as resource, 33
- Paton, Rob, 300
- Pavlicevic, Mercédès, 238 **(p.346)**
- peak experience, 26, 191, 239, 288
- People of Note, 12, 222
- Pérès, Marcel, 133
- performance
- and alternative identities, 28, 203
  - in natural voice context, 50, 241–242, 248, 295
  - participatory and presentational, 39–40, 100, 127, 132–133, 310
  - place of, 24
  - as social act, 28
  - as transformation, 1, 189, 203, 298
- performance studies, 168, 298
- Pestano, Catherine, 311
- Peterson, Richard, 31
- Peters, Shirley, 77
- Petts, Nick, 12
- Phenomenon of Singing International Symposium, 6, 219
- Philadelphia Folk Festival, 76
- Philip Koutev National Folk Music and Dance Ensemble, 98

- Pieśń Kozła (Song of the Goat), 60, 63  
Pikes, Noah, 96  
Pilpani family, 62  
Pirin Ensemble, 185  
Pitts, Stephanie, 25  
Plato, 235  
political choirs. *See* choirs: political  
Polokwane Choral Society, 180  
Polovynka, Natalia, 62  
polyphony  
    of Albania, 117, 132  
    of Corsica, 62, 117, 133–134, 157–158, 278–279  
    of Georgia, 62, 75, 127, 158–159, 166, 301  
    of Russia, 117  
    of Sardinia, 62, 117  
    of Ukraine, 62, 117  
Pontanima choir, 282  
popular songs (Anglo-American), arrangements of, 17, 140, 141, 220, 266, 267  
postethnicity, 35  
postmodernism, 33–34, 37  
    and postmodernity, 38  
Potter, John, 48, 51, 67–68, 308, 312  
Prana, 93–94, 266, 267  
Prater, Nick, 72, 100, 102, 204n3, 225, 266  
    on attraction of “other” musics, 150–15, 169–170, 174  
    and gospel, 95, 170, 266  
    musical activities of, 93–94  
    songs and songbooks of, 71, 129, 140, 308  
Prater, Susie, 42, 72  
Preston People’s Choir, 84  
Priestley, Mary, 90  
Prior, Maddy, 72  
Pritchard, Darien, 78, 114  
Probić, Omer, 284  
Protestantism, 41, 53, 172  
psychotherapy, 59, 85, 89, 90, 91, 270  
Putnam, Robert D., 40, 223–224, 239, 241, 288, 308  
“pygmy” music, 176, 178, 181–182  
Pythagoras, 234–235, 236  
Raim, Ethel, 76–77, 115, 116, 185, 189, 204n15  
Rainbow Nation, 13  
Raise Your Banners festival, 215–216, 220, 273  
Rao, Pratima, 201  
Rasmussen, Anne, 201  
Raspopova, Irina, 117–118  
Read, Jane, 273  
Reagon, Bernice Johnson, 170, 173, 174  
Received Pronunciation, 52  
Reck, David, 51, 139n20
-

- Reclaim the Night, 84
- Red Leicester Choir, 207, 216
- reggae, 167, 201
- repetition, 123, 126–127, 156, 266–267
- resources for choir leaders. *See* natural voice practitioners: resources for
- revival movements, 34, 151, 309
- rhythm, 127, 130, 144, 151–152, 153, 248
  - in African songs, 49, 122, 124, 153, 173, 174, 177
  - in Bulgarian music, 187, 188
  - in Corsican music, 279
  - as flexible/non-fixed, 122, 194
  - as focus in warm-up exercises, 62, 111, 115, 116, 121
  - in Georgian music, 194 (**p.347**)
  - in gospel music, 171
  - in new compositions, 152, 306–307
- Rice, Timothy, 167, 287
- ritual, 30, 39, 41, 151, 273
  - dance as, 93
  - need for, 269, 272
  - in/of Georgia, 231, 255, 286, 287, 293n18
  - Grotowski and, 60
  - musicking as, 39
  - revitalisation of, 34
  - and traditional music, 180
  - warm up as, 112
- Robbins, Clive, 90
- Root, Deborah, 303
- Rosaldo, Renato, 257
- Rosen, Charles, 145
- Rosselson, Ruth, 237
- Rough Diamonds, 71, 276
- rounds, 124, 129, 137n7, 164n6
- Rowbury, Chris, 141, 211, 213
  - background of, 85
  - on function of warm-ups, 111–113
  - on language, 154, 158
  - on performance, 242
- Roxborough, Jackie, 112, 150
  - on African music, 175
  - background/career of, 94–95, 105n22
  - on language, 153
- Royal College of Music, 86, 88
- Roy Hart Theatre, 59–60, 61, 96
- Rozelaar-Green, Frank, 196
- Russell, Dave, 214
- Russell, Janet, 81, 84, 216
- Rustavi Choir, 194, 195, 196
- Sacks, Oliver, 235, 251n22, 272
- sacred dance, 93. *See also* circle dance

- Sadovska, Maryana, 62, 64, 116–117, 138n10
- Sakhioba, 300
- Sage Gateshead, 103, 104n14
- Salisbury Cathedral Choir, 86
- salsa, 17, 161, 230
- samba, 17, 161
- Sampath, Neils, 261
- Samzeo, 199
- Sarajevo, 282, 283, 284
- Sarno, Louis, 146, 164n4
- Sathanao, 287
- scale (musical), 68n3, 110, 145, 191, 235
  - equal tempered, 121, 130, 145, 121
  - planetary, 235
- scene, concept and definition of, 31–32
- Schechner, Richard, 168
- Schippers, Huib, 29, 165
- Schneider, Marius, 301
- schooling, 110, 135
  - and musical aesthetics and values, 51
- School of Movement Medicine, 42
- Seeger, Anthony, 29
- Seeger, Charles, 167
- Seeger, Peggy, 75
- Seeger, Pete, 17, 74, 77, 82, 83, 141, 178
- Seekers, The, 126
- Setterfield, Ivor, 210–211
- sevdalinka*, 282
- Shepherd, Polina, 99, 304
- shiatsu, 89
- Sidney De Haan Research Centre for Arts and Health, 6, 19, 233, 238
- Sighnaghi, 284
- sight-reading, 86, 120, 297, 300
  - as barrier, 48
  - opportunities not requiring, 56, 125, 170
  - as requirement for classical choirs, 16, 131, 221, 222, 247
- Silver Song Club Project, 19
- Simmel, Georg, 223
- Simon, Paul, 37, 200, 229
- Singers Club, 77, 103n4
- Sing for Water, 20, 25, 31, 140, 204n16, 241, 273, 312
  - individuals associated with, 65, 88, 103
  - at Thames Festival, 10–17, 42, 309
- Sing for your Lungs, 238
- singing
  - and Alzheimer's, 19, 238
  - amateur, 20
  - benefits and rewards of, 2, 23, 24, 233, 236
  - as birthright, 16, 47–48, 219

- and the brain, 23, 234
- changing perception of, 68
- and class, 51–52, 131
- and community, 48, 172, 183, 196, 200, 219
- and competition, 20–21, 40, 124, 211, 219, 279
- and co-operation, 124 (**p.348**)
- singing (Cont.)democratisation of, 20, 54
- in foreign languages, 3, 29, 38, 116, 127, 152–155
- healing power of, 87
- and health and wellbeing, 19, 23, 71, 233–241, 251n25, 289
- holidays, 72, 91, 149, 245, 262–264, 273, 274, 275, 292n13, 298 (*see also* Village Harmony: summer camps)
- holistic approach to, 87
- and identity, 4, 256
- joy of, 66
- manuals and handbooks, 21–22, 118–120
- multipart, 4, 28, 49
- as natural act, 49, 54, 55
- as political act, 84, 217, 219
- and posture, 113–114, 118, 122
- reports on benefits of, 234
- social aspects of, 24, 132
- and social capital, 40
- and speech, 56
- style and environment, 146, 148
- and the Suyá, 29, 43n14, 163
- teaching of, 20
- technique, 52, 54, 198
- therapeutic effects of, 24, 153, 171
- as tool for transformation, 59, 103, 218
- and transcendence, 24, 28
- Singing Estate, The*, 210
- Singing for Breathing, 238
- Singing for Snorers, 238
- Singing for the Brain, 19, 80, 238
- Singing for the Terrified, 14, 242, 248
- Singing Hospitals, 19
- Singing in the African American Tradition*, 124–125, 127, 129, 138n16, 140, 178
- Singing on Prescription, 19
- Sing Up, 14, 19, 81, 86, 136
- Sistema England, 136
- skiffle, 73, 92
- Skinner, Edith, 56
- Skotebi, 198
- Skovoroda-Shepherd, Polina. *See* Shepherd, Polina
- Slater, David D., 119
- Slobin, Mark, 35, 163, 168, 291
- Small, Andrea, 238
- Small, Christopher, 110, 131, 132, 308

- on music education, 52–53, 134–135
- on musicking, 39
- on Western music theory, 145
- Smith, Roxane, 11, 12, 14, 65, 72, 140, 266
- Smith, W. Stephen, 22
- Snowman, The*, 20, 43n7
- SOAS World Music Summer School, 98, 99, 128
- social capital, 2, 30, 40–41, 223, 223–224, 241, 295
  - bonding and bridging, 288
- Society for International Folk Dancing (SIFD), 93, 105n19
- society of the spectacle, 41
- Solís, Ted, 29, 167, 200
- “Something Inside So Strong”, 109, 141, 267, 276
- song bank, 130, 136
- songbooks, 94, 163, 249, 264, 307
  - national, 18
  - and songs by NVPN members, 71, 104n11, 129, 204n3, 220, 269, 306–307
  - South African, 178, 181
  - suitable for community choirs, 128, 129, 139n21, 181, 186, 193, 265
- Songs for Today*, 141
- Songs of Heaven and Earth, 96
- Songs of the Caucasus. *See* Maspindzeli
- Sontonga, Enoch, 178
- Sound Sense, 27, 87, 296, 311
- South Africa, 24, 27, 28, 177
  - attraction to music of, 94, 95, 173–174
  - children’s choir in, 238
  - and choir exchange visits, 275–276
  - songs from, 18, 42, 71, 83, 94, 122, 125, 129, 159, 178–181, 216
  - treatment of songs from, 179–181
  - Village Harmony camp in, 276 *See also* folk music: of South Africa; gospel: in South Africa; songbooks: South African
- spirituality, 37, 172, 269, 285, 292n8
- spirituals, 14, 125, 126, 141, 151, 173, 174, 266
- Spooky Men's Chorale, 15
- Staelens, Yvette, 81, 104n10
- Staniewski, Włodzimierz, 60–61, 62, 117 **(p.349)**
- Stanislavski, Constantin, 75
- Stebbins, Robert A., 25
- Stefanova, Dessislava (Dessi), 98, 105n26, 106n27, 213
  - on appeal of Bulgarian singing, 188
  - on London Bulgarian Choir, 224
  - teaching methods of, 117, 138n12, 188
- stereotypes, 172, 177, 203, 281
- Stewart, Dave and Liz, 72
- Stige, Brynjulf, 90, 91, 132
- Stokes, Martin, 30
- Stoller, Paul, 289
- Stone, Mollie, 303–304



- Storey, John, 37  
Storr, Anthony, 145  
St. Peter's Catholic Seminary (Hammanskraal), 178–179  
Stravinsky, Igor, 301  
subjectivity, 203, 248, 273, 274, 289, 298  
Sugarman, Jane, 28, 132, 167  
summer camps, 270–271. *See also* Baka Culture Camp; Dance Camp Wales; Earthsong; Heartsong; Unicorn Natural Voice Camp; Village Harmony: summer camps  
*supra*, 231–232, 286  
Susilo, Hardja, 202  
Suyá, 29, 43n14, 163  
Svaneti, 62, 159, 253, 284, 286  
Sweet Honey in the Rock, 96, 125  
Sweet Mills Music Camp, 77  
Swetina, Barbara, 96, 164n6  
Swiss Bulgarian Choir, 98  
Taberner, Stephen, 11, 15  
Tabuni, 199  
tai chi, 85, 114, 197, 198, 270  
Taizé chants/songs, 94, 96, 105n21, 155–157, 163, 269  
    as inspiration for Harmonic Temple, 267–268  
    and language, 155–156  
    as suitable for natural voice choirs, 164n6  
Tavagna, 134, 280  
Taylor, Timothy, 38, 158  
Tbilisi State Conservatoire, 192, 199  
teaching and learning by ear, 71, 108–109, 120–123  
    benefits of, 246–247  
temperance movement, 214, 292n3  
Tempus Fugit, 62  
Tenores Antoni Milia, 62  
Thames Festival, 10, 42  
Thatcher years, 84, 215  
theatre, 55, 59–62, 78, 79, 97, 151  
    and natural voice connection, 84–85  
theatre anthropology, 61  
Theatre in Education, 89  
Theatre Zar, 60, 63, 142  
Third Theatre, 101  
Thomas, Ros, 141  
Thornlie Primary Georgian Choir, 199  
Three Choirs Festival, 217  
Three Choirs Plus Community Choir, 217, 250n11  
timbre, 46, 65, 75, 98, 116, 117, 121, 186  
Tocqueville, Alexis de, 223  
*To Grace the Earth*, 129, 220, 306  
Tomlinson, Gary, 52, 131  
Tonalis Music Centre, 86, 87  
tone-deafness, 51, 53, 115

- tonic sol-fa, 180, 214
- TONSIL (The Ongoing Singing Liaison Group), 213
- Torola, 198
- tourism, 36, 268, 278
  - alternative, 260
  - cultural, 30, 166
  - as escape, 259
  - and identities, 260, 261
  - musical, 30
  - as neocolonialism, 259
  - and quest for authenticity, 259, 260, 262
  - package or mass, 259
  - as pilgrimage or sacred journey, 259, 262, 274
  - and post-tourist, 260
  - and revitalisation, 261, 287
  - and staged authenticity, 261, 262
  - theories of, 259–262
  - and Thomas Cook, 292n3
  - as transformative, 262, 274
- transculturality, 34–35
- transformation, 298–299
  - personal, 173, 239, 291
  - through performance, 203
  - through singing, 22, 54, 126, 218, 247
- transnationalism, 34 (**p.350**)
- transnational singing community, 18, 232
- travel. *See* tourism
- Trio Bulgarka, 185
- Tugwell, David, 198
- Tula Mama, 42
- Turino, Thomas
  - on cultural cohorts and cultural formations, 35, 291–292
  - on performing arts and identity, 289
  - on presentational and participatory music, 39–40, 125, 132–133, 310
  - on repetition, 127
  - on worldbeat and its appeal, 167, 169, 170
- Turner, Victor, 168, 173, 240, 272, 298
- twang, 147
- UCL East European Choir, 99
- Ulfah Arts, 95
- UNESCO, 75, 182, 185
  - and intangible cultural heritage, 166, 203n1
- Unicorn Natural Voice Camp, 61, 92, 95, 100, 101, 142, 263–273, 289, 291
  - attendees at, 263, 270, 256
  - attraction of, 271–272
  - ethos of, 258–259, 263, 265, 268, 271, 288
  - and lifestyle, 270–271
  - origins of, 93–94,
  - and repertoire, 128, 265–267

- teachers at, 14, 15, 86, 94, 96, 98, 183
- as village/community, 252-253, 257, 264, 271
- “Unison in Harmony”, 267
- universal peace dance. *See* Dances of Universal Peace
- unmusicality, invention of, 52-53
- Urry, John, 260
- Ushguli, 253, 257, 284
- utopia, 41, 257, 258, 272
- Veda Slovena, 99
- Venda, 50, 52
- Verney, Candy, 274
- Verney, Teresa, 91-92
- Vidović, Branka, 282
- Vignjević, Tijana, 282, 283
- Village Harmony, 129, 130, 163n2, 180, 259, 303
  - Bosnia camp, 281-284
  - Corsica camp, 278-281
  - as family and community, 278
  - Georgia camp, 284-286
  - summer camps, 6, 98, 128, 143, 147-148, 180, 186, 276-286, 288, 289, 291
- Virgin Queen, The*, 98, 106n28
- vocables, 158-159
- vocal coaching. *See* voice work
- vocal technique, 57, 62, 147
  - in Bulgarian singing, 98, 117, 138n12, 187
  - extended, 94
  - in Georgian singing, 197-198
  - in Russian singing, 118
- voice
  - anachronistic and bourgeois, 51
  - effects of social conditioning on, 21
  - as instrument, 45, 58
  - liberation of, 54, 57-58
  - as “muscle of the soul”, 58, 61
  - operatic, 146, 164n4
  - placement, 55, 75, 121, 186
  - political uses of, 21
  - secret of, 23
  - suppression of, 21, 57-58, 247-248
  - therapeutic work with, 21, 91-92
  - varieties of, 46*See also* natural voice
- Voice and Speech Trainers Association (VASTA), 78
- Voice Project, *The*, 89
- Voices Now, 162
- voluntary arts, 5, 85
  - in the UK, 13
- Vulcheva, Kalinka, 185
- Walker, Roz, 42, 141, 190
- Walton, Margaret, 151-152, 228-230

- warm-up exercises, 48, 85, 107–108, 137n4
  - function and rationale of, 111–118, 137n6, 147
  - sources of, 137n5, 137n7
- Warren, Iris, 56, 114
- WAST Nightingales, 208
- WaterAid, 13, 14, 42n2, 265
- Watson, Faith, 15, 208
- Weavers, The, 17, 74
- Weber, Max, 41, 260 (**p.351**)
- Weedon, Chris, 33
- Wells, Jane, 88, 246
- Welsch, Wolfgang, 34
- Wenger, Etienne, 101, 248
- Western art music
  - aesthetics of, 46, 54, 68n8, 131, 146, 195, 211
  - canon of, 24, 222, 304
  - conventions of, 51, 133, 145, 188
  - liberation from constraints of, 94, 144–145, 149, 186–187, 191, 297
  - status of, 51, 161, 211, 217, 220, 301–302
  - training in, 14, 19, 54, 86, 88, 91, 94, 98, 133, 134, 147, 221, 300
- Western classical music. *See* Western art music
- Western classical training. *See* Western art music: training in
- Whitehead, Rowena, 71, 72, 95, 96, 175, 266
  - on NVPN as professional home, 101
  - and role/activities of community choir, 243–244
  - and world music, 97
- White, Mike, 238–239
- Whitman, Walt, 82
- Wing-It Singers, 97
- Wolfsohn, Alfred, 58–59, 61, 312
- WOMAD festival, 128, 229, 250n18, 258, 260, 261
- Woman of Thirteen Shirts, The*, 3
- women's movement, 77, 79, 83, 95, 189
- Woodcraft Folk, 312
- Workcenter of Jerzy Grotowski, 60, 62
- workshops, 1, 3, 4, 6, 13, 15, 84, 161, 209, 218, 264, 298
  - clientele for, 102, 125
  - experience of leading, 102, 177
  - at festivals, 55, 62–65, 97, 104n15, 258
  - as means of dissemination, 93, 127, 128, 193, 220, 292n9
  - by NVPN members, 14, 54, 75, 87, 96, 98, 99, 154, 179, 225, 245, 266–267, 306
  - as part of national scene/network, 31, 73, 128, 199, 220, 224, 232, 278, 296
  - as part of practitioner's portfolio, 14, 47, 77, 176, 183, 197
  - as part of practitioner's training and development, 70–71, 78, 81, 85, 97, 110, 128–129, 154
  - songs suitable for, 66, 124, 142, 176, 200, 266–267
  - as source of new repertoire, 77, 89, 128–129, 178, 179, 180, 183, 185, 199, 245
  - as source of revelation/transformation for singers, 190, 191, 225, 230
  - and teaching method, 18, 56, 110, 115, 117, 125, 137n4, 193–196, 197–198

- as turning point for practitioners-to-be, 82, 89, 95, 123, 170, 187
- by visiting overseas teachers, 97, 168, 185, 192–196, 197, 199, 247, 287
- World Choir Games, 20, 210, 219
- world music, 16, 67, 96–97, 229, 298, 312
  - critiques of, 37
  - in education, 29–30, 200
- World Scout Jamboree, 17, 43n5
- world song, 16, 141
  - appeal/attraction of, 142–155, 166, 200
- WorldSong choir, 14, 85, 141, 213
- WorldSong Live: A Decade in Harmony*, 141
- Wortley Hall, 69–70, 100, 101
- Wosien, Bernard, 92
- Woven Gold, 232
- Wurdeman, John, 286
- X-Factor, The*, 20
- Yale Russian Chorus, 196
- Yeomans, Helen, 42, 71, 72, 249n4, 267
- yodel, 115, 146, 181, 187
- yoga, 70, 85, 114, 198, 270
- Youth Music, 14, 86
- Yule, Lynn, 151–152, 228–230
- Zagorche, 98
- Zap Mama, 176–177
- Zedashe, 284, 285, 286
- Zeserson, Katherine, 103
- Ziff, Bruce, 201
- Zimbabwe, 49, 122
- “Ziyamazumekisi”, 12
- zumba, 161–162
- Zurmukhti, 199

Access brought to you by: