

About me

I am a soprano, but all sopranos have slightly different ranges: I propose that you write within my 'reliable' range, which is Bb3 (below middle C) to C6. My strong and comfortable range is about Eb4 to Bb5. My chest register is not particularly strong, but is accessible from Ab3 to D4; I can also (generally) produce these lower notes in a very quiet, breathy tone. My upper passaggio is around D5 to F5 — as the term suggests, this is a sort of 'corridor' in the voice, so avoid asking me to sit in this register for an extended period. If you plan to write anything extreme, please have a chat with me first.

My voice is quite weighty (which also means strong/loud) but also agile; I can employ a broad range of different colours or vocal styles. I am comfortable dealing with complex rhythms, complex pitches and most common microtonal tuning systems. I speak very good French and am confident singing in English, French, German and Italian. I have a basic grasp of IPA.

I am classically trained and I sing with vibrato, but it's not unwieldy (you can always hear the pitch). Please note: to sing without vibrato requires adding tension, so it's very tiring and negatively affects whatever I have to sing afterwards. Avoid asking me to sing *senza vibrato* except for the occasional note, please. (I am also sensitive to the stylistic demands of different material, so it's better to give me the freedom to find my own healthy and elegant way to sing something than to try and get me to sound like someone else!)

I have an extensive understanding of extended vocal techniques (though I dislike this term) and I do have notational preferences for many — please ask me for guidance, and don't invent your own notation! There are some extended techniques that I love to do — again, just ask if you want extended passages of weird noises and I can tell you more. NB. I cannot do throat singing and I do not have a whistle register.

I have more-or-less perfect pitch, so you don't need to worry too much about giving me pitch cues in your pieces. They are comforting, though.

Repertoire that feels particularly well tailored to my voice, my skills and my personality includes:

Rebecca Saunders *Skin / O / O Yes & I / Yes*

Bernhard Lang *The Cold Trip, part 2*

Milton Babbitt *Philomel* (though occasional notes are below my range)

Gérard Grisey *Quatre chants pour franchir le seuil*

Morton Feldman *Three Voices*

alongside e.g. Gesualdo, Couperin, Bach and Mozart

Most of this is freely available to hear on the internet.

Juliet Fraser, December 2023