



VOICEPrints

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WINTER 2015 ONLINE EVENT "The Empirical Voice" with Dr. Rachael Gates

PRESENTATION AND Q & A
February 22, 2015 Monday 8:00 PM-10:00 PM EST
Available worldwide via Zoom Technologies.
Free to NYSTA members, their students, and guests. Donations welcome.

Singing Health Specialist Dr. Rachael Gates covers topics from her new book *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users* in this practical presentation on vocal health. Learn what is actually happening when you "lose your voice," hear vocal myths debunked, explore diet and lifestyle choices to improve performance, and discover precautions to take before undergoing surgery and general anesthesia.

Rachael Gates has sung in Germany, Russia, Italy, and throughout the United States. She pioneered what is now a Singing Health Specialization in vocal health at The Ohio State University Medical Center with laryngologist L. Arick Forrest, MD and Kerrie Obert CCC-SLP. Dr. Gates holds degrees in music from Carnegie Mellon University, University of Cincinnati College-Conservatory of Music, and Ohio State University. Her book, *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users* was released in August 2013 with Oxford University Press and is available on Amazon.com and at The Metropolitan Opera Shop.



Dr. Rachael Gates

"I highly recommend The Owner's Manual to the Voice as a very well-organized and well thought-out resource for any professional singer or person relying heavily on the voice. Rachael Gates approaches the instrument scientifically, yet accessibly, through her own voice as a singer and offers invaluable information." **Sherrill Milnes**, Metropolitan Opera baritone, three-time Grammy Award Winner

"Just plain excellent! One of the most comprehensive books written for the curious singer and others in the professional voice community." **Joan Lader**, Voice teacher and therapist to world-famous performers in Broadway, pop/rock, jazz, and opera.

VIDEO CHAT: A Whole Lotta Shakin' Going On: Vibrato and the Singing Voice

with
John Nix, MM,
Certificate
in Vocology



John Nix

JANUARY 25
6:00 PM EST
Live Online

REGISTER NOW!

Vibrato and non-vibrato singing are used in musical styles around the world. How both types of singing are produced, however, is not widely understood by teachers of singing and choral music directors. The dissemination of accurate information on vibrato and non-vibrato production could transform how these essential vocal skills are taught.

The presentation will review the mechanisms at work in vibrato and non-vibrato singing, present the fruits of several years of surveys and lab-based research on vibrato, and provide suggestions for applying this knowledge to successful teaching.

MESSAGE FROM THE *President*



What Will I Learn Today That's New?

As the end of the academic semester looms, teachers sometimes find their students becoming overwhelmed. There are quizzes, tests, last minute assignments, solos, choral performances, church performances, summer program auditions, CDs or DVDs due for graduate school... In short, a million requirements that demand a singer's attention and nowhere near the time before deadline to complete them all well. Stress, thy name is the holiday season.

One such young lady appeared in my studio in early December, absolutely certain she was completely prepared for her jury in front of the faculty—and in some ways she was. The musical elements of rhythm, pitch, diction, and ensemble were all there, but she just wasn't resonating very well (though she was in tune). When I attempted to give her one new concept to help her make a more beautiful sound, she was highly resistant, as I myself have been in similar circumstances. Time is short, much too much is packed into the last few days of an academic term, and singers rightly believe there's no more time to digest one more thing. Learning is over; it's time to perform.

Yes and no. At some point singers and teachers both have to know when enough is enough, especially just before a major event, and just let the performance be what it is. However, there may be an underlying attitude on the part of the singer that is much more inhibitive to personal growth. Students, especially younger ones, usually want to please the teacher. To that end, they will practice what you gave them last week and, after presenting it to you, they expect praise for their efforts (fair enough!)—and that's where the learning stops. Very often this type of singer is reluctant to take one more step: too much work, too much thinking, too much pushing the boundaries of comfort in technique, emotion, repertoire, diction, performance practice, physicality of characterization, whatever area it might be. Teachers know there is always more to be done, to be assimilated and made part of the singer's persona but you are faced with a very reluctant human who does not wish to go where you need to lead and you cannot make him or her budge. Now what?

This type of student needs one idea: Come to each lesson thinking "What will I learn today that's new?" rather than, "I will show you exactly what I learned since my last lesson and that will be sufficient." When I told my student this idea, which had come to me from a personal and fairly humbling experience many years ago, she admitted that's exactly what she had been thinking. We proceeded with the lesson, she opened up to one new idea and she left singing oodles better than she arrived—and happier.

Teachers assume singers will practice and integrate the exercises and repertoire they have been given. The vast majority will do that, assuming that somewhere down the road they will be a finished product and lessons will be a thing of the past—to some extent they certainly will. Teachers also know that learning never stops for the student or the teacher. Our singers

are paying us for the best instruction we can give; we owe it to them to investigate both the old and the new.

This is why I thought I would devote some time to the "teacher side" of the learning equation, the areas where we can all grow and improve. No attempt has been made here to be comprehensive, but rather just to suggest resources that can be helpful on a daily basis. Some of these ideas are free (i.e. online); others require some financial input. Check with your tax consultant, but I think most of the latter are deductible as educational expenses!

■ **Vocapedia** – This new online resource is literally in its formative stages, having been introduced in July 2014. "Vocapedia will feature audio, video and text resources that will provide rational thinking and facts related to the study of voice and singing as a profession as they are currently accepted in the scientific community, from authors who have demonstrated their expertise." Currently there are articles posted for all types of singing, from CCM to MT to classical music, plus very important videos whose concepts are truly crucial to an accurate understanding of how the voice functions. There is a search function and there are categories within which information is organized: Acoustics/Resonance; Anatomy & Physiology; Brain & Learning; Diction; History of Scientific Study of Voice; Pedagogy; Repertoire (nothing posted here yet but it's early); Style/Genre; and Vocal Health and Wellness. In addition, there are lists of keywords to prompt more inquiry. Many of the postings are from the *Journal of Singing*, so if you are not a NATS member, you still have access to this wonderful resource. As an example of the variety of articles on the site, there is one by Bernard Telsey (from *Playbill*) "...an excellent primer in the dos and don'ts of auditioning for musical theatre today, including advice on song choices and riffing." You can also add to the site by suggesting information that should be posted; once submitted, it will be reviewed. www.vocapedia.info

■ **Petrucci Music Library** – aka The Internet Music Score Library Project. This is definitely not new, but if you do not know about it, you should check it out. Housed in Canada, and with disclaimers about possible copyright infringements that should be read very carefully, this is a huge repository of scanned music that is in the public domain. As a possible source of "free music" for underserved and always penniless musicians, it can be very helpful for teachers. Don't be fooled—there is more than classical music on this site, though you really have to dig for it. There are folk songs, older British musicals from the 1800s, and many languages represented. (Need a Tagalog popular song for your Philippine singer? It's

under *Abelardo*.) You must watch the details very closely; there are many instances where the copy is in older fonts or original editions (no translations or poor singing ones). Not very much in the modern era shows up here (no Britten, Poulenc, Sondheim, etc.). It is searchable by composer, instrumentation, and time period, as well as other criteria. All of it can be printed out or downloaded. http://imsjp.org/wiki/Main_Page

■ **Musicals101.com** – If you're just getting started teaching musical theater and can't remember what melody is from what show, you can start here. There are links to the Musical Cast Album Database and both print and sheet music resources all over the internet. <http://www.musicals101.com/research.htm>

■ **The Performing Arts Reading Room at the Library of Congress** – internet resources for music, theater, and dance. There is a link to reading *Playbill* on line and much more. <http://www.loc.gov/rr/perform/new.internet.resources.html>

APPS FOR YOUR TABLET OR PHONE:

■ **Blue Tree Publishing** – Blue Tree offers a number of inexpensive and simple apps for anatomy of the larynx, vocal folds and ear. If a student needs a picture, this may be just what you need. \$2.99 – be sure to try before you buy. <http://www.bluetreepublishing.com/index.cfm>

■ **Human Anatomy Atlas from Visible Body** – A very sophisticated modeling with many bundles of body systems (circulatory, respiratory, skeletal, digestive, etc.) that can be individually activated. Initial purchase ranges from \$15.99 on up but this app is well worth it. There are animations with sound that can be activated for a separate fee (i.e. breathing) with major parts labeled, as well as standalone renderings that can be rotated left/right, back/forth, and up/down. This last really helps students understand in three dimensions. You can take quizzes on it also. Available on the iTunes App Store.

■ **Sheet Music Direct for iPad** – from the Hal Leonard Corporation (and not without some usage problems according to app reviews). This app provides access to over 100,000 non-classical music scores and includes score playback, multi-track mixing, key transposition, one-touch navigation and more. The app is free, but the sheet music ranges from \$.99 on up to \$12.99, possibly higher. Available on the App Store.

If you have additional suggestions, please let me hear from you and we will pass it on to the membership.

May your pharynx always be moist.

Judith Nicosia

Judith Nicosia, President
president@nyst.org

MESSAGE FROM THE *Editor*



Dear Colleagues,

Happy New Year from all of us at NYSTA! We hope that all of you had a wonderful holiday season.

In April of 2013, I had the privilege of being NYSTA's representative at an important (and, in hindsight, historic) symposium in Salt Lake City. Sponsored by the National Center for Voice and Speech (NCVS), the meeting, called "Proposed Specialty Training in Vocal Health (STVH): Why, Who, What & How?," gathered together voice professionals from all over the country, who asked profound and important questions about the state of vocology and its role in our interdisciplinary professions. My session consisted of an overview of the history and content of NYSTA's Oren Lathrop Brown Professional Development Program, the five-course core curriculum, and its role in grounding singing teachers in voice science

and vocal health. Other luminaries in our field, such as Ingo Titze, Scott McCoy, and many others, presented their institutional curricula as well. By the end of the meeting, the idea for a new professional organization, the Pan-American Vocology Association (PAVA) was born, and Lynn Holding was named chair of a committee to explore the founding of such an organization.

Now, less than two years later, PAVA is a reality. I am pleased to publish Professor Holding's informative article on PAVA in this issue of *VOICEPrints*. Destined to become one of our profession's most important organizations (along with NATS, NYSTA, and the Voice Foundation), it also becomes the first institution of its kind to reach Southward, involving our Central and South American colleagues. NYSTA strongly endorses PAVA and believes in its importance. We encourage

members to read Ms. Holding's article and consider joining this organization.

For those of you in cold weather, stay warm over the next eight weeks. As always, *VOICEPrints* is YOUR publication, so please send questions, comments, and suggestions for future articles to me at voiceprints@nysta.org.

Sincerely,
Matthew Hoch

Editor-in-Chief, *VOICEPrints*

VOICEPrints

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NYSTACalendar 2015

SPRING 2015 EVENT

A Concert Tribute to Richard Pearson Thomas

April 19, 2015 Sunday, 2:00 PM–4:00 PM EDT. Reception to follow

National Opera Center, 330 Seventh Avenue between 28th and 29th Streets, NYC. Free to NYSTA members, their students and guests. Donations welcome.

NYSTA is delighted to honor composer and pianist Richard Pearson Thomas, a long-time collaborator with NYSTA, by presenting a full-length concert of his vocal works, chosen by the composer himself and assisted by singers from the New York Metropolitan area.

Composer and pianist **Richard Pearson Thomas** has had works performed by the Boston Pops, Covent Garden Festival, Houston Grand Opera, Manhattan Chamber Orchestra, Chautauqua Opera, Eugene O'Neill Theater Center, Banff Centre, Portland Opera, Skylight Opera Theater, and Riverside Philharmonic Orchestra and Choir. His songs have been sung in Carnegie Hall, Lincoln Center, Kennedy Center, Merkin Concert Hall, Wigmore Hall, Joe's Pub, Le Poisson Rouge, and before the U.S. Congress by artists such as Audra McDonald, Sanford Sylvan, Lauren Flanagan, and Kurt Ollmann. He is a frequent collaborator with The Mirror Visions Ensemble which has performed his works in the United States and Europe and has concertized with singers worldwide.

He is a recipient of an American Composers' Forum *Continental Harmony* commission for the Alabama Tri-State Orchestra as well as commissions from the Great Falls Symphony Orchestra, the Empire State Youth Orchestra, and the Riverside Philharmonic Orchestra. His work *Race for the Sky*, which was commissioned as a commemoration of the events of 9/11, has been performed by the Westchester Philharmonic Orchestra and in recitals nationwide. Chamber music by Mr. Thomas has been performed by Sybarite 5, Five Boroughs Music Festival, Music of the Spheres Society, South Country Concerts, at the Metropolitan Museum of Art, and recorded by violinist Stephanie Chase at the National Arts Club for broadcast on NPR's Performance Today.



Mr. Thomas' commissioned comic opera, *A Wake or a Wedding*, was premiered by the California State University at Fullerton Opera Theater and produced by Encompass New Opera Theatre in New York City. His opera *Parallel Lives* was produced Off-Off Broadway by the Riverside Opera Ensemble, as was *Ladies in a Maze*, produced by Encompass Music Theater. Original music for *In Thinking of America: Songs of the Civil War* has been heard in more than 150 cities nationwide.

Richard Pearson Thomas is currently on faculty at Teachers College/Columbia University. He has taught at Yale and the University of Central Florida. He is a graduate of the Eastman School of Music and the University of Southern California, and is a native of Montana.

Professional Development Program Calendar 2015



DATE—TIME

EVENT TYPE

TITLE

2015

January 14	ON-DEMAND	Featured On-Demand Course: Vocal Health for Voice Professionals
January 25, 6:00 PM	VIDEO CHAT	Whole Lotta Shakin' Going On: Vibrato and the Singing Voice with John Nix, MM, Certificate in Vocology—Online
March 11	ON-DEMAND	Featured On-Demand Course: Singers' Developmental Repertoire
March 29, 6:00 PM	VIDEO CHAT	Mindful Voice: Singing with the Brain in Mind with Lynn Holding, MM—Online
May 13	ON-DEMAND	Featured On-Demand Course: Comparative Pedagogy 2015

A BIRTH ANNOUNCEMENT: PAVA, *The Pan-American Vocology Association* by Lynn Holding, MM, Certificate in Vocology

In April 2013, a diverse group of over fifty professionals from across the voice spectrum—otolaryngologists, singers, speech-language pathologists, voice coaches, and actors—convened in Salt Lake City, Utah, for a symposium entitled “Proposed Specialty Training in Vocal Health (STVH): Why, Who, What & How?,” sponsored by the National Center for Voice and Speech and the University of Utah.¹ A group of professionals from across the voice community had served as the organizing committee for the STVH symposium, so that all stakeholders in the field of voice were represented in its design. The stated intent of the symposium was to “provide a forum to discuss the need for professional training programs in performance voice health.”² For most who attended (and, I daresay, to the delighted surprise of many) this goal was not only attained, but surpassed. After two days of formal presentations, invigorating breakout discussion groups and robust plenary forums, this assemblage of voice professionals spontaneously conceived a new association: the Pan American Vocology Association, or PAVA.

Like most creations, the gestation period from original conception to ultimate birth was filled with both excitement and hard work. In the early stages, our initial optimism was soon sobered by the reality of what is needed to found a bona fide non-profit association. It became immediately apparent that our new “baby” was going to need two things: 1) an attorney to navigate the federal and state laws regarding incorporating as a bona fide non-profit association and 2) a hefty bank account to pay for item number one.

At this juncture, because three out of the four symposium subtitle questions have already been answered (who, what and how), I could simply cut to the finale and announce the joyous arrival of PAVA on July 8, 2014. I could share PAVA’s first public appearance on October 10, fetchingly clad in the radiant hues of a new website (www.pava-vocology.org) and, of course, invite friends to “like” PAVA on Facebook, where I might post a report that, although still in early days, the child appears to be robust and the parents are sleeping as well as can be expected. Yet the question “why” still hangs in the air and deserves to be answered, because its answer forms the core of the story of how PAVA came into existence.

WHY A NEW ASSOCIATION?

The question “why” surely concerns all voice professionals, for the desire to establish standards for vocal training has been around as long as there have been voice associations, giving rise to both NYSTA and NATS in the early and mid-twentieth century, respectively, at a time when voice pedagogy programs were virtually non-existent. By mid-century, even though some voice pedagogy courses began to develop at large universities, with few exceptions, the curricula were often little more than one voice teacher’s best effort to explain his

or her singular method, perhaps guided by Ralph Appelman’s dense 1967 tome *The Science of Vocal Pedagogy* or William Vennard’s classic text of the same vintage, *Singing: The Mechanism and the Technician* (complete with grainy black and white images).

Berton Coffin’s *Overtone of Bel Canto* appeared in 1980 and contributed significantly to our understanding of voice acoustics and vowel formants at that time. The accompanying “vowel register chart” was a welcome addition to the growing body of knowledge about the voice, yet many singers lacked the necessary patience to understand the underlying scientific principles enough to apply them to their own singing. 1986 saw the publication of Richard Miller’s *The Structure of Singing: System and Art in Vocal Technique* which, as the title expressed, divided the voice into distinct yet interrelated systems, with accurate explanations of the physiological basis of each (not to mention medical grade images). As Miller continued to research and publish an array of voice pedagogy titles in the ensuing decades, significant contributions to the voice pedagogy literature were also added by, among others, Oren Brown and Barbara Doscher.

As the century drew to a close, Robert Sataloff’s important edition of essays, *Vocal Health and Pedagogy* appeared in 1998, to which Miller contributed the seminal article, “The Singing Teacher in the Age of Voice Science.”³ In the same volume, the essay “The Singing Voice Specialist,” was published.⁴ Thus the designation *Singing Voice Specialist*, which had been previously floated in several articles describing this new hybrid profession, was forever cemented in print.

WHAT’S IN A NAME?

The term *Singing Voice Specialist* (variously defined as “teachers who specialize in working with injured voices”⁵ and “a voice teacher who has advanced knowledge and experience in the treatment of voice disorders in singing”⁶) has enjoyed remarkable staying power, given the fact that this designation is bound by no vetted curriculum within an academic institution, nor does it carry licensure, certification, or accreditation—all hurdles in both higher education and the health professions which have historically been erected and regulated by an overseeing body. Yet the term “Singing Voice Specialist” once floated, stuck, and even acquired an acronym (SVS) along the way. As NYSTA past president David Sabella-Mills corroborated in his January-February 2013 Message from the President: “In truth, the SVS designation has no national standard of curriculum, and our own DVP [‘Distinguished Voice Professional’] designation does not include a *practicum* (internship with a medical professional).”⁷

Despite these truths, the desire for a curriculum and an acknowledgement of successful completion of such a course of study (be it a certificate,

diploma or license) remains strong, both among the rising graduate student population as well as among seasoned working voice professionals who have already completed degrees and have pursued continuing education in voice science of their own volition, piecing together experience through existing training programs. Sabella-Mills wrote that “Additionally, these four associations [NYSTA, NATS, ASHA, and VASTA] are classified as ‘501c3 non-profits,’ and as non-profit organizations are prohibited from offering any certifications or licensing.”⁸

ASHA, as a 501(c) 6 organization may, under the law, offer certification (and indeed, does), the remaining three do not.⁹ Thus, the question remains, as Sabella-Mills noted, “how is a national standard ever to be achieved and certified?”¹⁰

Indeed, that was the question before the STVH attendees. And judging by the number of presentations at the symposium that featured this question, it is clear that this issue has come downstage, front and center, and is commanding our collective attention now more than ever before. Why the urgency? The partial answer to this question is simple: a small yet critical mass of voice professionals with interdisciplinary training can now be found across the United States, and their positive effect upon the field of singing is tangible. Physicians and speech-language pathologists who also carry degrees in vocal performance, linguistics, or choral conducting, as well as singers and speech trainers who have advanced training in voice science or licensure as SLPs exist—they are no longer the anomalies they once were. And most of these “hybrid professionals” do not merely display these extra credentials, but live out their dedication to voice through significant activity in both the scientific and artistic realms of voice. Indeed, the great gulf between science and art that C.P. Snow identified over sixty years ago has started to erode; sociobiologist E.O. Wilson’s wish that the world would be a better place if science and art could but “jump together” has at last come to pass, at least in the voice arena, and found its home in—what, exactly? What name can adequately capture the essence of this new hybrid field, and signal its coming of age in the new millennium?

The term *vocology* has been proposed and defined by its founder, Ingo Titze, simply as “the study of vocalization,”¹¹ and also “the science and practice of voice habilitation.”¹² Look closely and notice that the word “habilitation” does not contain the prefix “re” as in “to rehabilitate, fix, or repair.” Titze explains that habilitation is the process of *enabling, equipping for, or capacitating*. Voice habilitation is therefore more than repairing a voice, or bringing it back to a normal state. It includes the process of building and strengthening the voice to meet specific needs.¹³

The beauty of this definition and its profound resonance with the new millennium lies in its emphasis on the voice as a whole and essentially functional, not flawed, system. It provides a robust counterweight to viewing the voice through the lens of pathology, a situation brought on in part by the very “DNA” of voice science, which owes half

of its parentage to medicine, wherein pathology is a pillar. And while the medical profession must hunt for potential pathologies as a condition of the profession, this is not the case for voice teachers and coaches. Not every voice that presents itself for lessons needs to be repaired.¹⁴

This expanded view of the voice and of the hybridized professional who serves the field demands a name that is equally broad. A considerable amount of the STVH Symposium discussions were given over to this issue and in the end, the STVH attendees (all of whom may claim charter membership in PAVA), agreed that the term “vocologist” best describes this new specialty, with the suggestion that specific terminology to indicate subspecialties, (clinical vocologist, research vocologist, and performance vocologist) be appended for clarity.

SCOPE OF PRACTICE

With the name determined, the next most pressing issue was to define the scope of practice of the vocologist; that is, where does the role of the licensed speech-language therapist in a clinical setting leave off, and the role of the vocologist begin, especially given the complex legal, medical and ethical issues (such as liability, insurance, billing and regulation of practitioners) that must be considered? It was generally agreed that a gap in care (and a corresponding loss of coverage via health insurance) is created when a professional voice user transitions from being under the exclusive care of a physician/speech-language pathologist team in a clinical setting, to being under the tutelage of his or her voice coach or teacher. Thus a main role for the vocologist is to fill this gap.

Vocologists would likely dovetail their practices with the practices of both SLPs and voice teachers/coaches, though some may begin their services to a client following the performer's medical discharge. Depending on training, vocologists may be responsible for singing/acting voice rehabilitation and transitioning into habilitation. Additionally, vocologists will educate their clients about voice health, provide preventative voice health care, use acoustic and perceptual voice analysis, and teach/re-teach performance techniques. In some cases, the work of a vocologist may be intended to prepare the client to return to her or his previous coaches/teachers. In other cases, the vocologist may maintain a studio of private students, in which the client may choose to continue study after his or her voice has returned to normal function.¹⁵

ANNOUNCING PAVA

As the two-day STVH symposium concluded, all in attendance recognized that if the designation vocologist is to become a formalized profession with clearly defined training standards and scope of practice, the most pressing need is to identify an organization capable of providing oversight to this process. Such an organization would establish a codified set of standards, scope of practice, and eventually oversee certification. At a minimum, it would maintain a registry of vocologists, list training programs at various institutions, and serve as a clearinghouse for professional information including publications, internships, and training oppor-

tunities. To meet the need for such an organization, the creation of a new association representing vocologists in North America, Central America, and South America, was proposed.¹⁶

As Chief Organizational Officer of PAVA, it is my pleasure to announce that this proposal was fulfilled: PAVA was legally incorporated in the state of Utah in July, 2014 and (as of this writing) awaits 501(c) 6 non-profit designation by the IRS. PAVA is currently welcoming new members.¹⁷ I cannot offer a better conclusion to this article than the concluding paragraph of the STHV summary report: While the early formation of PAVA drew upon the attendees of the STVH symposium, it is clear that the way forward must include communication and participation from all stakeholders. Such openness is the sincere desire of the current PAVA Board of Directors. Through inclusive dialogue, stakeholders can recognize common ground in current practice, identify key competencies critical to successful and effective practice, and help direct the development of a field of practice that stands to serve a critical need in the care of the professional voice.¹⁸

ENDNOTES

¹ See website at:

<http://www.ncvs.org.SpecialtyTraining.php>

² Ibid.

³ Robert Sataloff, ed., *Vocal Health and Pedagogy* (San Diego: Singular Publishing Group, Inc. 1998).

⁴ Kate Emerich, Margaret Baroody, Linda Carroll, and Robert Thayer Sataloff, “The Singing Voice Specialist,” in *Vocal Health and Pedagogy* (San Diego: Singular Publishing Group, Inc. 1998): 315–333. See also William Riley and Linda Carroll, “The Role of the Singing Voice Specialist in the Non-Medical Management of Benign Voice Disorders,” in John Rubin, ed., *Diagnosis and Treatment of Voice Disorders* (New York: Igaku-Shoin, 1995): 405–423; Sharon L. Radionoff, “Preparing the Singing Voice Specialist Revisited,” *Journal of Voice*, vol. 18 no. 4 (2004): 513–521 and Marina Gilman, John Nix and Edie Hapner, “The Speech Pathologist, the Singing Teacher, and the Singing Voice Specialist: Where’s the Line?,” *Journal of Singing*, vol. 67 no. 2 (November-December 2010): 171–178.

⁵ Sataloff et. al “The Singing Voice Specialist.”

⁶ Karen Wicklund, “The Future of Singing Voice Rehabilitation as a Profession,” *Journal of Singing*, vol. 68, no. 4 (May-June 2011): 411–414.⁷ David Sabella-Mills, “DVP... SVS.... OMG!!!,” *VOICEPrints*, vol. 10, no. 3 (January-February 2013): 2.

⁸ Ibid.

⁹ See: <http://www.asha.org/certification/AboutCertificationGenInfo/>

¹⁰ David Sabella-Mills, “DVP... SVS.... OMG!!!,” *VOICEPrints*, vol. 10, no. 3 (January-February 2013): 2.

¹¹ Ingo Titze and Katherine Verdolini Abbott, *Vocology: the Science and Practice of Voice Habilitation* (Salt Lake City, UT, National Center for Voice and Speech, 2012), 11.

¹² Ibid.

¹³ Ibid.

¹⁴ See Lynn Holding, “Mindful Voice: The Clinician’s Illusion,” *The Journal of Singing*, vol. 71, no. 3 (January-February 2014): 353–357

¹⁵ See the *STVH Summary Report* (p. 7), at: <http://www.ncvs.org/SpecialtyTraining.php>

¹⁶ Ibid.

¹⁷ See: www.pava-vocology.org

¹⁸ *STVH Summary Report*.



Lynn Holding is Associate Professor of Voice at Dickinson College. She is an associate editor of the *Journal of Singing*, where her column, “Mindful Voice” illuminates current research in cognitive science, which she believes demands “a paradigm shift in emphasis from how well teachers teach, to how well students learn.” A popular lecturer, she has presented on cognitive topics in such venues as NATS National conferences (Nashville 2008, Salt Lake 2010, Orlando 2012, and Boston 2014) and the Physiology and Acoustics of Singing conferences in York, England (2006), San Antonio (2009), and Las Vegas (2012). She is in demand as a master teacher “vocologist” in both classical and contemporary commercial voice technique. Her many honors include the 2005 Van L. Lawrence Voice Fellowship, to support her ongoing research project on the neurological disorder vocal fold paresis.

A specialist in the art song and cabaret repertoires, she has performed throughout the United States, Italy, England, France, Germany, Spain, Australia, and Iceland, where her performances there were broadcast on Icelandic National Radio. Holding was the first singer ever accepted to pursue the artist diploma in voice at Indiana University, where she studied with Dale Moore. She earned her MM in vocal pedagogy from Westminster Choir College of Rider University. In 2003, she completed the vocology course at the Summer Vocology Institute of the National Center for Voice and Speech under the direction of Ingo Titze, who nominated her to chair the founding steering committee of PAVA, for which she currently serves as its Chief Organizational Officer. For more information, please visit her website at: www.lynnholding.com.

NYSTA *New Members*



Rosemary Lohmann is a teacher from just outside Canberra, Australia's capital city. She discovered NYSTA at the International Congress of Voice Teachers (ICVT) in Brisbane, Queensland, Australia in 2013 and is excited by the prospect of accessing NYSTA's online resources. She was nudged into teaching by her own teacher in 2006 after many years of private study and performing in choirs, concerts, and shows. Ms. Lohmann enjoys working with singers of a variety of ages and abilities. She believes there is always something to learn and share while helping students to enjoy singing and develop sound technique and confidence.



Marlene T. Moore, CF-SLP, is a speech-language pathologist, a professional opera singer, and a teacher of singing. As a dramatic soprano she was a winner of the Liederkrantz Foundation's National Wagnerian Vocal Competition, and she has performed with the Metropolitan Opera, New York City Opera (including the national tour), Sarasota Opera, El Paso Opera, and the Aspen Music Festival. Ms. Moore specializes in voice therapy for professional singers and speakers. She has also worked in clinical settings. Her scope of treatment ranges from voluntary accent reduction to individuals with Parkinson's disease, multiple sclerosis, and aphasia as well as children with articulation delays, language delays, or disorders. Certifications include LSVT LOUD and Guardian NMES (neuromuscular electrical stimulation). Professional memberships include ASHA, AGMA, and NYSTA. Ms. Moore's educational background, combination of skills, experience as a singer, and as a clinician make her uniquely qualified to care for the professional voice patient.



Anna Parker is a voice and piano teacher based in San Diego. She began her music studies and performing at an early age, then went on to earn the BS in music education with an emphasis in voice from Bob Jones University, followed by the MM in vocal performance from Azusa Pacific University. Ms. Parker has taught professionally for the past eight years, focusing most of her time on her private voice studio. A well-rounded instructor for all ages and ability levels, she has had students featured in both lead and supporting roles for various high school and local theater productions. Ms. Parker is a member of the National Association of Teachers of Singing and the Music Teacher Association of California (MTAC), attending conferences and workshops throughout the year to further her professional development. She looks forward to the courses and opportunities available through NYSTA.



Michael Popovsky is a voice teacher and performer based in Lancaster, Pennsylvania. As a performer of oratorio, opera, and musical theater, he has performed with the Fulton Theatre, Opera Naples, Opera Delaware, Lancaster Symphony Orchestra, and Gretna Theatre, among many others. Favorite roles include Schaunard (*La bohème*), Silvio (*Pagliacci*), Cinderella's Prince/Wolf (*Into the Woods*), Marullo (*Rigoletto*), Snoopy (*You're a Good Man...*), Harold Hill (*The Music Man*), and Lesgles (*Les Misérables*). He is the owner of Popovsky Performing Arts Studio and a proud member of NATS, NYSTA and AEA(EMC). Mr. Popovsky's students have gone on to study at Pace University, Westminster Choir College, AMDA, Temple University, and others. He currently studies with Robert Edwin and has previously studied with Thomas Houser, Margaret Baroody, and François Loup.



Dr. Babak Sadoughi is a laryngologist specializing in the diagnosis and management of voice disorders, including vocal fold rehabilitation medicine for voice professionals and performers. Dr. Babak graduated from the Pierre and Marie Curie School of Medicine of the Sorbonne University in Paris, where he also received residency training in otorhinolaryngology-head and neck surgery. After relocating to the United States, he completed specialty training at the Albert Einstein College of Medicine. He then pursued fellowship training at the New York Center for Voice and Swallowing Disorders and the Center for the Performing Artist at New York Presbyterian/Weill Cornell under the mentorship of Drs. Andrew Blitzer and Lucian Sulica. Dr. Babak is an attending physician at Mount Sinai Beth Israel and the New York Eye and Ear Infirmary of Mount Sinai, and is an active clinician, teacher and researcher. In addition to NYSTA, he is a member of the American Laryngological Association and the Voice Foundation.



Ajda Snyder is an active singer-songwriter and multi-instrumentalist with experience in a variety of contemporary styles, including rock, metal, jazz, and more. She serves as the primary songwriter and leader of her band, Black Fortress of Opium, with whom she has released two full-length albums to warm praise; a third release is forthcoming. Originally from Houston, Ms. Snyder is a graduate of Berklee College of Music, and currently resides in Boston, where she teaches students from ages 12 to 60 in her private studio. A passionate teacher and performer, she continues to augment and refine her own technique and teaching skills through continual exploration of the voice and attending conferences, workshops, and seminars. She credits much of her vocal success to the methodology of the McClosky Technique. Ms. Snyder has national touring experience in both lead and backing vocals and is also a member of the National Association of Teachers of Singing (NATS).



Jeremy Sortore is a theater voice specialist with background in functional vocal mechanics, singing, speech, dialects, and text. He is currently serving as a vocal coach at the American Repertory Theater at Harvard University, where he is completing a second master's degree in voice and speech pedagogy. Prior faculty appointments include the University of Colorado and Southeast Missouri State University. Mr. Sortore holds two degrees in classical singing, completed a post-baccalaureate in communication disorders and speech science, and worked as a professional actor for ten years before moving to Cambridge. He is the author of numerous English translations of opera *libretti* and has served as surtitles coordinator for Opera Colorado since 2008. Mr. Sortore is a member of the Actors' Equity Association (AEA), the Voice and Speech Trainers Association (VASTA), and the National Association of Teachers of Singing (NATS) and is certified in yoga, Somatic Voicework™—the LoVetri Method, and Fitzmaurice Voicework.®



Bengi Tasci is the first Turkish opera singer and soprano to receive a principal artist contract from Metropolitan Opera. After accomplishing this feat in 2003, she made her European debut in 2006. She has collaborated with many of the opera world's finest conductors including James Levine, Valery Gergiev, Julius Rudel, Paul Nadler, Franz Welser-Möst, Anton Guadagno, Kamal Khan, and Linus Lerner. Ms. Tasci has also been named a winner of several prestigious vocal competitions. She was educated at the Istanbul State Conservatory, Mimar Sinan State Conservatory, and New World School of the Arts. In 2014, she was a panelist at New York NATS World Voice Day event, "Effective Training for the Child and Adolescent Voice." As a member of NATS and NYSTA, Ms. Tasci is currently enjoying the opportunity of sharing her knowledge and experience with her students as the director and teacher of "Music with Bengi" in New York City.



Matthew Thompson graduated from the Boston Conservatory in 2008 with an MFA in musical theater, studying technique under Elizabeth Sheldon and repertoire and interpretation with Maureen Brennan, Cathy Rand, Peter Mansfield, Patty Thom, Paul Daigneault, Fran Charnasm, and Neil Donohoe. He also studied music theory with composer Thomas Oboe Lee at Boston College. Mr. Thompson has won several vocal scholarships, including one to study voice with George Gordon in Scotland. As a Fulbright Scholar, he was visiting guest artist with the University of Frankfurt Orchestra in Germany. He has taught vocal intensives in Massachusetts, Vermont, and Wisconsin, his home state, where he first studied voice with Carol Jegen. In New York, Mr. Thompson has studied with Jackie Presti, VP Boyle, and Jen Waldman. For four years, he was the resident Cantor at St Anthony's Shrine in Boston.



Soprano **Blythe Walker** is internationally acclaimed for her performances in recital, chamber music, opera, concert work, and musical theater. She made her Metropolitan Opera company debut in 1988. She has also performed with the New York City Opera, Boston Opera, Santa Fe Opera, Cincinnati Opera, Opera Orchestra of New York, Orchestra of St Luke's, and other opera companies, orchestras, festivals, and theaters in the United States and abroad. She has collaborated with James Levine, Leonard Bernstein, and Stephen Sondheim, Sir Charles Mackerras, Paul Gemingnani, James Conlon, Erich Kunzel, and Jesus Lopez-Cobos. Ms. Walker has been a featured performer on PBS Great Performances and on NPR, and recorded for the Telarc, RCA, Chandos, and Painted Smiles labels. A respected and sought-after teacher, coach, director, and adjudicator, she has held faculty positions at the University of Cincinnati – College-Conservatory of Music, Northern Kentucky University, and DePauw University. From 2009–2012, Ms. Walker was Director of Vocal Studies at the New York Summer Music Festival at SUNY/Oneonta.

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For more information, contact NYSTA's Professional Development Program Director *Felicity Graham* at pdpdirector@nyst.org

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NYSTA member **Glenn Allen Seven** is the featured star in Albany Records' new CD release of Victor Herbert's 1920s musical *Orange Blossoms* produced by VOICEPrints Designer John Ostendorf for the Light Opera of New York last spring at the American Academy of Arts and Letters.



2014 Janet Pranschke PDP Scholarship

As part of its ongoing mission and commitment to providing support to the professional voice community, the NYSTA Board of Directors is delighted to announce and congratulate the recipients of the 2014 Janet Pranschke PDP Scholarship. It has been the board's policy in previous years to award one scholarship per year. However, due to the outstanding candidates this year, two recipients have been chosen:



Ajda Snyder
Somerville, MA



Dr. Deborah Popham
Rome, GA

The scholarship was established in 2011 in honor of Janet Pranschke, the Founding Director of the Oren Lathrop Brown Professional Development Program. It is awarded annually to one Apprentice Teacher Member, and is intended to encourage emerging singing teachers to improve their teaching skills and knowledge of repertoire. Scholarship recipients are awarded access to the PDP core curriculum, a series of five courses offered by leading figures in the fields of vocal pedagogy, science, and performance.

For more information, or to apply for the scholarship, please visit:
www.nyst.org/scholarship