

# VOICEPrints

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

March-April 2011



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## FEATURED EVENTS:

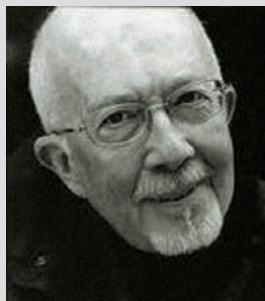
### JACK LEE *Musical Theater Masterclass*

**April 11, 2011**

Monday, 7:00 PM

Renowned music director, conductor and acting teacher **Jack Lee** will coach singers on standard musical theater repertoire.

**Teachers College**, Columbia University, Room TBA, 120<sup>th</sup> Street, between Broadway and Amsterdam Avenue, NYC. Free to all.



Jack Lee

We are honored and pleased to present the esteemed Jack Lee in a Masterclass on the Interpretation of Broadway Musical Repertoire. Jack has had an extensive career in theater, focusing on three major areas: music directing and conducting, acting and teaching. Beginning as a teenager at Cain Park Theater in Cleveland, he acted in more than 30 musicals, including *Kiss Me Kate*, *On the Town*, *Call Me Madam*, and *Guys and Dolls*. A resident member at the Cleveland Playhouse, he performed in a number of Shakespeare plays as well as *Three Men on a Horse*, *School for Scandal*, *Stalag 17*, *Darkness at Noon* and in Menotti's *The Consul*. While at the Playhouse he began his conducting career. He was also resident conductor at Starlight Theater in Kansas City, followed by seasons with John Kenley Players in Ohio and Dallas Music Theater.

Over the years he has become a leading Broadway conductor. Broadway, Off-Broadway and Tour credits include *Funny Girl*; *No Strings*; *Irene* and *Annie Get Your Gun* with Debbie Reynolds and then Jane Powell, with directors John Gielgud and Gower Champion; *Sweet Charity* with Gwen Verdon and Chita Rivera; *Irma La Douce* with Juliet Prowse; *George M*; *Applause* with Lauren Bacall; *Peter Pan* with Sandy Duncan; *My One and Only* with Tommy Tune; *My Fair Lady* with Richard Chamberlain; *A Funny Thing Happened on the Way to the Forum* with Phil Silvers; and *Knickerbocker Holiday* with Burt Lancaster.

Holding both a Bachelor of Science and a Bachelor of Music degree from Baldwin-Wallace College, he has conducted workshops at colleges, conservatories and music schools throughout the US and Europe. He also had a year's run on the daytime soap "Love of Life" (CBS) playing Doc; toured club acts with well-known singers, conducted *The Nutcracker* with the Albany Symphony and an all-star Noel Coward centennial celebration at Carnegie Hall; and music-directed several productions in York Theater's acclaimed Musicals in Mufti Series. At present he is working with author Kenward Elmslie and director James Morgan on the upcoming revue *Lingoland* and is a full professor in the drama department of Tisch School of Arts at New York University.

## SINGERS' DEVELOPMENTAL *Repertoire*

**April 9 and 10, 2011**

Saturday and Sunday

This course establishes methods and criteria for selecting repertoire appropriate to different voice types at various stages of development. Classical voice categories will include soprano, mezzo-soprano, tenor, and baritone/bass. In Musical Theater, male and female voice types will be discussed as well as an introduction and short history of musical theater, cast breakdowns and vocal requirements of several musicals, choosing appropriate audition material suitable to the style of the show and that of the singer, and a look at contemporary shows and the demands they make on the singer.

April 9, 9:00 AM-1:00 PM

**Christopher Arneson**

Male Voice, Classical

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Female Voice, Classical

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**David Sabella-Mills**

Contemporary Music Theater

*On Demand Only*

**Jeannette LoVetri**

Musical Theater Historical Overview

**Teachers College**, Columbia University, Grace Dodge, Room 179, 120<sup>th</sup> Street, between Broadway and Amsterdam Avenue, NYC.

## MESSAGE from the President



### Neo-Pedagogy: A Technological Renaissance

Do u Tweet? R U on FB? Can I txt you? Have you Googled yourself? Do you Blog? Are you LinkedIn? What's your URL? Do You ooVoo or SKYPE? If you are unfamiliar with any of these questions or terms then it's time to bring your studio into the 21<sup>st</sup> century and make sure your expertise is being represented to both your local vocal community and the global community as well.

Yes, I said GLOBAL! With video conferencing programs like ooVoo and Skype, a new age of online vocal instruction is emerging. Currently, I have students who telecommute to their lessons from distant points including Vancouver, Washington State, California, Chicago, Connecticut, Washington DC, Brazil, Spain, and Switzerland. Even students who normally have their lesson in person will occasionally have it online, when professional responsibilities (touring or away gigs), or weather, prevent them from getting to my studio.

This is just one of many ways in which technology is playing an ever-increasing role in the lives and professions of voice teachers everywhere. Other techno-aids might include Don Miller's voice visualization software VoceVista, as well as Dr. Scott McCoy's multi-media CDROM and textbook *Your Voice: An Inside View*. As I have written in previous columns, the voice teacher of today should be well versed in many different online tools at one's disposal. iTunes, YouTube, UstreamTV, TuneBite, and Video2mp3 are just the tip of the technological iceberg.

There is also the matter of your own studio advertising, a necessary requirement for the health of your livelihood. As President of our organization I am often contacted by membership with questions about how to effectively advertise one's studio and how to publicize one's professional credentials in order to attract new students. Indeed, as we emerge from the "Great Recession" of 2010, more and more voice teachers are searching for ways to connect with a population of

students who seem to communicate more than ever in mysterious and foreign ways. In a world where "txtng" has replaced talking, teachers struggle to keep up with the rapidly changing modes of advertising and communication now available to our studios.

You may have a "Find a Teacher" listing on our website. That's a good start. But by no means should that be the end of your advertising endeavors. The fact of the matter is that the more online resources you use, the higher your search engine queue will be, and the easier it will be for prospective students to actually FIND YOU.

In my opinion, every voice teacher should have his or her own professional website (mine is practically my secretary, and gives both current and prospective students the ability to schedule an appointment and pay for their lesson automatically). Once your website is in place then it's time to reach out across many different platforms and LINK your website to all of the different online resources you use. Do you have a YouTube page with video clips of your performances, or the performances of students? You should. Do you have profiles on LinkedIn and Facebook? You should. Do you Tweet? You should. Have you tried using Google Ad words to increase your website traffic? You should. All these online resources are available to you for FREE (Of course building your own website is not free, but it can be much cheaper than you think. Google Ad Words is a pay service, but you set your daily limit).

ALL of these resources can substantially help you attract students who are actually looking for your expertise and talents. If used wisely they can increase your studio enrollment dramatically. A professional online presence is far and away the best means of attracting new clientele, both locally and, if desired, globally.

"I don't have time," you say, "to learn all this new techno jargon." I would bet good money that

some of your existing students can do this in their sleep. Why not barter for a few weeks until all these resources are in place? It will be a win-win for both teacher and student.

Lastly, make sure your studio is physically set up to maximize your use of these new technologies. Is your piano (or keyboard) close to your computer, or close to your desk for that matter? What kind of speakers do you use on your computer? If you are using online resources such as iTunes and YouTube, you might want to invest in some good stereo speakers for your computer. And if your computer and piano cannot sit close together, try a wireless keyboard and mouse. In my home studio my TV and computer are wirelessly connected so that the TV functions as an additional monitor. With the wireless keyboard and mouse I can control my computer from the piano and see the monitor on my 42-inch flat screen TV across the room, making my "music studio" completely "techno-savvy." It's amazing what's possible these days.

I cannot guarantee the efficacy of these online tools or the results you may experience. But I can promise that unless you embrace these various techno-resources and increase your online presence, your studio enrollment will eventually suffer.

As a member of NYSTA, I believe we are all committed to continuing our education and refining our pedagogy to bring our students the best that science and art has to offer the professional singer and/or speaker. I hope that you will consider expanding that commitment to include the wondrous technological advances the internet has to offer our profession.

If you would like to talk about developing an online presence with your own website, please email me at [president@nyst.org](mailto:president@nyst.org). I will be happy to steer you in the right direction. And, for more information on the technology I personally use for online delivery of lessons please refer to an interview I did for Crain's New York Business (Online edition) at [www.craigslist.com/article/20100825/SMALLBIZ/100829890](http://www.craigslist.com/article/20100825/SMALLBIZ/100829890). (You can copy and paste the URL from this page if viewed online.)

Sincerely,

*David Sabella-Mills*

President, NYSTA  
[president@nyst.org](mailto:president@nyst.org)

## MESSAGE from the Editor



Dear Colleagues,

NYSTA, as an organization of singing teachers, is wholly devoted to the art and science of vocal pedagogy. And *VOICEprints*, as its official journal, has a long history of celebrating voice teachers and the teacher-student relationship. Thus, it is especially meaningful for me to present to you an article by my undergraduate voice teacher, Carol McAmis of Ithaca College. Over the course of a teaching career that has spanned more than 35 years, Carol has developed a unique and effective teaching style that has had a profound influence

on her students, who are now teaching in institutions and private studios all over the country. She is the ideal pedagogue to present this article on learning styles in the voice studio.

Also in this issue, please enjoy NYSTA Board Member Jennifer Cece's article on NYSTA's newly formed relationship with Carnegie Hall and the Weill Professional Training Workshops. NYSTA is excited about this new venture with Carnegie Hall,

and we hope that members of NYSTA will take advantage of the synergy that now exists between these two organizations.

I hope that you have all had a wonderful winter and are eagerly anticipating the arrival of spring. As always, *VOICEprints* is YOUR publication, so please send all questions, comments, and suggestions for future articles to me at [voiceprints@nyst.org](mailto:voiceprints@nyst.org).

Sincerely,

*Dr. Matthew Hoch*

Editor-in-Chief, *VOICEprints*  
[voiceprints@nyst.org](mailto:voiceprints@nyst.org)

# NYSTACalendar 2011

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

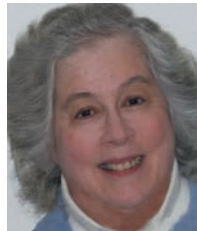
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OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

## COMPARATIVE *Pedagogy Weekend 2011*

**June 11 and 12, 2011**

During this course, six master teachers will present teaching demonstrations after case histories of students have been discussed. Concrete links will be made between various teaching strategies and the scientific and medical information covered in other courses of the PDP program.

**Saturday, June 11**

Michael Paul: Male Classical; Ashley Putnam: Female Classical; Peggy Baroody: Working With the Injured Voice; Patrick Michael Wickham: TBA

**Sunday, June 12**

Michael Rider: Male Musical Theater, CCM; Sally Morgan: Female Musical Theater, CCM; Comparative Pedagogy Discussion

**Teachers College**, Columbia University, 120<sup>th</sup> Street, between Broadway and Amsterdam Avenue, NYC.

\*All PDP courses are \$220 and can be registered and paid for online at [www.nyst.org](http://www.nyst.org). One graduate credit per course is available from Westminster Choir College, for an additional \$150. A form for graduate credit and answers to any other questions can be obtained by emailing [pdp@nyst.org](mailto:pdp@nyst.org). Courses take place at Teachers College, Columbia University, 525 West 120<sup>th</sup> Street, between Broadway and Amsterdam Avenue, NYC. Check desk at entry for class location.

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If you are interested in joining our executive board, please contact David Sabella-Mills at: [president@nyst.org](mailto:president@nyst.org)

(DVP= Distinguished Voice Professional: NYSTA member who has completed the five-course core curriculum of the Professional Development Program.)

## SENSORY LEARNING STYLES *in the Voice Studio*

by Carol McAmis, BM, MM

*"Jim, your [u] sound is very distorted. I think it's too far back. Can you feel it more forward?" Jim sings again, and the vowel sounds even more distorted. The teacher repeats the direction with little to no positive change in the vowel—for weeks on end. What a frustrating student! One day she finally asks Jim a question: "If the [u] vowel were a shape in your mouth, where would it be located?" "Oh, it's an orange ball, and it would be in the front, right behind my upper teeth." Uh oh, is he missing the back space instead of the front in his vowel shape? "What if you add a purple shape behind the orange shape in the front?" Bingo! The vowel is now a pure [u] and the tone is clear and resonant. Both teacher and student are happy with the new and correct vowel sound, and the teacher has learned a valuable lesson about just who had the problem.*

### Report and Good Communication—Keys to Building a Successful Singer

This experience was my first glimpse as a young teacher of the potential and power of working with a student's preferred learning style and the importance of using language that matches the singer's internal experience. Later in my career, I was fortunate to work with pianist and Neuro-Linguistic Programming practitioner Susan Bruckner, a long-time faculty colleague at Ithaca College's Healthy Musician Workshop. Dr. Bruckner is an expert in applying sensory learning styles to musical training. Her book, *The Whole Musician: A Multi-Sensory Guide to Practice, Performance and Pedagogy* presents a thorough introduction to recognizing and teaching to the main sensory learning styles: visual, auditory, and kinesthetic, as well as the less well known gustatory (taste), olfactory (smell) and analytical (list-making) learning styles. The book also presents many options for strengthening the underutilized learning styles and for building successful performances, thus creating a "whole musician."<sup>1</sup> This article will focus on determining and working with the preferred learning style of the singer to build a reliable technique and confident performing.

Understanding how our students think and learning to speak the language of their thoughts



Dr. Susan Bruckner

is an excellent tool for establishing trust between teacher and student. Matching language and non-verbal communication to the student's preferred way of experiencing the world creates rapport quickly and elegantly. Bruckner defines learning style as the "language, including actual words spoken, the speed, volume and pitch of language, the subtle physiology or 'body language' such as gestures, the use of visual, auditory and kinesthetic imagery (for example, 'the blue ocean, the crashing waves and the cold, wet spray' to describe the three modes respectively—Visual, Auditory, and Kinesthetic.)"<sup>2</sup> Learning to be a fluent communicator in all three modes can greatly expand a teacher's ability to succeed with a wide variety of students.

Let's look again at Jim's lesson. According to Bruckner, "a teacher teaches *how* they themselves learn—not necessarily how they were taught."<sup>3</sup> Therefore, the teacher will be most successful with students whose style of learning most closely matches the teacher's style of communication. Notice that the teacher's language choices in the opening example are mostly kinesthetic and auditory, her own preferred learning modalities: "[u] sound," "distorted," "back," "feel," "forward." The directions are phrased as a command to do something and are based on her perception of Jim's sound. With these directions, there is little or no change in the accuracy of the vowel over an extended period of time. At this point there is considerable frustration. Teacher and student might conclude that he isn't very talented, that he needs to try harder to get it right, or that he's just plain lazy.

Finally, with the shift in language to visual imagery and a question about his own internal experience, Jim is immediately successful in creating the change. The visual word "shape" leads to a color, "orange," and Jim offers a clear location of where his attention is, "in the front by the upper teeth," as the teacher requested. Suddenly, he has a kinesthetic sensation that he can feel and communicate. The additional visual direction of "a purple shape behind the orange one" leads to the correct vowel shape for [u], a back vowel. Jim was neither untalented nor lazy; the directions were simply not articulated in language that matched his visual approach to the world.

As this example demonstrates, the way a singer builds his or her vocal instrument depends, in large part, on preferred learning style. Watching for successful outcomes when information is presented in various modes—visual, auditory, kinesthetic—will help the teacher define each student's preferred modality and then to bridge into the "weaker" modalities for more confident, well-rounded performance.

Discovering the preferred modality is especially important at the beginning of study so that information can be presented in a way that is

comprehensible to the student. The teacher must remember that when the singer is under stress in a lesson or performance, the preferred modality will be the "go-to" choice for the singer. Therefore, it is very important to play to the student's strengths when establishing technique and the presentation of a song or aria.

### In the Voice Studio

The best way to begin working with a singer's preferred learning style is to use the "Quick Test" given in the box. This short test has proven to be a remarkably reliable guide to the singer's preferred sensory style for accessing the voice with immediate improvement in resonance or tone color when the directions are given in the preferred modality. Sometimes students will show positive changes when the directions are given in two of the learning styles or even all three. This simply means that they are comfortable with multiple learning modalities. The teacher now has many more options of language and activities to choose from as she works with that student.

### A Quick Test to Determine a Singer's Preferred Learning Modality for Singing

Using simple melodic patterns such as sol-fa-mi-re-do on a single vowel, give the following directions to the singer:

- Visual modality cues: Sing a "red" tone. Build a picture of your instrument—red ball in the head, yellow tube through the throat and chest, green ball in the pelvis, two blue lines for the legs.
- Auditory modality cues: Listen to the sound your right elbow makes. Hear the vowel sound. Let Tinkerbell sing the words in your right ear.
- Kinesthetic modality cues: Feel your left knee while you sing. Let the music move through you. Please note: making an actual movement such as rolling the shoulders does *not* indicate a kinesthetic learner—it merely releases tension and improves sound for all singers.

The singer's voice will be more resonant and clear when the directions are presented in the preferred modality. Typically, singers will be more comfortable with their body because the directions make sense. Many times, they mention that it is suddenly easier to feel centered and "inside" the body. When directions are offered in the other, less-preferred, modalities, the singer will appear mentally and physically confused, sometimes to the point of "not knowing how to sing."

After administering the Quick Test, observing general characteristics of movement, breathing, eye focus, and language choices will reinforce the initial assessment of the student's preferred modality for singing. The following section details

these general characteristics for the three main learning styles and offers suggestions for working with each type of learner.

### Profiles of Visual, Auditory and Kinesthetic Learners

**VISUAL LEARNERS:** the visual learner tends toward smaller and more contained movements than the auditory or kinesthetic learner. She is more likely to be neat in her personal appearance. Her breathing tends to be more in the upper chest. When she is concentrating, her eye focus will tend to be upward as she watches her mental pictures of the musical score or tries to picture the vocal tone. Her language choices will tend to center around visual images and actions. "I see what you mean." "I picture Carmen in a tight red dress." She will gain much useful information from activities such as looking in a mirror (either real or imagined), seeing pictures of anatomy, watching videos of performances, or drawing her own pictures to express the emotional character of a song. Visual learners often do not like to look away from the score, or they will try to watch the printed music in their minds rather than actually connecting with a character or an emotion. On the other hand, they may have a photographic memory and the ability to memorize very quickly. Many of today's students are highly visual due to their constant exposure to computers, television, movies, and the many other forms of electronic entertainment. Because their chosen art form is auditory, they often think that the pictures and visual images that are so familiar to them should not be used when singing. That it is "cheating" to use their internal pictures and movies to access the voice. They are amazed as they begin to hear and feel the voice more clearly once visual imagery is incorporated into their vocal studies.

**AUDITORY LEARNERS:** the auditory learner makes use of rhythmic, more repetitive movements in his everyday speech patterns, and may tilt his head to the side when listening. His language will have a wider range of pitches and rhythms, and may even sound "sing-song-y" at times. His breathing will be more in the mid-chest region. Eye focus will tend to be more in the mid-range of the eye, a more level gaze, as he listens to the sounds he creates. These students are often quite talkative and love to report to the teacher on the week's practicing in great detail. They can feel slighted if the teacher does not allow at least a short period for reporting on their work outside the studio. Language choices will center on sound-related words such as "I hear you." "Sounds fine to me." They will best access the body and the voice when directed to listen to a physical movement or body part or to hear the shape of the melody and how it moves through the body.

Auditory learners will enjoy recording lessons and rehearsals for external auditory feedback. Working with language comes easily for the auditory learner who will be fascinated with foreign languages, diction, and accuracy of vowels. Memorizing music can be easy for them as they love the sounds of the words that they sing.

Speaking the text aloud to discover the rhythm and inflection of the text is an excellent activity for the auditory learner. The jazz singer is the most likely to be a highly auditory learner who is comfortable with the complex demands of improvisation. Auditory learners often have perfect pitch, with its challenge of always knowing when the high note is coming. They can become very focused on listening for correct intonation without making the corresponding physical changes in the vocal mechanism that would actually improve the intonation. They relate easily to the musical considerations of a song such as melody, phrasing, or differing timbres of the voice.

**KINESTHETIC LEARNERS:** kinesthetic learners learn by doing. They often appear impatient with explanations, interrupting and saying, "yes, yes, I get it," when clearly there hasn't been enough time to absorb the concept the teacher wants to explain. They can be frustrating to teach with traditional methods. These learners are "wiggle worms" who change positions frequently. They are often labeled "ADD" or "ADHD." These students actually do learn better when they are moving and will need to move in order to sing to their highest potential. Using staging, gestures, and movement of any kind will keep them focused and engaged in the lesson, especially when working on technique.

The kinesthetic singer will enjoy opera and musical theatre or more popular styles like jazz where movement is an essential part of the performance. Their language choices will focus on action words. "Her singing moved me." "He was playing in the zone." "I feel my jaw tensing." They are the ones who can most easily relate to the physical aspects of building technique such as general body awareness or breathing exercises. The rhythmic aspects of the music will be very engaging for them. They tend to be abdominal breathers so this aspect of vocal technique may be easier for them to develop than it is for the visual or auditory learners. The kinesthetic singer relies on sensation, so verbalizing what they are doing and feeling can be quite challenging for them. The teacher needs to create experiences for the kinesthetic learner with minimal explanations in the early stages of study. Above all, keep your directions focused on "doing something" and keep the kinesthetic learner busy!

### Back in the Studio

Once the initial singing assessment has been made, choose one of the four general characteristics listed above (body movement, eye focus, breathing habits, and choice of language) and observe all of your students for a week. You might choose to watch breathing and to see if the students' breathing patterns match up with the learning style that you determined in the Quick Test. There is no need to make adjustments right away—just collect the data. As you become more certain of the students' preferred styles, begin to choose verbs that match the preferred style as you give directions. Another week, you might mirror the students' breathing level or the speed at which

they speak. Soon, you will find that you automatically adapt your directions and the way you present information to the way each student likes to learn. Your student will progress more quickly, will be more confident in performance, and both of you will enjoy your work together as you move to a new level of communication and trust.

*For those interested in learning more, Dr. Susan Bruckner's book, The Whole Musician: A Multi-Sensory Guide to Practice, Performance and Pedagogy is available from the author. Email her at [bruckner@cruzio.com](mailto:bruckner@cruzio.com) for more information.*

### FOOTNOTES

<sup>1</sup>Bruckner, Susan. *The Whole Musician: A Multi-Sensory Guide to Practice, Performance and Pedagogy* p. 25

<sup>2</sup> *Ibid.*, p. 25.



**Carol McAmis** is Professor of Voice at Ithaca College, where she has taught since 1979. Her primary teachers and influences have included Gary Race, Kenneth Smith, Phyllis Curtin, John Wustman, and Elisabeth Schwarzkopf. Carol's early training included studies at Tanglewood and the American Institute of Musical Studies in Graz, Austria.

Carol is a specialist in movement training and relaxation techniques for singing, and she has completed additional studies in these disciplines with Anat Baniel, Eloise Ristad, Bonnie Prudden. She holds the BM and MM degrees from the University of Kansas, and is a Guild-certified Feldenkrais teacher. She has developed many workshops for singers, instrumentalists and music teachers, including "The Moving Performer: The Feldenkrais Method® for Musicians," "StageFright to StageMight," "Brain-Compatible Practicing," and "Keeping the Singer in the Center." She has presented both nationally and internationally for groups such as NATS, Opera America, the Irish World Music Center, University of Minnesota, and the Feldenkrais Guild of North America. For sixteen years, she was a member of the interdisciplinary faculty of The Healthy Musician Workshop at Ithaca College. She has developed *The Singer's PlayBox™* an innovative approach to practicing that is used by singing students of all ages from middle and high schoolers to college students to active professionals as well as their teachers. She can be contacted at: [mcamis@ithaca.edu](mailto:mcamis@ithaca.edu).

## MORE MEMBERSHIP PERKS: *Compliments of Carnegie Hall*

by NYSTA Board Member Jennifer Cece, MM



Marilyn Horne at work in her Carnegie Hall workshop.

NYSTA members now have their own special code to receive discounts on specific Carnegie Hall vocal performances. Members should enter the code SNG10657 at the start of their online ticket order and they will receive a 10% discount on seats at select Carnegie Hall concerts, as well as group discounts for twenty or more. Specific details will be posted on our website soon.

Last August NYSTA Board of Directors members Ronni Sarrett Lederman, Nancy Adams, her husband Leonard Birnbaum and I met with Candice Beckmann and Joe Soucy from the Carnegie Hall Marketing Department. At the meeting, we discussed the development of a special liaison between Carnegie Hall and NYSTA to benefit the specific interests of singers and students of singing.

As our members know, NYSTA's PDP classes include such well-respected voice scientists and teachers as Dr. Scott McCoy, Jeannette LoVetri, Dr. Peak Woo, Chris Arneson, and David Sabella-Mills, as well as other many other esteemed presenters. We were happy to learn that Carnegie Hall offers NYSTA members Professional Training Workshops such as those led by Marilyn Horne, Dawn Upshaw, and the Robert Spano. They appeal to a wide spectrum of performers which include teachers, students, soloists, choristers, and conductors.

"The Song Continues" is a workshop and festival founded by acclaimed mezzo-soprano Marilyn Horne. This year's event took place January 19th through January 23rd and included master classes led by Miss Horne, Malcolm Martineau, and Kurt Moll. The festival also featured recitals by renowned and emerging artists. For more information: [www.carnegiehall.org/article/explore\\_and\\_learn/ptw](http://www.carnegiehall.org/article/explore_and_learn/ptw).

Carnegie Hall enthusiastically encourages NYSTA's activities and mission. They donated tickets to the Anne Sofie von Otter recital for our raffle at our December 5th Holiday Event. To help inform a greater audience about NYSTA offerings, once a year Carnegie Hall will include information on our forthcoming PDP courses as well as our David Adams Competition in their "At a Glance"

newsletter, which has an email circulation of 24,000.

This is only the beginning of NYSTA's emerging partnership with Carnegie Hall. We will keep our members updated with other aspects of this relationship in future *VOICEPrints* issues.

**Jennifer Cece** is a singer, accompanist, and certified Yoga and Pilates instructor. She has been teaching mostly contemporary commercial music and some classical music privately for fourteen years with the majority of students teens and community theatre adults. Please contact her at [www.JenniferVocals.com](http://www.JenniferVocals.com).

Jennifer has developed a "Yoga for Performers" workshop which she frequently presents in the Metropolitan Area. She attended the University of Richmond with vocal scholarship, and received her MM in classical Vocal Performance at New Jersey City University. She studied with Jeannette LoVetri, and is certified in Somatic Voicework™ which is the foundation of her CCM teaching.

First-place winner in a NATS 2000 competition, Jennifer enjoys performing chamber music with her contemporary classical group, Living Tree, as well as opera, musical theatre and vaudeville. Her performances include Mostly Mozart at Lincoln Center, Vivaldi festivals with Baroque Orchestra of New Jersey, and Gesualdo at the Dramatists Guild, NYC, and most recently *Vitellia* in *La clemenza di Tito* and *Elvira* in *Don Giovanni* with the New York Opera Forum.



**VOICEPrints** editor Dr. Matthew Hoch with Robert Spano, 2011 Carnegie Hall Choral Workshop

From February 8–13, 2011, it was my privilege to be a part of the 2011 Carnegie Hall Choral Workshop—the Berlioz *Requiem* with conductor Robert Spano. In this workshop, 50 auditioned choral professionals were given the opportunity to spend a week in New York City studying and performing this monumental (and seldom-performed) choral work. Whereas most workshops come with the price tag of tuition, the Weill Institute at Carnegie Hall offers an alternative model, generously providing stipends to successfully auditioned participants. Prepared by chorus master Norman MacKenzie (long-time accompanist of Robert Shaw) and accompanied by the Orchestra of St. Luke's, the professional training workshop was a stimulating and energizing week for everyone involved. *M.H.*



Left to right: Nancy Adams and Leonard Birnbaum, Carnegie Hall's Candice Beckmann and Joseph Soucy, Ronni Sarrett Lederman and author Jennifer Cece.

## NYSTA'S *New Members*



**Lynn McCartney** received her MM degree from the Boston Conservatory of Music and her BM degree from Westminster Choir College. She has pursued further studies at the Longy School of Music and the American Institute of Musical Studies (AIMS) in Graz, Austria. Ms. McCartney has served as an adjunct voice instructor at Rivier College in Nashua, New Hampshire. She was a member of the voice faculty at the Community Music School in Nashua and also held the post of Executive Director for many years. Currently, she maintains a large private voice studio in Nashua where she teaches a variety of musical styles. She regularly performs several solo recitals during the academic year. In addition to NYSTA, Ms. McCartney is a member of NATS, MTNA, Opera America, and the National Opera Association.



As an internationally known countertenor for nearly three decades, **Drew Minter** has appeared in leading roles in the opera houses of Brussels, Toulouse, Boston, Washington, Santa Fe, BAM, Wolf Trap, Glimmerglass, Nice, Marseilles, as well as the Halle, Karlsruhe, Maryland, and Goettingen Handel Festivals. He has sung with many of the world's foremost baroque orchestras and recorded extensively. A founding member of the Newberry Consort and TREFOIL, Minter also sings often with the Folger Consort, ARTEK, Piffaro, and at the Cloisters Museum as a recitalist with early harps. He has been a featured guest at festivals such as Ravinia, BAM's Next Wave, Tanglewood, Marlboro, Boston Early Music, and Edinburgh. An active opera stage director, Minter is the artistic director of Boston Midsummer Opera. He writes regularly for *Opera News* and teaches voice, opera workshop, and the Madrigal Singers at Vassar College.



**Michael Mott** is a New York based actor, singer, composer and voice teacher/musical director. Having performed most of his life, Michael has much experience both on and off the stage. He most recently closed the world premiere national tour of *Curious George Live!* as both performer and road musical director/vocal captain. He has been teaching private voice lessons since his time at Ithaca College, where he studied voice under Carol McAmis. Select theater credits include the show-stealing roles of the First Gangster in *Kiss Me, Kate* at Glimmerglass Opera House (opposite Brad Little and Lisa Vroman, directed by Diane Paulus), Orville Wright in *Flyer, the Musical* in Fenwick Island, Delaware and Nicely-Nicely Johnson in *Guys & Dolls* at Arizona Broadway Theater. For more information, visit [www.michaelmott.net](http://www.michaelmott.net).



**Anette Nørgaard** began teaching as a church choir assistant in her native Denmark at age seventeen, and since has, with her appearance in shows such as *Grease*, *Nonsense*, *Miss Julie* and *Bellevue Sketches*, expanded her teaching to private vocal instruction in voice and speech, accent reduction and singing. She is a graduate of The Danish Academy of Musical Theater and the William Esper Studio in New York. She has training in rhetoric, neutral and standard American speech and has received vocal training from Ian Adam in London, Cathrine Sadoline in Denmark, Nancy Mayans, Patricia Fletcher, Billy Porter (performance), and David Sabella-Mills in New York. She is a *protégée* of Patrick Michael Wickham and Performers Career Center. She is a founding member of Scandinavian American Theater Company ([satnyc.org](http://satnyc.org)) and has a one-woman show, *Dramatically Different* (soundtrack available on iTunes and [CDBaby.com](http://CDBaby.com)). She has been a member of the Danish Actors Association since 2004. For more information, visit [www.missnorgaard.com](http://www.missnorgaard.com).



Dr. **Christopher Roselli** has performed in a wide range of musical *genres* and performing media including opera, oratorio, musical theatre, concert, recital, film, television, radio, and recordings. His operatic experience includes performing in Robert Wilson's Metropolitan Opera production of *Lohengrin*, Julie Taymor's production of *Grendel*, Peter Sellars' *The Tristan Project*, Sir Jonathan Miller's staged production of Bach's *St. Matthew Passion*, and the Mark Morris production of Thomson's *Four Saints in Three Acts*. His concert engagements have included national and international tours in Germany, Austria, France, Switzerland, Denmark, Italy, and Israel. He has made appearances at Lincoln Center, Carnegie Hall, Brooklyn Academy of Music, and the Kennedy Center for the Performing Arts. Dr. Roselli is also a member of the voice faculties at New York University, CAP21, the New School for Drama, and the Lee Strasberg Theater and Film Institute and is Treasurer for the Board of Directors of NATS-NYC. He is the recipient of the New School's 2007 Distinguished University Excellence in Teaching Award. His students are performing on Broadway, Off-Broadway, on Broadway tours, television, and film. He received his DM degree in vocal performance from Indiana University.



**John Tedeschi** is an emerging Verdi and bel canto baritone. His repertoire includes Posa, Enrico, Figaro, Count di Luna, Escamillo, Rigoletto and Prince Yeletsky. Mr. Tedeschi recently sang *Un ballo in maschera* with Prelude to Performance in New York, *Aida* with Center City Opera, *La traviata* with the BMCC Orchestra, *Carmen* with New Orleans Opera, *Amahl* with Mostly Baroque Players, *The Mikado* with Wichita Grand Opera and *La bohème* with the New Britain Symphony. Musical theater credits include the Dentist in *Little Shop of Horrors*, Che in *Evita* and Todd in *Sweeney Todd*. He has appeared singing the National Anthem before a Baltimore Orioles game as well as concerts including *Messiah*, *Judas Maccabeus*, and the *St. Matthew Passion*, cabaret endeavors throughout the US and in Paris, commercials and independent films and appearances on *All My Children* and *As the World Turns*. Mr. Tedeschi recently left his seven-year professorship at The Hart School at the University of Hartford to focus on his burgeoning NYC studio. Please visit his website at [www.johntedeschibaritone.com](http://www.johntedeschibaritone.com).



**Theresa Trieste** has been singing for over 25 years, performing repertoire ranging from pop to musical theatre to classical to choral music. She currently studies voice with Janet Pranschke. Ms. Trieste has raised two daughters (currently 18 and 15 years of age) and is looking forward to learning more about singing and performing through her membership in NYSTA.

# VOICEPrints

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Marilyn Horne

## Marilyn Horne Trivia Quiz

by Janet Pranschke

(Answers inverted, at right)

1. What is Marilyn Horne's nickname?
2. What late 70's early 80's sitcom did Marilyn Horne appear on several times?
3. To what African-American conductor was she married ?
4. What university did Miss Horne attend?
5. What composers was she instrumental in revitalizing at the Metropolitan Opera?
6. She was the first artist to bring Handel to the Metropolitan Opera in what opera?
7. Who was Horne's main collaborator at the piano?
8. With whom did she study voice?
9. In 1954 Marilyn Horne made her operatic debut with the Los Angeles Guild Opera in what role?
10. She dubbed the singing voice of actress Dorothy Dandridge in what film?
11. Name five of her signature opera roles.
12. For which presidential inauguration did Marilyn Horne perform?
13. She made her 1970 Metropolitan Opera debut in what role?
14. Miss Horne appeared many times in duet with this soprano, singing bell canto arias.
15. In 1991 she sang a role written especially for her in the premiere of what opera?



Answers:  
1) "Jackie"  
2) *The Odd Couple*  
3) Henry Lewis  
4) University of Southern California  
5) Handel and Rossini  
6) *Rinaldo*  
7) Martin Katz  
8) William Vennard and master classes with Lotte Lehmann  
9) Hata in Smetana's *The Bartered Bride*  
10) *Carmen Jones*  
11) Carmen, Adalgisa in *Norma*, Dame Quickly in *Falstaff*, Arsace in *Semiramide*, Marie in *Wozzeck*.  
12) Bill Clinton  
13) Adalgisa in *Norma*  
14) Joan Sutherland  
15) John Corgliano's *The Ghost of Versailles*