

VOICEPrints

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

March-April 2012



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FEATURED EVENT: SIXTEEN-BAR *Clinic*

April 2, 2012, Monday, 7:30–9:30 PM

Back by popular demand, twelve singers get to strut their stuff before a panel of industry experts who give candid and supportive advice often not offered in the audition setting. Panelists for the event will include **Jamie Harris** (*agent*, Clear Talent Group), **Susan Eichhorn Young** (*voice teacher*, Susan Eichhorn Studio), and **Nick Demos**, (*producer*, Demos Bizar Entertainment; *director*, ONE Healing Arts Company.)

Ripley-Grier Studios, 520 Eighth Avenue (*between West 36th and 37th Streets*).
FREE TO ALL.



Jamie Harris



Susan Eichhorn Young



Nick Demos

NYSTA *Distinguished Voice Professionals*

The following is a list of teachers of singing who have taken the complete five-course curriculum of the NYSTA Professional Development Program and passed all examinations. Each has earned NYSTA's *Distinguished Voice Professional Certificate*.

Catherine Aks
Larry Alexander
Adrienne Angel
Tanya Apelbaum
Maria Argyros
Alan Bowers
Enzo Citarelli
Jan Douglas
Barbara Dyer
Jack Eppler
Carol Flamm
Ena Freeman
Robin Lynne Frye
Candace Goetz
Hilda Harris
Grace Hart
Kari Hatfield
Matthew Hoch
Katherine Hoffman
Patricia Kadvan
Taina Kataja
Joan Lader
Peter Ludwig
Natasha Lutov
Josephine Mongiardo
Foteini Moschidi
Lily Nehman
Janet Pranschke
Kari Ragan
Bethany Reeves
Michelle Rosen
David Sabella-Mills
Jane Seaman
Patricia Sheridan
Charlotte Surkin
Debra Vanderlinde

MESSAGE *from the President*



Dear Members,

First off, I'd like to thank you all for the fine response I received after my last President's Letter and contributing article regarding Online Studio Pro, a website company I've founded to help independent studio teachers enter the online teaching market. Many of you seem anxious to be part of this market and I am delighted to be able to assist. I know I am behind in getting back to many of you. I apologize. I've sustained a minor injury to my cervical spine, so typing and inputting at a keyboard (or the piano) aren't easy just now. This letter comes to you via the good graces of Editor Matthew Hoch who is transcribing it from an MP3 recording. Thanks, Matt.

NYSTA's mission to educate and inspire voice professionals across the world is indeed a lofty one. I know that there must be more than one member out there who thinks us crazy to make such an enormous reach in addressing the needs of voice teachers internationally. But I do believe that all need to be a part of our community, to stay connected, to be inspired and to continue their own education.

I have been honored this semester to join the adjunct voice faculty at Montclair State University. In my first week there, I attended a faculty recital, was introduced to other faculty members, met and began to work with students. A clear difference between working in an academic teaching community versus one's own independent studio has become very apparent to me. At home, hours go by when I don't even get up from the piano—students come in and out, working on music important to them in particular and to their goals and

careers. But rarely is their course of study a part of another larger strategy. Repertoire has not been assigned to them by someone else, there's no core curriculum or requirement. Being part of a faculty where there is a synergy of effort can be very inspiring to a teacher. To be able to confer with colleagues, further educate oneself, enhance one's own experience in a larger community is something to cherish. I know other independent teachers value and long for this as well.

So, as a primarily independent teacher, I've been more than ever inspired to encourage that we reach beyond the boundaries of our own New York studios, beyond our state, even beyond the confines of our country. There is a desire, a need, a call for community, for outreach, for camaraderie among independent teachers. I am proud that NYSTA is answering this call. Through our online events and Professional Development courses we are trying to answer this need.

To those of you in our New York City area—I welcome seeing your faces at our local courses and events. Yours seem to be largely the same faces: mostly classical teachers attending the classical-based events, the contemporary teachers at contemporary occasions. I've addressed this disparity before, encouraging us to "cross over" to events less in our comfort zone. A few have responded; I greatly appreciate that. But there's a large group of members, near and far, whom we rarely hear from or see. I sincerely want to encourage you to remain in the loop for your own inspiration, to continue your

education. NYSTA is here for you. It's our sincere desire to be of service to voice professionals; whether independent or part of a faculty, whether you operate a small or large studio, we are here for you. Five times a season *VOICEPrints* is issued—we are here for you! With our many local and online events—we are here for you! With our inspiring PDP courses that rotate seasonally—we are here for you! We are currently developing new PDP courses, creating new alliances with sister organizations and other organizations that can benefit our membership. Again, we're here for you!

But NYSTA is only as strong as its membership allows it to be. I wholeheartedly encourage you—come on out to an event, to a course. If you're in a distant location, check out our online archive. Chat with us on Facebook. Not a *Facebook Group* member? Join the NYSTA Group today. You'll find lots of great cross-talk with teachers across the globe. I also encourage you to reach out to our sister organizations. Join NATS' wonderful Facebook groups. These are all tools and devices for your own inspiration and continued success in your studios.

As your president, I long to hear from each and every one of you. This is the my second and final term. I've been honored to serve. Next year we'll begin the process of searching for a new slate of officers for the next term. I encourage you to get involved. If you'd like to become a NYSTA board member, please email me today! I am always delighted to talk to anyone who wants to get more involved with us, as a board or committee member or as an officer. I am eager to see where our organization will go in coming years and have been proud to serve as your president. Let me hear from you at president@NYST.org. Thank you!

Sincerely,

David Sabella-Mills
President, NYSTA

MESSAGE *from the Editor*



Dear NYSTA Members,

This March/April issue of *VOICEPrints* features three short articles, all by distinguished writers and pedagogues familiar to the NYSTA community. Dr. Linda Lister discusses creative programming, Dr. Heather Hunnicutt delves into the pedagogical advantages of the (largely unperformed) Hawaiian song repertoire, and Jennifer Hamady addresses "The Art of Teaching." I know that members will enjoy reading these, and I am grateful for their contributions.

On another note, *VOICEPrints* has an important announcement: at their most recent meeting, the NYSTA Board of Directors has voted to fully enter the Digital Age and suspend mailed

hard copies of *VOICEPrints*, effective September/October 2012. While this does mark the "end of an era," it also brings us up-to-date in terms of our method of publication delivery. This all-electronic practice will be consistent with similar-sized bulletins and newsletters published by our peer organizations. *VOICEPrints* will still be delivered to your inbox and posted on our website, where it will be available in an easy-to-print-out format.

As we enter the pleasant days of spring, please remember that *VOICEPrints* is YOUR publication, so please send all questions,

comments, and ideas for future articles to me at voiceprints@nyst.org.

Sincerely,

Dr. Matthew Hoch

Dr. Matthew Hoch
Editor-in-Chief, *VOICEPrints*
voiceprints@nyst.org

VOICEPrints

Matthew Hoch, DMA, Editor-in-Chief

Sarah Adams Hoover, DMA, Associate Editor

Judith Nicosia, Associate Editor

Theresa Trieste, Associate Editor

John Ostendorf, Designer

NYSTA Calendar of Events 2012



Dr. Scott McCoy

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM *

VOICE ACOUSTICS & RESONANCE with Dr. Scott McCoy

NEW CLASS FORMAT! ***Assisted On Demand Learning*** Course, with LIVE ONLINE Sessions Thursday 10:00 PM (EST) **March 8, 22,** and **April 5, 2012.**

This course is ONLY available on demand at nyst.org/courses.

Dr. Scott McCoy makes this challenging topic easy to understand for all levels. Information covered in this course includes the nature of sound, acoustics and resonance of the speaking and singing voice, practical applications of acoustics and resonance in the singing voice. Also included will be an introduction to computerized voice analysis. (Mac or PC).

Required text: *Your Voice: An Inside View* by Scott McCoy, DMA.

Assisted On Demand Learning This new class format gives the student 24/7 access to our on demand course files plus 8 hours of instructor-guided sessions for review and Q&A. Instructor-guided sessions will be held on Thursdays, March 8, 22 and April 5, 2012, via WebEx video classroom. You see and hear Dr. McCoy and other members of the class—just like being there! And if you have a webcam they can see and hear you too! No webcam? Use the chat box to ask questions and hear them answered aloud.



Jamie Harris

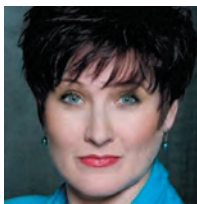
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FREE TO ALL.



Susan Eichhorn Young



Nick Demos

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM *

COMPARATIVE PEDAGOGY Weekend 2012

June 9 and 10, 2012, Saturday and Sunday

Teachers College, Columbia University, 120th Street, between Broadway and Amsterdam Avenue, NYC.

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. Dates and Faculty: TBA. Please see website for details.

* All PDP courses are \$250 (\$220 for NYSTA members) and can be registered and paid for online at www.nyst.org. One graduate credit per course is available from Westminster Choir College, for an additional \$150. A form will be available at the class. For more information, visit www.pdp@nyst.org or www.nyst.org/courses.



Gerald Ginsburg

Longtime NYSTA member **Gerald (Gerry) Ginsburg** will present an 80th Birthday Concert Thursday, May 3, 2012, at 8 PM at Merkin Concert Hall at Kaufman Center, NYC. The program, called "To Unsung Heroes," will consist of piano pieces interspersed with Ginsburg's original poetry.

TO UNSUNG HEROES

*There are so many people who do so much;
But they're not celebrities and treated as such.
Books are not written about their lives—
How many husbands and how many wives.
If they take a vacation, it's not in the news.
Their house is not shown in sumptuous views.
But they make a big difference in how well*

*We all live
Because of the ways in which they all GIVE.
I know I would not be here today
If not for some unsung heroes to pay
My respects to in this simple poem:
Souls who have made my world a home.*

© Gerald Ginsburg, 2012

YOU GOTTA GET A GIMMICK: *Creative Recital Programming*

by Linda Lister, DMA

As voice teachers, we know the familiar song recital format which most of us followed from our own junior recital to those of our students. The standard program looked something like this: Handel or Mozart aria, Schubert or Schumann set, a group of Fauré songs, selections by an American or English composer (Barber, Quilter) followed by a closing piece, usually an operetta or musical theater solo or duet. There is nothing inherently wrong with this paradigm. It demonstrates historical breadth and linguistic variety. But we've all sat through this program with many of the same songs in the same order and the same interpretation.

While we still need to maintain musical integrity and educate students and audiences about standard repertoire, song recital programming could really stand some revitalization. And while collegiate song recitals may be able to maintain the status quo, professional singers wanting to book recital gigs should certainly consider creative programming to help attract an audience. Just as opera has evolved from old-school "park and bark" productions to visceral *HD Live* cinema broadcasts, the song recital needs to explore new parameters to thrive and survive. As Stephen Sondheim wrote in his musical *Gypsy*, "You gotta get a gimmick if you wanna get applause."

A longtime champion of saving the song recital, mezzo-soprano Marilyn Horne has said, "It's frustrating; we have to be so creative to pass this intimate heritage on and keep people's interest."¹ Still, one doesn't have to completely disregard the usual flight plan. Even within a traditional program, you can discover and devise your own brand of ingenuity to link or enliven songs. Thematic programming can take many different tracks. Themes centering on particular poets (i.e. Shakespeare, Goethe, Dickinson), composers (Bach/Beethoven/Brahms, Les Six, composers who died young), eras (Enlightenment, Post-Romanticism, WWII), characters (Mignon, *commedia dell'arte*, Don Quixote), or subjects (love, art, death, food) can be used to unify song sets or entire programs. The trick is to find correlation without monotony. Renée Fleming's *Night Songs* CD is a wonderful example of unified yet varied programming including Debussy, Marx, and Rachmaninoff. One can use the Lied, Art Song and Choral Texts Archive page (<http://www.recmusic.org/lieder/>) to search by poet to find different composers' settings, or survey possible themes and characters in *Researching the Song: A Lexicon* by Shirlee Emmons and Wilbur Watkins Lewis, Jr. I once programmed a Cinderella recital, and recently I presented a program which starts with Bach's *Coffee Cantata* and concludes with "Taylor the Latte Boy."

To heighten creative programming, singers are experimenting with other ways to invigorate the recital format. Dawn Upshaw has been known to talk to the audience in between sets, while Rodney Gilfry has recited texts before singing (even when the songs were in English). At the University of Nevada, Las Vegas, a senior baritone created a complex story which provided a dramatic through-line for the recital. His "plot" stretched through Tosti, Schubert, Poulenc, and Handel to Gershwin. Soprano Jill Pearson (Assistant Provost/Associate Professor, SUNY Potsdam) has presented a program entitled "A Celebration of the Seasons in Song:" subtle set decoration suggested the seasons, and readings of related poetry (not the song texts) were interspersed between sets to evoke mood and provide time for "costume changes." British singer Richard Parry offers another inventive theme with his program "An Act of Piracy: A Musical Story of Pirates in the Caribbean" (<http://www.dramaticsongrecital.co.uk>), which might even entice Johnny Depp fans.

To showcase female composers, I developed a theatrical *Liederabend* entitled *Your True Calling: Composing in the Shadow of Schumann, Mendelssohn, and Mahler*, which interspersed diary entries and letters between songs by Clara Schumann, Fanny Mendelssohn Hensel and Alma Mahler. A recital could also explore historical connections across genres (i.e. contrasting an aria from Donizetti's *Anna Bolena* with the Anne Boleyn song from Libby Larsen's cycle *Try Me Good King*). Mixing genres is an easy way to circumvent cookie-cutter programming, such as juxtaposing Roméo's aria "Ah! Lève-toi soleil" with "Maria" from *West Side Story*, or exploring different depictions of water from Schubert's "Danksagung an den Bach" to the spiritual "Deep River." The trick is to create thematic programming within your student's—or your own—special proclivities. The key is to "think outside the box" in order to find innovative inspiration. Julia Cameron's *Artist's Way* book series is a wonderful resource for this, from its morning pages journal to creative workbooks to ignite new modes of thinking. Other books which might supply inspiration include *Cirque du Soleil: The Spark—Igniting the Creative Fire that Lives Within Us All* and *Sparks of Genius: The Thirteen Thinking Tools of the World's Most Creative People*. Or a game of *Cranium* could be just what you need to get your creative juices flowing with some lateral thinking.

Another means of enhancing creative and thematic programming is through commissioning new works and/or collaborating with living composers. The Florestan Recital Project "cultivates collaborations between student composers and performers to create new song compositions" with residencies to achieve their goal of "championing the art of the song recital."² If you need an additional song or selection to round out your thematic idea, consider approaching a composer to write something to premiere on the recital. A world premiere is a surefire way to bring excitement to a recital. Even better, if your creativity is up to the challenge, consider collaborating with the composer. For example, soprano Jāma Jandroković wrote the texts which Lori Laitman set to music for the song cycle *Five Lovers* (2005).

She also asked composers Paul Moravec and Luna Pearl Woolf to set her poetry as well, providing multiple contrasting realizations: "Having always been fascinated by the shades of meaning that reveal themselves in a text when set by different composers, I desired to explore the dramatic possibilities of having my poems set in this way."³

Imaginative and resourceful programming, as long as it isn't too esoteric, eccentric or self-indulgent, helps the audience connect to the music and the text and avoids the sometimes sterile recital format. Creative programming can be a thematic talisman which brings continuity and connection to the recital stage, thereby giving songs fresh and rich interpretations. So, as Shakespeare wrote, "Sing on, sing on," with newfound inflections and a vitalized voice and imagination.

ENDNOTES

¹ "Devising an Experiment to Save the Song Recital," <http://www.nytimes.com/1997/01/18/arts/devising-an-experiment-to-save-the-song-recital.html>

² <http://www.florestanproject.org>

³ <http://www.jamajandrokovic.com>



Linda Lister, soprano, is a professional singer in the genres of opera, musical theater, jazz, and art song. Her favorite roles include *Musetta* in *La bohème*, *Adina* in *L'elisir d'amore*, *Massenet's Cendrillon*, *Maggie* in *A Chorus Line*, and *Woman 1* in *Songs for a New World*. She created the role of *Madge* in the premiere of *Libby Larsen's Picnic*.

Also a dedicated voice teacher, she is currently *Director of Opera Theater* and *Assistant Professor of Voice* at the University of Nevada, Las Vegas. A member of *Phi Beta Kappa* and *Pi Kappa Lambda*, Dr. Lister is also a composer, and her chamber opera about the *Brontë sisters* (*How Clear She Shines!*) had its world premiere in 2002. Her chapter on musical realizations of *Wuthering Heights* is featured in the Ashgate book *The Brontës in the World of the Arts (2008)*. A certified *CorePower Yoga teacher*, Dr. Lister is the author of *Yoga for Singers*. She holds a BA degree from *Vassar College*, an MM degree from the *Eastman School of Music*, and a DMA degree from the *University of North Carolina at Greensboro*.

TIRED OF THE SAME ITALIAN ART SONGS? *Take a Hawaiian Vacation*

by NYSTA Member Heather Winter Hunnicutt, DM

As we recover from 2011 and the juries, recitals, auditions, and other events we all hold near and dear to our pedagogical hearts—and while I, like each of you, was yet again thrilled to hear dozens of young sopranos sing “Caro mio ben”—I would like to suggest an alternative to our old standby Italian instructional canvasses. Why do we so love assigning those 24/26/28 songs and arias to young voices? Pick your poison: smooth phrases, pure Italianate vowels, manageable breath lines, comfortable ranges, legato language... Whatever your reason(s) for a particular student, most of us agree that “Se tu m’ami, se sospiri” is a more effective place to address basic technical issues than, say, “Erlkönig.” But there is a downside—namely, I, you, and 99% of your students are so burned out on these that we would rather hear “On My Own” for the 1,000th time than “O cessate di piagarmi” for the 10,000th.

I propose a fun and interesting alternative. Our own state of Hawaii has a rich, fascinating heritage that includes a lovely style of “art songs.” They offer most of the same benefits as the yellow-covered Vocal Bible: even phrases, pure vowels, manageable breath lines, comfortable ranges... and they have something that Italian ditties don’t: NOVELTY. Your students will feel like they’re singing something exotic, different and new—breaking the rules—singing something their freshman year in a language other than the traditional four. I won’t tell them the truth: that it is a perfect way to hone their vocal technique. (Why do I suddenly feel like a mother slyly slipping wheat flour into the cookie dough?)

Queen Lili’uokalani was the last reigning monarch of Hawaii, and a composer! *The Queen’s Songbook* was published by Hui Hānai in 1999 and has given the rest of the world access to her charming style that captures the essence of the islands. It includes songs that the Queen published herself, and a number of previously unpublished works that have been newly arranged for piano rather than the traditional ukulele.

In order to effectively teach these to your students, you are going to need some crucial information—namely, how to pronounce Hawaiian. So, here is a crash course in Hawaiian diction. The island language has only thirteen letters—five vowels and eight consonants. One sound considered to be a consonant in the Hawaiian language is unusual: the *okina* (‘). When it appears, this indicates the speaker/singer should create a glottal stop. Additionally, the “w” has two possible pronunciations in Hawaiian. If it follows “o” or “u,” then it is pronounced [w]. If it follows “i” or “e,” it becomes [v]. If “w” falls after “a,” or at the beginning of a word, one may choose either [w] or [v]. Apart from the above, the sounds are mostly what those who are familiar with Italian diction would expect, including a slightly drier and less plosive approach to consonants (see *chart*).

Hawaiian vowels are “clean”—they do not blend with one another to create mixed or blended sounds. Each retains its purity even when next to another. And while vowels are often placed back-to-back, there are no consonant clusters in Hawaiian. All consonants are separated by at least one vowel, and a consonant will never end a Hawaiian word. Authentic Hawaiian words end with a vowel. In cases where vowels are repeated, both are pronounced with a glottal in-between (Hawaii = [ha va i ‘i]). At times vowels will include an accent: either a *macron* (ā) or *circumflex* (ê) over a vowel. This indicates a lengthening of the vowel sound—there is no change in the quality of the sound, only its duration. While vowel length is not as relevant in song, this is important to note for syllabic stress. If a vowel accent exists, stress the syllable which contains the accented vowel ([‘kū pu na]). If an accented vowel is not present, stress the syllable with back-to-back vowels ([u ‘mau ma]). If there is no accented vowel and no back-to-back vowels, stress the penultimate syllable as one would in Italian ([a ‘lo ha]).

There are many pedagogical reasons to use these charming Hawaiian songs as assignments for your students, and they will provide some much-needed variety in all of our repertoire. Tired of the Italian songs? Take a Hawaiian vacation!



Soprano **Heather Winter Hunnicutt, DM**, serves on the faculty of Georgetown College as Assistant Professor of Voice, Coordinator of Vocal Studies, and Director of the Lyric Theatre Program. She teaches applied voice, vocal pedagogy, lyric diction, music education courses, and directs the opera workshop and full-scale operas. She received undergraduate, graduate, and doctoral degrees in voice from the Indiana University Jacobs School of Music. Her various research, speaking, and singing endeavors have taken her to cities such as Bangkok, Paris, Salzburg, Munich, Honolulu, Philadelphia, and Minneapolis. Professional memberships include the National Association of Teachers of Singing, College Music Society, National Association of Music Education, National Opera Association, and Mu Phi Epsilon. She recently completed the NATS Intern Program in the summer of 2009 at Shorter College in Rome, Georgia.

Hawaiian Pronunciation Chart

CONSONANTS	IPA	HAWAIIAN EXAMPLE	PURE VOWELS	IPA	HAWAIIAN EXAMPLE
H	[h]	<i>Aloha</i>	A	[a]	<i>Mahalo</i>
K	[k] (<i>less plosive than English</i>)	<i>Keiki</i>	E	[e]	<i>Mele</i>
L	[l]	<i>Lāna‘i</i>	I	[i]	<i>‘Imi</i>
M	[m]	<i>Mea‘ai</i>	O	[o]	<i>ono</i> or <i>‘ono</i>
N	[n]	<i>Kahuna</i>	U	[u]	<i>Humuhumunukunukuapua‘a</i>
P	[p] (<i>less plosive than English</i>)	<i>Kūpuna</i>	ā or â	[a:]	<i>Lāna‘i</i>
W Following “o” or “u”	[w]	<i>Kauwahi</i>	ē or ê	[e:]	<i>E</i>
W Following “i” or “e”	[v]	<i>Wiliwiliwai</i>			
W Following “a” or at the beginning of a word (called “okina”)	[w] or [v] (<i>singer’s choice</i>) glottal stop	<i>Hawai‘i</i> <i>Ni‘ihau</i>			

THE ART OF TEACHING

by Jennifer Hamady

As we all know, the experience of working with singers is a truly rewarding one. There's nothing like helping to dismantle ingrained physical habits and limiting beliefs, as well as witnessing the breakthroughs that take performances and careers to new heights. Unfortunately, there are as many horror stories out there as there are tales of victory. Not only do singers often complain of spending their hard-earned money—and time—with little to show for them, many others leave studios vocally and even emotionally worse off than when they started.

What is going on here? In my experience, these situations are more often the result of inappropriate rather than ineffective training. Disconnects between teaching and learning styles and interests, as well as students' unresolved emotional concerns, often cloud and even prevent the possibility of the voice being properly addressed. Without a shared view and understanding of what vocal training should consist of and look like—and how to ideally go about it—it's no wonder why the best efforts of both teachers and students often don't come to fruition.

TEACHER STYLE AND ABILITY

While it may seem a simple question, too often it is left unanswered and even unasked: What is it that new students want to achieve? Do they wish to heal an existing vocal problem or to craft a style for themselves? Is their priority to playfully and joyfully discover their voice or to determinedly develop it? There is a big difference between preparing for an impending tour and coming out of a vocal hibernation, just as there is between a technician and a stylistic coach. We all know this. Yet for passion, pride, or pocketbook, many of us often overstep the bounds when a client could be better served training with someone else. Working through potential songs for an American Idol audition if we are a classical teacher (or on legit technique if we're a performance or repertoire coach) is likely not the best idea unless we are unusually—read *impossibly!*—versatile.

Singers aren't always certain of what it is they need, leaving us with the imperative to help them get the best coaching and teaching available... even if it's not from us. We all have our limitations, musical and otherwise. Being truly great means that we're upfront and honest about what we do and don't know and specialize in—with others and ourselves—as well as if and when the time has come for a student to move on.

THE PSYCHOLOGY OF SINGING

Vocal training requires the baring not only of the voice, but also of the heart and soul to another... to become truly vulnerable. The openness required for singing can often bring up unresolved emotional issues and insecurities which can then become the focus of the session rather than vocal technique; a teacher can be working hard to help a student lock in a certain technique, unaware that an emotional concern is preventing the very progress they're both consciously striving for. What's more, psychological issues and insecurities can set the stage for the development of co-dependent relationships that hinder and often impair both vocal and personal progress. Clearly, these are matters that the singer must address personally and work through. Yet while it may not be our job to address our students' emotional issues head on, it is our responsibility to look out for and consider their holistic as well as vocal well being, so that we may respond to the entirety of what they need. This includes taking a close look at our own unresolved "stuff" that might be attracting, fostering and perpetuating less than optimal dynamics.

LETTING THE LEARNER LEAD

Whatever our students' specific goals, in my opinion the best teachers are those who view the process of teaching as a journey of co-discovery, rather than top-down instruction of an inflexible methodology. Central to the creation of this type of relationship is abandoning the notion of an unbalanced power dynamic between teacher and student in favor of the former. In fact, the opposite is true. When working with singers, *they* are employing *us* to help them grow in a certain area of understanding. The onus is therefore on us to demonstrate that we're qualified to provide them with the service they're looking for.

Sadly, many—teachers and students alike—continue to believe that learning is simply the passive intake of information from someone who knows more about a topic than we do. Indeed, we may be more knowledgeable about technique than our students, but that doesn't mean we know how to best communicate that information in a way that's clear to them. Our student's participation—as well as our humility—are critical to ensuring that the process of learning, the giving *and* receiving of information, can be fulfilled.

Teaching is a journey that begins with a holistic and compassionate view of the human being standing before us, rather than the immediate sharing of a specific technique or approach. Knowing who they are and what they want is the key for singers to begin unlocking their potential, both personal and vocal. It is our job to support and create a safe space for them to discover these aspects of themselves, upon which all vocal technique and performance practices may be optimally built.



Jennifer Hamady is a voice coach and counsellor specializing in emotional issues that interfere with self-expression. Based in Manhattan, Jennifer works in private practice with musicians and non-musicians to discover, develop and confidently release their best personal, professional and performance potential. Her clients include Grammy, CMA, Emmy and Tony award-winners, as well as corporate clients across an array of industries.

Jennifer's insights and experiences (she spent the early part of her career performing with Stevie Wonder, Christina Aguilera, Patti LaBelle, Cirque de Soleil and others) have been captured in her book: *The Art of Singing: Discovering and Developing Your True Voice*, published by Hal Leonard and heralded as a breakthrough in the psychology of personal and musical performance.

Jennifer conducted her undergraduate and graduate work in Vocal Performance and Pedagogy, and Psychology, respectively, and writes regularly for The Huffington Post, and Psychology Today on matters of creative expression.

www.jenniferhamady.com

NYSTA *New Members*



Benjamin T. Berman is the music director at First Reformed Church of New Brunswick, and is the music minister of Rutgers Protestant Campus Ministries. He is pursuing his MM degree in vocal performance from Rutgers University, where he studies with Judith Nicosia. He received a BM degree in 2010 from Rutgers, studying with Frederick Urry. Mr. Berman also studies organ with Mark Trautman and is active as a vocalist (tenor), harpsichordist, organist, and teacher in Central New Jersey. In addition to his performing, Ben is the founder of the Rainbow Children's Choir, an interfaith choir for New Brunswick children in grades three to six. He also founded and directs the Trinity House Bach Society, a group of college-age and professional musicians whose goal is to perform the music of Johann Sebastian Bach and others in worship services and to spread the love of Baroque music throughout the Rutgers community.



A High Point native, **Craig D. Collins** has maintained a 32-year career as a professional singer in opera, oratorio, concert, and musical theater. He has performed in New York City, throughout the eastern seaboard, Texas, Iowa, Colorado, and Pennsylvania in such venues as Alice Tully Hall, Avery Fisher Hall, CAMI Hall and Merkin Concert Hall in New York City, Symphony Hall in Boston, and the Old Fair Park Symphony Hall in Dallas. While in New York, he studied with numerous musical and dramatic coaches from the Metropolitan, New York City and La Scala opera companies. Among his voice teachers was the renowned Metropolitan Opera tenor Franco Corelli. He also was an apprentice with the Aspen Summer Festival and Des Moines Metro Opera Company, where he had the opportunity to study and perform with many notables from the world of opera. He has appeared on stage with Renée Fleming, Donnie Rae Albert, Juan Pons, Alfredo Kraus, Giuseppe Giacomini, and Cynthia Munzer. Mr. Collins has worked as a private voice teacher for ten years and studied pedagogy with the late Berton Coffin. He is a member of both NYSTA and NATS.

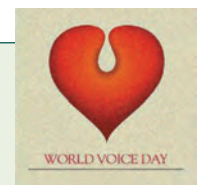


Amanda DeMaris, soprano, has been heard on opera, recital, and concert stages as far west as Los Angeles and as far east as Italy, singing such repertoire as Lucy in *The Telephone*, Damigella in *L'incoronazione di Poppea*, Satirino in *La Calisto*, and Papagena in *Die Zauberflöte*. She holds degrees in vocal performance from Ithaca College and New England Conservatory, and is currently working towards her doctorate at Columbia University's Teachers College. Ms. DeMaris is a member of the faculty at Ithaca College where she teaches voice, music theory, and sightsinging, and also is affiliated with Cornell University where she teaches voice to non-music majors. She is a member of the National Association of Teachers of Singing, the International Society of Music Education, and Pi Kappa Lambda. Ms. DeMaris's conference presentations have included the Voice Foundation's 38th Annual Symposium, and ISME's World Conference in Bologna, Italy.



Viktoria Kurbatskaya has worked with singers and actors of all ages across the Tri-State area. Her students have been accepted to prestigious programs at the Manhattan School of Music, LaGuardia High School of Performing Arts, Professional Performing Arts School, and Mark Twain School for Gifted and Talented. They have performed at Carnegie Hall, Madison Square Garden, Merkin Hall, Dicapo Opera and Symphony Space. They also appeared in professional and community productions of *The Wiz*, *Seussical Jr.*, *Ragtime*, *Free to Be You and Me*, *Beauty and the Beast*, *Fiddler on the Roof*, *Bye Bye Birdie*, and have won numerous awards at the American Fine Arts Festival, Star Systems Talent Competition, OnStage New York Talent Competition, and Kids Artistic Revue. Ms. Kurbatskaya holds an MFA in vocal performance from the Belorussian State Music Academy and an advanced certificate in music education from Brooklyn College. She has performed on concert tours in Germany, Spain, France, Austria, Ireland, Slovakia, Poland, Belgium, Brazil, Turkey, China, Russia, Lithuania and Latvia. Ms. Kurbatskaya is a member of the American Music Teacher League and NYSTA, and she continues to perform, teach, and promote music as a co-founder/president of the Forte International Music Competition and Festivals.

WORLD VOICE DAY: April 16, 2012



April 16th is World Voice Day, and NYSTA is celebrating with **AN EXTRAORDINARY OFFER!** In a groundbreaking effort to raise awareness of vocal health issues, NYSTA has coordinated with several renowned New York City physicians in care of the professional voice who are offering FREE vocal health screenings to all NYSTA members, their students, and members of the Actors Equity Association (AEA performers union).

These screenings will take place on specific days in the week of April 10–16. Each doctor has chosen the days on which his or her office can participate, and the and the specific times and number of clients/patients who can be seen those days and times.

As of this issue's print deadline this year's participants include:



Dr. Michael Pitman

Michael J. Pitman, M.D.: Offering free screenings to NYSTA at his office at the New York Eye and Ear Infirmary, 310 East 14th Street in New York on Friday, April 13, 2012. For information, contact him at 212.979.4119 or online at MPitman@NYEE.edu.



Dr. Benjamin Asher

Benjamin Asher, M.D.: Offering free stroboscopy, a printed photograph of your larynx, and information about innovative, holistic approaches for achieving and maintaining optimal vocal health. (Offer not valid for current patients.) At his office on 127 East 61st Street, Ground Floor, New York, NY 10065. By appointment only, on April 16th, 2012, 8:30 AM to 12:30 PM. For information, contact: 212.223.4225, or FAX 212.223.6465 or email: info@AsherEnt.com or www.AsherENT.com



Dr. Michelle Yagoda

Michelle R. Yagoda, M.D., P.C.: Please contact Dr. Yagoda's office for details: 122 East 78th Street, Suite #1B, New York, NY 10075. Phone: 212.434.1210, or info@dryagoda.com or www.dryagoda.com.

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Hawaii's
Queen
Lili'uokalani
(1838-1917)

NYSTANews



Master coach and pianist **Roger Vignoles** (at left and in the center, above with participants) at the very successful and entertaining Josephine Mongiardo Great Coaches Series event at Teachers College, December 5, 2011.