

VOICE*Prints*

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

May-June 2009



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Featured Event:

COMPARATIVE *Pedagogy Weekend 2009*

June 13-14, 2009

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.

Marvin Keeze, moderator

FACULTY:

Tom Burke, MS, CCC-SLP

Linda Di Fiore, DMA

Brian Gill, DMA

Gayle Lockwood, MM

William Neill, MM

Katherine Verdolini, PhD, CCC-SLP



"Information is only helpful when it stirs our imagination and encourages our creativity."

Marvin Keenze, moderator

Saturday, June 13

- 10:30 AM Introduction to Comparative Pedagogy with Marvin Keenze
- 11:00 AM Musical Theatre and Classical Voice: Technology in the Studio with Brian Gill
- 2:15 PM Musical Theatre Singing: Belt and Mix with Gayle Lockwood
- 4:15 PM Working with the Injured Voice with Tom Burke

Sunday, June 14

- 10:00 AM Classical Voice with Linda Di Fiore
- 12:00 PM Classical Voice with William Neill
- 3:00 PM Demonstration with Motor Learning Specialist Katherine Verdolini
- 5:00 PM Comparative Pedagogy Wrap-Up with Marvin Keenze

Included in the course is an ON DEMAND review of Scott McCoy's *Anatomy and Physiology of the Singing Voice and Acoustics of the Singing Voice*. All PDP Courses are \$220 (individual sessions \$60 each) and can be registered and paid for online at www.nysta.org. The courses take place at Columbia University, Teachers' College, 525 West 120th Street, between Broadway and Amsterdam Avenue, NYC. A more detailed schedule can be viewed on the registration page.

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MESSAGE FROM THE *President*



A CALL TO ARMS!

As this is the first year of my term I thought a “getting to know you” period was in order. Therefore, my previous president’s letters have been more personal in nature. Now, as they say, the honeymoon is over, and it’s time to address where NYSTA may be heading in the coming years.

In recent years we have made great strides in both membership and PDP course enrollment, due in large part to our emerging online presence via our website, live streaming, and on-demand offering of the PDP core curriculum. We now have members who hail from many different parts of the United States, Europe and Australia, and our PDP course enrollment has never been higher. Indeed, we are fast becoming the New York International Singing Teachers’ Association, and the work we are doing is having far-reaching effects on teachers in distant locations and of varying musical styles. Of this I am very proud, as this was, as I understand it, an original goal of NYSTA’s founding members and the creators of the Professional Development Program.

Here at home, however, I fear we may be losing sight of our personal connection to each other and to NYSTA as a local organization. And, while we are extremely glad to have the additional membership and PDP enrollment from our long distance members and course registrants, the Board of Directors and I have become increasingly concerned about our local members’ participation here in the New York tri-state area. Our online video archive of past events receives hundreds of “hits” (viewings),

but attendance at the actual live events leaves a bit to be desired. And, in my last President’s Letter (“Bel Canto vs. Can Belto”) I asked for members to share their opinions on our Community Forum Board (on the website) and, to my dismay, not one single member responded.

With a world of technology before us, NYSTA is poised to become a unifying force around the globe for vocal professionals everywhere. But the support of members here at home remains a crucial element for our continued success. This leads me to ask you, point blank, what are your needs? What would you like NYSTA to become for YOU, our members—both locally and globally—as we move into the 21st century and beyond?

If NYSTA is to remain a local, membership-driven organization serving a global community of voice teachers and vocal professionals, then I need to hear from you. Conversely, if local participation continues to diminish it may be time to consider changing NYSTA’s mission to that of an online educational institution, offering courses and seminars via internet only.

The Board of Directors and I continue to work tirelessly for our membership only to be disheartened by the lack of local response and participation here at home. We have become increasingly aware that our most energized membership base is that of our long-distance members. In order to meet the needs of our distant members, while continuing to care for and energize our local membership, we need to know: “What are YOUR desires?” As members of this vital organization, serving more

people all over the globe than ever before, your voice must be heard as we chart our direction in the coming months and years.

To that end, I put forth a challenge, a CALL TO ARMS, if you will. PLEASE email me at president@nyst.org and share with me your thoughts, concerns, and needs. Some things that I would particularly be interested in knowing are:

- How comfortable are you with internet and online computer access?
- Are you able to receive VOICEPrints, and other organizational notifications via email? Or, would you prefer standard mail delivery?
- What kind of events would you like to see programmed in the future?
- Can you commit to attending two events per season? Would you prefer to attend events live or view events online (either live streaming or video archived)?

In essence, no matter if you are a local or global member, we need to know how can we serve YOU better.

Each one of you is a valued member of this organization and I want to hear from all of you. Again, PLEASE take the time to email me at president@nyst.org or write me at 57 Ernst Avenue, Bloomfield, NJ, 07003.

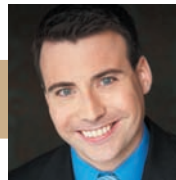
Last, our next PDP course is the ever-popular Comparative Voice Pedagogy on June 13 and 14. This course is being offered on-site, live online and later on demand. Please come out (or log on) and share this wonderful experience with your colleagues and fellow NYSTA members. It is always an enlightening experience and one that I am sure will enrich your pedagogy and practice for years to come. I hope to see you there.

Sincerely,

David Sabella-Mills

President, NYSTA
president@nyst.org

MESSAGE FROM THE *Editor*



This May/June issue completes the 2008–2009 volume of VOICEPrints. It is hard to believe that I am already completing my first year as Editor. It has been an honor to serve you thus far, and I would like to extend my thanks to so many of you for all of your help and ideas along the way.

This issue’s feature article—Mira Zakai’s “Life and Death are in the Power of the Tongue”—has been in the works for some time, and it is an honor to present it to you now. And, in the spirit of NYSTA’s emerging international presence, it is truly an international work. This article is an English-language version of a German presentation by a vocal pedagogue who lives and

works in Israel. It has been a rich and rewarding experience to get to know Professor Zakai during our lengthy correspondence as we prepared this subject to present to the English-speaking world.

May/June also marks the season of Comparative Pedagogy, one of the most important events of the NYSTA season. We hope that the retrospective of last year’s course will inspire you to enroll in this year’s 2009 Comparative Pedagogy course. No matter where you live, vocal pedagogues from all over the world can experience this important weekend on site, online, and on demand.

Finally, NYSTA Member (and former Board

Member and Registrar) Maria Argyros has written an article on the teaching of David Blair McClosky. A Certified McClosky Vocal Technician and 2008 Comparative Pedagogy Master Teacher, we are grateful to Ms. Argyros for sharing her expertise with us.

The next issue of VOICEPrints will be brought to you on September 1, 2009. I hope that everyone has a safe and wonderful summer. As always, 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

Editor-in-Chief, VOICEPrints
voiceprints@nyst.org

DAVID BLAIR MCCLOSKY, *A Pioneer*

by NYSTA Member **Maria Argyros**

I am a voice teacher and Certified McClosky Voice Technician. I work with the techniques developed by David Blair McClosky, a pioneer in the field of voice science and rehabilitation in the 1950's and 1960's, and author of *Your Voice at Its Best*. Mr. McClosky was a recognized authority in the treatment of voice disorders caused by misuse. He was founder of the voice clinic at the Massachusetts Eye and Ear Infirmary in Boston, taught at several universities, and lectured throughout the world. Among his clients were several celebrities and politicians, including President John F. Kennedy. Before the study of voice science began in the 1970's, little was known about how the voice works, or how to care for it. The information provided by the technology available to us today has affirmed what David Blair McClosky believed and taught. His work is being carried on through the McClosky Institute of Voice. The Institute offers seminars nationwide for professional voice users, as well as a certification program.

The goal of the McClosky techniques is to free the voice of tension and eliminate compensatory behaviors for sound production. The techniques offer gentle and effective ways to relax the extrinsic muscles of the face, tongue, jaw, and throat. The intrinsic muscles within the larynx will function naturally as a result of freeing the extrinsic muscles, and this assures the proper approximation of the vocal folds by keeping them free enough to respond to and coordinate with the breath flow through the glottis. This *easy onset* on phonation initiated by the breath and without tension is vital to good vocal health, and is the paramount focus of the McClosky philosophy.

McClosky advocated a combination of abdominal and thoracic breathing while incorporating proper body alignment to achieve functional efficiency for breath management. In addition to the use of the abdominal muscles,

the ribcage must remain suspended on exhalation. This maintenance of the suspension of the ribs keeps the lungs from being subject to elastic recoil and the effect of gravity, which would cause them to lose the air almost immediately. McClosky insisted there be a constant "cushion of air" to protect the vocal folds from coming together and oscillating too forcefully.

Also developed by McClosky is a specific description of six areas of relaxation which offers a hands-on approach to dealing with muscular tensions. Verbally saying "relax the tongue," for instance, may not be enough if the tongue muscle is in a contracted state at the root, and/or is habitually tense. Working with the tongue muscle will help to soften it enough to be able to "obey" the verbal commands to relax. By using these relaxation exercises, the teacher has more tools available to help the singer actually change the condition of the problem muscle(s). The muscle habits and tensions can be dealt with specifically, and *real change* can take place. The six areas are the face, tongue, swallowing muscles (suprahyoid muscles), jaw, larynx, and neck. The exercises are briefly explained as follows:

1. **Face:**

With the pads of the fingers of both hands, slowly massage the facial muscles starting with the forehead and working down to the cheeks, masseter muscles, and mouth. Use circular motions. Spend time on areas that feel tight. Let the jaw hang slack.

2. **Tongue:**

Let the tongue soften and allow it to come forward to rest on the lower lip. Now slide the tongue out of the mouth to stretch it toward the chin, feeling a pull under the chin. Hold the stretch. Then allow the tongue to retract back into the mouth and remain soft. Repeat several times.

3. **Swallowing muscles:**

The muscles felt under the chin are the ones responsible for elevating the larynx, and they should never be tense during phonation. One can massage these muscles by using the pads of the thumbs of each hand, and pressing vertically up and in, alternating hands, until the swallowing muscles are softened and relaxed.

4. **Jaw:**

The jaw should drop and move without resistance from the chewing muscles. Take the chin in your hands with the thumbs under the chin and forefingers on top. With your hands

slowly start to move the jaw up and down. Your hands should be in control, and the jaw should not resist movement at the command of the hands. Proceed until the up and down movement is fluid.

5. **Larynx:**

The strap muscles of the neck should not inhibit the larynx from being freely suspended in the throat. Hold the larynx on each side of the thyroid cartilage with the thumb and forefinger of one hand. Very gently move it from side to side, keeping the tongue and neck relaxed. It should move easily, and never be forced.

6. **Neck:**

Let your head completely let go and fall forward with the chin almost touching the chest. Keep your head down and gently turn your head from side to side while letting your head feel heavy. The neck muscles will feel stretched and lengthened. Then lift the head and balance freely on top of the spine.

It is helpful to begin these exercises with a calm and unhurried state of mind. All of these exercises are cumulative. Relaxation in one area should remain while going to the next. Over time muscle tensions in the entire throat and mouth area can change, and vocal freedom can not only be achieved, but maintained.

Maria Argyros

Certified McClosky Voice Technician
Visiting Associate Professor of Voice,
Hunter College, New York;
Aaron Copland School of Music,
Queens College.



Your Voice at Its Best



Maria Argyros

"LIFE AND DEATH are in the Power of the Tongue"

by Professor **Mira Zakai**, Buchmann-Mehta School of Music, Tel-Aviv University

"Life and Death are in the power of the tongue" (Proverbs XVIII: 21)¹

Recently, I was invited to give the opening lecture at the Congress of German Vocal Pedagogues (BDG) which took place in Leipzig in April of 2008. The title of the lecture was King Solomon's proverb as quoted above. Solomon—the wisest of men—knew the power of speech, language, and its intent. As voice teachers, we are confronted with its power as well as with its problems regularly in our work. This is especially true when teaching a language like German or French and its phonetics to someone whose mother tongue has no similar vowels. For example, Hebrew has no "meeting points" with any European language, and neither does Russian.

During my several sabbatical sojourns in New York, I realized that one has to deal with additional issues of phonetics: homogenizing different dialects of American students from the North (Minnesota) or the South (Texas) of the country, as well as integrating the huge number of students from Korea and Japan, who bring with them additional phonetic issues—like the rolled "r" which is not common in Asian languages. In Germany, a similar situation relates to southern students from Munich compared to the northern ones from Hamburg. Their pronunciation has several points of difference—very fine nuances—that have to merge into the standard pronunciation of the opera and concert stage.

The word "**Lashon**" in Hebrew means **language** as well as **tongue**. In order for the tongue to profit from its incredible strength, we must be able to use this powerful tool to its fullest capacity. The art of singing demands the ability to excel in more than one language, and this creates specific problems for which one must find solutions. This is the task of voice teachers everywhere.

Coming from Israel, a country of immigration and of complex cultural interrelations, I find that the physical tongue—the muscle—is crucial, not only because it is extremely strong, but because it is very difficult to control or to change its habits. I grew up in a house where three languages were used for communication between multiple generations as well as a bridge between different branches of the family (from Budapest, Berlin and London). This was not uncommon in Israel, and my generation had access to European

languages more than my present students, who have an easy access to English (through media, movies, computers, et al.), but less so to other languages which are essential for a classical singer. In preparing young students of voice for their professional future, I find that Russian students in particular have difficulty using the tongue in a way that will enable them to pronounce a clear Italian [a], or German or French mixed vowels—[æ] [ø], [Y], [y]—without any trace of their mother tongue. A thorough analysis of these problems is necessary and much practical work is required.

My goal is to bring my students to the point where they can sing a Schumann *lied* or a Fauré *mélodie* as if they could dream in these poets' languages. In order for the singer to have total command (control) of the tongue and its incredible strength, we must first train this muscle to its utmost flexibility and precision. Israeli Hebrew-speaking students find it difficult to cope with German *umlauts* (ü, ö, e.g.) as their language does not have any. Diphthongs present a similar challenge.

In my work with my students, I concentrate on their posture, tongue, and eyes, using many exercises derived from various schools of body awareness: the Feldenkrais Method, the Alexander Technique, Yoga, Tai-chi, and especially the "Paula" method, which was developed in Israel in the last 50 years by Miss Paula Garbourg.² Her method uses the "ring" muscles (sphincters). The method is based on the principle that the voluntary ring muscles contract simultaneously when the organism is in a condition of balanced good health.

The tongue is one of the most stubborn parts of our body; it is not only difficult to control, but it also has a will of its own. In order to cope with the tongue's "personality," I use many exercises which are part of speech therapy, and the "Paula" method is central here as well. I combine these exercises with eye-movements and try to create a co-action of all facial "participants" of the phonation process. I consider this coordination as a key to efficient and healthy voice production.

The preparation of vocal music and the creative process of interpretation demand the integration of a wide-ranging and complex world. It derives its force and excellence from images and imagery, a sense for language and poetry and the drama in the text, fantasy, a search for colors and inflections, the building of sentences or scenes, and knowledge of history and style. This is an enormous effort and investment that is technical as well as emotional.

The following is a description of the typical process of my work with young voice students. I



Mira Zakai

believe that most of it is common knowledge, but the integration of the "Paula" ingredients adds something special to the process, and enhances especially the consciousness and awareness of the structure and its coordination.

First, it is important to dedicate a long period of time working on posture in all the known ways, through various body-disciplines which fit the individual student and his or her particular needs. In addition to exercises in the lesson, I advise and sometimes demand a certain process—like Feldenkrais, Alexander or Yoga—so that I will have time to concentrate on coaching the student in the "Paula" exercises. Sometimes I find it necessary to send a student to a "Paula" specialist, in order to separate the body-awareness work from the musical-vocal process for a while, before integrating it into our continuous work.

The starting point is to get to know, feel and activate the ring muscles. Sphincters are like a fishnet: once you activate one ring, all the others react accordingly at various levels of intensity. The main and strongest ring muscles are located at the ends of the important organ system of the body, the "entrances" of our body. Watching babies cry, one can see the harmony and connection between most of them. I start with one group, the face and its muscles, which are easy to see, feel and move—such the ring around the eyes or the mouth—strongly tightening (closing) and then relaxing the whole area. After 20–30 rounds, the feeling of brightness is very clear and present. Later, when the student becomes aware of additional rings joining, I add slowly additional groups, like the rings around our lower body's openings. Together, the collective rings create an inner balance and a safe posture.

The vocal folds, like the heart muscle, are involuntary, but most of the other muscles and most of the ring-muscles are controllable, and therefore this "Paula" work enables the influence of one group on the other, thus strengthening vocal technique, flexibility, projection, and resonance.

Selected Exercises for the Tongue's Strength and Precision for Consonants and Vowels:

Tip of the tongue moving around the mouth, before or behind the teeth, trying not to let the chin participate or the neck tense.

Tongue "feeling" the roof of mouth slowly inwards and back towards the front teeth.

Narrowing the tongue until it becomes pointed. (A mirror helps a lot!)

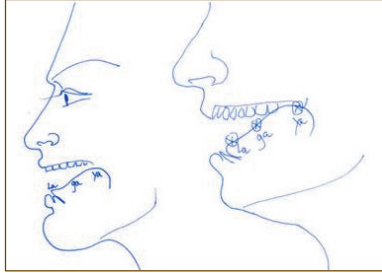
Pushing the tongue out strongly against the flat hand, feeling the isometric exchange.

Phonate in a speaking voice and then in a singing voice on one tone [e]-[i]-[a]-[o]-[u] or any text with the tongue protruding. Then, repeat this sequence with the tongue in its "normal," natural place.

Phonate behind closed lips, as much as possible a musical sentence, and then sing it and feel what the process contributed to the freedom of articulation.

Now, move the eyes and tongue in opposite direction: back and forth (inside or outside the mouth, with or without sound).

Use the syllable pattern: [ya]-[ga]-[la]-[ga], [ya]-[ga]-[la]-[ga], etc. These three points of the tongue's surface will make contact with the soft and hard palate and the front teeth (or the borderline between the front upper teeth and the hard palate).



For different intensities of touch, use:

[ta] [da] [na] [la] [ra], etc.

Sibilants: [sss]-[zzz]-[zzz]-[zzz]-[zzz]-[zzz]

Also: [ts], [tʃ]

[tititi]-[tetete]-[tatata]-[tototo]

[lilili]-[lelele]-[lalala]-[lololo]

[tritriri]-[tretretr]-[tratra]-[trotrotro]

Various "KLAKS" on all vowels (remember Miriam Makeba and Hary Belafonte?) which strengthen the tongue and its touch-points for consonants.

All these examples are meant to strengthen the tongue, enabling it to form precise contact points with the soft and hard palate, with the front teeth, as well as the clear and constant shaping of all vowels, including umlauts. I am sure that most or all of the above is not new to anyone, but the support of all this process by means of parallel work of the singer's body awareness through the "Paula" method, is hopefully a welcome addition.

Footnotes

¹ The source in Hebrew as well as the English and German translations (King James and Martin Luther) has "Death and life... etc." Over the years, however, this became not only a popular warning, but also a folk idiom, which explains the change of the order of the words, as it is more natural to start with "Life" instead.

² Paula Garbourg, *Self Healing, the secret of the Ring Muscles*, (Peleg Publishers, P. Garbourg Institute, Inc.) For those interested in more information about the "Paula" method and its original applications, please visit the following website: www.paula.org.il

Mira Zakai is a full tenured professor of Vocal Arts at the Buchman-Mehta School of Music, Tel Aviv University. She is a graduate of the Arts Teachers College, as well as holds degrees from the Faculty of Humanities in Hebrew Literature and Theater, and the M. Mus. (Artist Diploma) in Vocal Performance.

She is known worldwide for her appearances as a contralto with conductors such as Solti, Kubelick, Mehta, Abbado, Leinsdorf, Giulini, Muti, Barenboim, Eschenbach, Levine, Maazel, Bertini with the Philharmonic orchestras of Tel Aviv, Berlin, New York, Chicago, Vienna, Paris, London, Frankfurt and others.

In the framework of the celebrations for Israel's fiftieth birthday, the minister of culture and education gave her a special prize for her lifelong dedication to commissioning, promoting and performing Israeli Music.

More than eighty pieces were written for her

voice by Israeli composers. Her many recordings include Mahler's Second Symphony with Solti and Chicago, which won a Grammy award. Zakai is invited all over the world to give master classes on the lied and oratorio repertoire.

Her book, *Where to do the Salmons swim? (Ten conversations with composer André Haydu)*, won critical acclaim and is now a text-book for young musicians and scholars.

Zakai writes regularly for the Van Leer Institute publications ("The Mother's Voice in Vocal Music," "Hearing and Listening," "Time and Space in Vocal Music," "Solitude and Loneliness: An Artist's Life") as well as articles for Motar the yearly magazine of the Arts Faculty at TAU: "The Journey in Vocal Music," "Tangible and Virtual Objects in Vocal Music," "The Concert Stage as a Sanctuary."

Please visit Professor Zakai's website at: www.tau.ac.il/~mzakai.



Mira Zakai

Retrospective: *Comparative Pedagogy Weekend 2008*

June 7-8, 2008, Teachers' College

by Matthew Hoch, DMA

The 2008 Comparative Pedagogy course was a solid installment of one of NYSTA's most popular yearly events. Six nationally-renowned vocal pedagogues were joined by Marvin Keenze and Dr. Scott McCoy for a weekend of teaching demonstrations and master classes. Participants—on site, online, and on demand—were given the rare opportunity to be a “fly on the wall” of six studios over the course of the weekend. Dr. McCoy also presented two lectures which reviewed Vocal Anatomy and Physiology and Vocal Acoustics and Resonance. In perhaps the most valuable session of the course, Mr. Keenze concluded the weekend by leading the class in a comparative analytical discussion of the teaching styles and methods of the six master teachers.



Melissa Cross is highly regarded as a CCM voice teacher who specializes in the vocally precarious repertoire of hard rock and heavy metal styles. Ms. Cross is classically trained and strives to remind singers of healthy vocal fundamentals while at the same time coaching them in the appropriate CCM style. The class described Ms. Cross as enthusiastic, energetic, pragmatic, and demonstrative.



Bruce Kolb has many years of experience as an applied voice teacher. The first part of his career was spent exclusively in the classical idiom: he was a classical singer, voice teacher, and choral director.

He later developed an interest in acting, which led to a career shift toward CCM styles. He is

now highly regarded as a teacher of musical theatre, but his teaching techniques are still based in traditional classical pedagogy. Dr. Kolb is an open-minded traditionalist who was knowledgeable, pragmatic, open, and generous during his session.



Ira Siff works as a stage director for major opera houses across the United States and at the Tanglewood Music Festival. He is also an accomplished tenor who writes for *Opera News*, and a fine voice teacher, which was evident in this master class. The 2008 Comparative Pedagogy class described him as charismatic, confident, analytical, and knowledgeable.



Maria Argyros is a certified practitioner of the McClosky teaching method, a systematic pedagogical framework designed and practiced by the late David Blair McClosky. Ms. Argyros' teaching can be described as devoted, systematic, anatomical, hands-on, structured, and therapeutic.



Charlotte Surkin teaches voice at the Filomen M. D'Agostino Greenberg Music School of Lighthouse International, where she teaches voice to the visually impaired. She brought several of her non-sighted voice students to the 2008 Comparative Pedagogy Weekend, which made for a unique and fascinating master class. The 2008 class described Ms. Surkin's teaching as compassionate, caring, and nurturing.



Peter Ludwig has maintained a private studio in New York City for many years. He has developed a unique teaching style which focuses on *bel canto* repertoire, *arie antiche*, and physical relaxation and tension release in the voice lesson. Mr. Ludwig was described as gentle, therapeutic, and patient.

The Comparative Pedagogy Weekend 2009 will take place on June 13 and 14, 2009. Marvin Keenze will return, along with six new master teachers: Gayle Lockwood, Dr. Brian Gill, Dr. Linda DiFiore, William Neill, Dr. Kattie Verdolini, and Tom Burke, SLP. As always, it is guaranteed to be a highlight of the NYSTA season and a worthwhile investment for any vocal pedagogue. Marvin Keenze will return as moderator.



Marvin Keenze
moderator

All of the 2008 presentations are available to be viewed in their entirety “on demand” at <http://www.nysta.org/Courses.html>. One can also register for the 2009 Comparative Pedagogy course on the same webpage.

2008 TESTAMONIALS:

“I got so much out of the entire Professional Development series, but Comparative Pedagogy is the one I try to go back for every time it's offered. It's like spying on other teachers' studios—in a good way—and since the teachers are always different, there is always something useful to pick up.”

NYSTA Member **Michelle Rosen**

“To sustain status as a voice professional, continuing education is essential and not the easiest thing in the world to maintain—unless you attend NYSTA's PDP courses! Personally, I love to steal teaching ideas from others and this is the best way to do it. My students and I are enriched by the experience.”

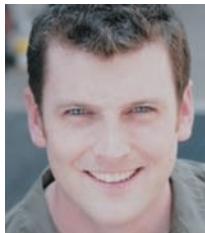
NYSTA Board Member **Sally Morgan**

“A great treat for any teacher, singer, or participant... After several years of attending, I always look forward to the next year—What a bargain!”

NYSTA Member **Lily Nehman**

COMPARATIVE Pedagogy Weekend 2009 Faculty

June 13-14, 2009



Tom Burke, MS, CCC-SLP, is private-practice based speech-language pathologist, voice teacher, associate teacher of the Fitzmaurice Voicework, Certified Course Instructor of the Estill Voice Training System, and adjunct faculty at Pace University. He provides voice training and rehabilitation to a diverse clientele in NYC ranging from Broadway singers, film actors, voiceover artists, broadcasters, and corporate executives. His services integrate the latest scientific information in the field of vocology with bodywork-based techniques to free the voice. Tom formerly served as staff speech-language pathologist for Greater Baltimore Med Center's MJ Dance Head and Neck Rehabilitation Center, where he provided diagnostic videostroboscopy and voice therapy to clients ranging from professional voice users to patients with neurological disorders, muscle tension dysphonia, vocal fold lesions, and head and neck cancer. He has presented at a wide variety of national and international venues including the Hong Kong Hospital Authority, Yiddish Summer: Weimar Germany, national conferences and Signature Theater's Overtures program at the Kennedy Center. He also developed and implemented a voice training program over several years at Google. As a singer, he studied with Stanley Cornett of the Peabody Conservatory. Performance credits include *Side Show*, *City of Angels*, *Into the Woods*, and tenor soloist with the DaCamera Singers. He is currently developing a research study exploring the use of yoga-based stretches in treating Muscle Tension Dysphonia. Please visit his website at www.tomburkevoice.com



Linda Di Fiore, DMA, mezzo-soprano and Regents Professor, joined the faculty of the University of North Texas in 1996. Prior to that, she was a Professor of Voice at the University of Florida, where she twice received the Teacher of the Year Award for the College of Fine Arts as well as a Teaching Incentive Program Award from the University of Florida. She is in demand as a clinician and has presented master classes for the Voice Centre in Toronto; Conservatory of Music in San Juan; Steffani Conservatory in Castelfranco-Veneto, Italy; University of British Columbia in Vancouver, Eastman School of Music, Fort Worth Opera; Opera in the Ozarks; Seagle Arts Colony; Kansas City Lyric Opera; Orlando Opera; as well as many other universities and colleges throughout the United States. In 2004, Dr. Di Fiore was chosen as one of four Master Teachers to participate in the National Association of Teachers of Singing Intern Program in Colorado. She has taught in summer programs in Rome, Venice, and Casalmaggiore, Italy, and Innsbruck, Austria. In summer of 2008, she joined the faculty of the American Institute of Musical Studies in Graz, Austria. At UNT she has received the Citation for Distinguished Service to International Education and the President's Council Teaching Award. She holds the Doctorate of Musical Arts degree in Voice Performance from the University of Minnesota.

Students of Dr. Di Fiore have won prizes at numerous American vocal competitions, been accepted into some of the most prestigious Young Artist and summer programs, and have sung roles in most of the major opera houses in the U.S.



Brian Gill, DMA, Treasurer of NYSTA, is Clinical Assistant Professor of Voice at NYU, where he teaches applied voice, diction, and vocal pedagogy. He has served on the voice faculties of Pace University and Eastern Kentucky University. As a graduate assistant at the University of Kentucky at Lexington, he taught applied voice, diction, and assisted with the vocal pedagogy program. Dr. Gill has performed numerous operatic and musical theater roles, concerts, and recitals in the U.S. and Europe. His performances include tenor roles in *La bohème*, *The Consul*, *Street Scene*, *Hansel and Gretel*, *Die Zauberflöte*, Giannini's *Beauty and the Beast*, *Anything Goes* and *South Pacific*. He appeared in Disney's *Buffalo Bill's Wild West Show* in Paris, where he performed with the Grammy-nominated country band, The Moody Brothers. Recently, Dr. Gill was a featured soloist in a series of concerts celebrating the life and music of Rosemary Clooney with the Kentucky Jazz Repertory Orchestra and the Lexington Philharmonic.

Dr. Gill received his BM degree from the University of North Carolina at Charlotte, his MM degree from the University of Colorado at Boulder, his DMA degree from the University of Kentucky at Lexington, and the Certificate in Vocology from the University of Iowa. He is an active member of NATS and the College Music Society. His students perform throughout the US and abroad, including the Metropolitan Opera, New York City Opera, Santa Fe Opera, and the Lyric Opera of Chicago.



Gayle Lockwood, MM, is currently a faculty member at Brigham Young University where she has taught in the Music Dance Theatre program since 1984, specializing in both traditional music theatre and contemporary vocal techniques. She has been a guest lecturer and clinician for local and regional chapters of NATS, the Jazz Choir at Shenandoah Conservatory, and at several local high schools. She holds a Master of Music Degree in Vocal Performance from the University of Utah and a Bachelor of Music Degree in Secondary Music Education from Brigham Young University. In addition to teaching private voice and voice classes for the BYU Music Dance Theatre program, Ms. Lockwood serves as Musical Director for productions at BYU, Tuacahn Center for the Arts as well as community theatre.

Broadway productions in which students of Ms. Lockwood have performed include: *Legally Blonde*, *Xanadu*, *South Pacific*, *Altar Boyz*, *110 in the Shade*, *Brooklyn the Musical*, *Thoroughly Modern Millie*, *Mamma Mia*, *Good Vibrations*, *Les Miserables*, *Jane Eyre*, *Miss Saigon*, and national tours of *Wicked*, *Hairspray*, *Sunset Boulevard*, *Les Miserables*, *Miss Saigon*, *Scarlet Pimpernel*, *Phantom of the Opera*, *42nd Street*, and *Cats* as well as many regional theatre and non-equity tours. Gayle Lockwood enjoys life in the quiet state of Utah with her very supportive husband.



Texas born and New York City based voice teacher, **William Neill**, MM, is the newly appointed Vocal Area Chair for the University of Oklahoma School of Music in Norman. He brings with him vast experience and professional expertise from an extended international career in solo concert and operatic performance spanning more than 30 years in addition to his obvious success as one of today's most highly respected, influential and sought after vocal pedagogues. His role as mentor and career guide for the students in his studio has produced an unusually high percentage of professional singers that are now enjoying excellent careers – among them Ben Heppner, Clifton Forbis, Jay Hunter Morris, Julie Makerov, Jessica Rivera, Dimitri Pittas and countless others. Named *Classical Singer* magazine's "2008 Teacher of the Year," Bill and his wife, the late Dixie Ross-Neill, vocal repertoire coach, collaborative pianist and internationally recognized director of young artist training programs, were enormously honored to have been presented the *Opera Canada* "2004 Ruby Award" in recognition of their outstanding lifetime achievement in vocal and opera training. From 1989 until 2005, Bill held a tenured professorship serving as Director of Vocal Studies for the Faculty of Music at McGill University in Montreal, Canada. For more detailed information, please visit his website www.voiceteacher-vocalcoach.com.



Katherine Verdolini Abbott, PhD, CCC-SLP, is Professor of Communication Science and Disorders in the School of Health and Rehabilitation Science at the University of Pittsburgh. She completed her doctoral training in Experimental Psychology in 1991, at Washington University. Her general focus is clinical voice disorders. Dr. Verdolini's research has addressed numerous issues relative to voice disorders, including the effects of hydration and dehydration on vocal performance; laryngeal biomechanics; occupational and other risk factors for voice disorders; cognitive and neural substrates of motor learning, and their relevance for voice therapy, and efficacy of voice therapy for phonotrauma. She has received research funding through the National Institute on Deafness and Other Communication Disorders (NIDCD), an institute of the National Institutes of Health (NIH), by way of a K08 Award and two R01 Awards. She served as reviewer for NIH grants for several years. She is the former Editor for Speech for the *Journal of Speech, Language and Hearing Research*. She is a member and Fellow of the American Speech-Language-Hearing Association, and member of the National Association of Teachers of Singing and the Voice and Speech Trainers Association. She is a licensed speech-language pathologist in the Commonwealth of Pennsylvania.

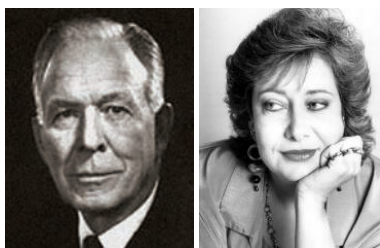
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David Blair McClosky was a pioneer in the field of voice science. He founded the voice clinic at the Massachusetts Eye and Ear Infirmary in Boston, and was well known as a teacher and lecturer. His book, *Your Voice at Its Best*, has been published in several languages.

The McClosky Institute of Voice also offers a certification course which entails 120 hours of course work and teaching experience. Contact Maria Argyros, Certified McClosky Voice Technician, for further information: m.argyros@rcn.com or visit www.mcclosky.org.