

VOICE*Prints*

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

May-June 2011



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FEATURED EVENT:

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.

Janet Pranschke, Moderator. **Richard Pearson Thomas**, Accompanist.

Saturday, June 11

10:00 AM-10:15	<i>Introduction of Comparative Pedagogy</i> Janet Pranschke , moderator
10:15 AM-Noon	Gwendolyn Bradley <i>Classical Sopranos</i>
Noon-12:15 PM	Break
12:15-2:00 PM	Patrick Michael Wickham <i>Complementary Techniques in the Modern Voice Studio</i>
2:00-3:30 PM	Lunch Break
3:30-5:15 PM	Margaret Baroody <i>Working with the Injured Voice</i>

5:15-5:30 PM	Break
5:30-7:15 PM	Michael Paul <i>Preparing the Operatic Tenor</i>

Sunday, June 12

1:00-2:45 PM	Sally Morgan <i>Musical Theater/Contemporary-Commercial Singers</i>
2:45-3:00 PM	Break
3:00-4:45 PM	Michael C. Rider <i>Musical Theater/Contemporary-Commercial Singers</i>
4:45-5:00 PM	Break
5:00-6:00 PM	<i>Comparative Vocal Pedagogy Discussion</i> Janet Pranschke , Moderator



Margaret Baroody



Gwendolyn Bradley



Sally Morgan



Michael Paul



Michael C. Rider



Patrick Michael Wickham

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.nyst.org.

Teachers College, Columbia University. Grace Dodge, Room 179 Grace Dodge is in the Main Hall of Columbia Teachers College, 525 West 120th Street, between Broadway and Amsterdam on the north side of 120th Street. Once past the Security Desk turn right down the hall and follow the signs for Grace Dodge. It's a left turn. Go through the double doors until you cannot go any further. Turn right: Room 179.

MESSAGE from the President



The End of an Era

Dear Fellow NYSTA Members,

As we come to the end of this season, and the end of the third year of my Presidency, this may well be the hardest President's Letter I've had to write to date. This is the end of an era for NYSTA, for this year we are losing three valued colleagues who have decided to retire from Board service—Hospitality and Events Chair Paula Liscio, PDP Director Janet Pranschke, and Vice President Josephine Mongiardo. Each of these women has contributed so tremendously to the organization that it is only fitting to pay them special tribute in this last *VOICEPrints* issue of their tenure.

You may best know **Paula Liscio** for her outstanding work on our receptions and holiday gatherings. All of the preparation, cooking, catering, setup and dismantling of these events was run by Paula. We have all marveled at her creations (How will we live without the cream cheese and basil spread?) Each table was set with love, care and respect for our members in a way that continually surpassed our expectations. Ably assisted by her sister Celeste, Paula made each of our gatherings a place where we were not only inspired and educated, but also nourished. Many members may know that in times of need, illness or hardship, it was Paula who, as representative of the organization, would make sure that a card or flowers would be sent to the member in need. We call this discretionary spending our "Sunshine Fund" and while NYSTA may have supplied the funds, it has been Paula who supplied the sunshine. THANK YOU, Paula. You will be greatly missed.

If you have been a member of NYSTA for awhile or have taken any of our PDP Courses, then you must know **Janet Pranschke**. In addition to being a former President of NYSTA, Janet is the Founding Director of the Oren L.

Brown Professional Development Program. I hardly need to remind members about these courses or their impact on the teaching community throughout the United States and abroad. What you may not know about is Janet's unwavering dedication to this program. For many years she single-handedly administered this program—hiring instructors, coordinating publicity, securing locations for each class, welcoming students at the door and even grading final exams. To quote Fred Ebb from his musical *The Rink*, "Chief Cook and Bottle Washer should be the title of the story of her life." In recent years, as the PDP program entered the online age, it became apparent that Janet would at last need some help administrating the program. It should come as no surprise to know that it now takes five people to do the work that Janet accomplished by herself for many years. I know I speak for teachers all over the world when I say that Janet's vision for, and execution of, the PDP Program has changed our lives and pedagogy in innumerable and unimaginable ways. We may never truly know the extent of her influence on the voice teaching community worldwide but every recipient of the Distinguished Voice Professional certificate owes his title, at least in part, to her hard work and dedication. THANK YOU, Janet.

Josephine Mongiardo has served on the NYSTA Board of Directors for over 20 years. She has been an officer in the organization: Registrar, Secretary, President, and Vice President (a record, I am sure). She has served on and/or chaired the Finance Committee, Events Committee, PDP Committee, Publicity, Hospitality, and Membership committees. You name it, she has done it! Throughout the entire term of my presidency Josephine has been my Vice-

President, trusted confidant, and *consigliere*. No other person in NYSTA has had a greater effect and influence on my presidency. Always the voice of reason, Josephine has "talked me off the ledge" several times. Her wisdom and fair-mindedness I can only aspire to. It is with the saddest heart that I say goodbye to this amazing, dynamic and virtuous member of the Board of Directors. Although I am sure our own friendship will continue, I'm at a loss to know how I will navigate the next term of my presidency without her. THANK YOU, Josephine. Words cannot express how much you will be missed, by me and our Board of Directors.

As the saying goes, "The more things change, the more they stay the same." And, although we are losing these dynamic members of our board I am happy to say that many of our existing board members, and all of our officers (with the exception of Josephine as VP), have agreed to stay on for a second term, and several new members will be augmenting the board in the coming season. I am also honored to have been asked by the Nominating Committee and the Board of Directors to fulfill a second term as President of the organization. Nancy Adams will step into the role of Vice President. Peter Ludwig remains as Treasurer, and Judith Nicosia and Rebecca Sharpe will continue as Registrar and Secretary, respectively. I am honored to serve with these dedicated individuals and our entire Board of Directors. And as a board, we continue to be of service to the membership in any and every way we can.

If you are interested in serving on the NYSTA Board of Directors please email me at president@nyst.org. There are many possibilities for service that can be done by both local and long distance members.

Have a wonderful summer. I look forward to seeing you all, On-Site, Online, or On Demand, next season. Sincerely,
David Sabella-Mills
President, NYSTA
president@nyst.org



MESSAGE from the Editor



Dear Colleagues,

This May-June issue of *VOICEPrints* concludes both the eighth volume of the journal (since the "Bulletin" was renamed "VOICEPrints" in 2003), and my first three-year term as Editor. Editing *VOICEPrints* has been a time-consuming but rewarding endeavor, and I am honored that David Sabella-Mills and the NYSTA Board of Directors have invited me to serve a second term as Editor-in-Chief, which will see the publication through Volume IX in 2014. I am pleased to continue serving NYSTA in this capacity for the next three years.

A new season will bring with it new leadership, and it is with poignant gratitude that we bid a fond farewell to two of NYSTA's most generous and capable BOD members. Both Janet Pranschke and Josephine Mongiardo have devoted hundreds, if not thousands, of hours to NYSTA, and the brief tributes that are published in this issue only tell part of the story of their profound contribution to the organization over the past two decades. NYSTA is honored to pay homage to them here.

Please also enjoy our feature article on the belt voice by the Australian pedagogue Tracy Bourne, our profiles of new NYSTA members, and details on our upcoming 2011 Comparative Pedagogy course, which promises to be a stimulating way to begin your summer.

The next issue of *VOICEPrints* will appear in September of 2011. Until then, please remember that *VOICEPrints* is YOUR publication, so please send all questions, comments, and suggestions for future articles to me at voiceprints@nyst.org

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



COMPARATIVE Pedagogy Weekend 2011 Master Teachers

Margaret Baroody

Working With the Injured Voice

Margaret Baroody is a singing voice specialist in the voice medicine practice of Drs. Robert T. Sataloff, Karen Lyons, Yolande Heman-Ackah and Venu Devi in Philadelphia, PA. Widely recognized for her work with injured voices, Ms. Baroody is also a highly respected singing teacher who maintains a busy private studio.

Ms. Baroody has written frequently on the subject of singing, particularly with regard to the injured voice and vocal health. She is the author of over twenty-five published articles on voice. She is also a contributing author to numerous articles and books including *Vocal Health and Pedagogy*, *Professional Voice: The Science and Art of Clinical Care* and others.

Ms. Baroody has demonstrated her commitment to the vocal health and training of the professional voice community with the presentation of numerous in-service programs. She is also a frequent lecturer throughout the United States and Canada on the subject of voice and vocal health. Ms. Baroody is a professional mezzo-soprano with extensive performance experience in opera, oratorio and recital.

She received her BM degree in vocal performance from Converse College in Spartanburg, South Carolina, her MM degree from the Philadelphia College of the Performing Arts, and was a four-year scholarship student at the prestigious Academy of Vocal Arts in Philadelphia.

Michael Paul

Male Classical

Michael Paul is a New York-based private teacher. This season his students sing principal roles at the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, the Lyric Opera of Chicago, Washington National Opera, Boston Lyric Opera, New York City Opera, Teatro Colon, Teatro alla Scala, Grand Théâtre du Genève, Bayerische Staatsoper, Teatro Comunale di Bologna and The Marinsky Theater. His students have been prizewinners in the Metropolitan Opera's National Council Auditions, Operalia, International Tchaikovsky Competition, George London Awards, William Mattheus Sullivan Grants, and many others.

His emerging students are regularly accepted into the American and International young artist training programs such as the Merola program and Adler fellowship at San Francisco Opera, La Scala's young artist program, Santa Fe Opera's apprentice artist program, The Domingo-Cafritz Young Artist program at the Washington National and others. Michael began his studies at SUNY Potsdam's Crane School of Music in music education. Upon graduation from the Westminster Choir College in vocal performance, he received a fellowship in vocal chamber music at the Aspen Music Festival and a clinical internship at the Vox Humana laboratory at the Head and Neck Surgical Group affiliated with Roosevelt Hospital in New York with Dr. Anat Keidar CCC-SLP and Dr. Anthony Jahn. Michael serves on the faculty of Washington National Opera's Domingo-Cafritz Young Artist Program, and each summer teaches master classes for Opera Ischia, which he founded in 2005. He is an advisor and a referral teacher for several prominent artist agencies, theaters and medical professionals.

Gwendolyn Bradley

Female Classical

Gwendolyn Bradley-Willemann is an American soprano who has performed on both the operatic and concert stages. Mrs. Bradley grew up in Bishopville, South Carolina and was trained at the North Carolina School of the Arts in Winston-Salem and the Academy of Vocal Arts in Philadelphia. Her debut was as Nannetta in Verdi's *Falstaff* at the Lake George Opera in 1976. After a successful concert in New York in 1979 she established herself at the Metropolitan Opera, beginning in 1981 as Nightingale in Ravel's *L'Enfant et les sortilèges* and continuing for the next seven seasons singing such roles as Fiakermilli in *Arabella*, Blondchen in *Die Entführung aus dem Serail*, Zerbinetta in *Ariadne auf Naxos*, Olympia in *Les contes d'Hoffmann*, the title role of Stravinsky's *Le rossignol*, Clara in *Porgy and Bess* and especially as Gilda in *Rigoletto*.

She has also performed in other American opera houses—Memphis Opera, Michigan Opera Theatre and Central City Opera. Ms. Bradley has been a frequent guest at the Los Angeles Opera, performing such roles as Oscar, Blondchen, Zerbinetta, Romilda, Zerlina, and Pamina in *Die Zauberflöte*.

Michael C. Rider

Male Musical Theater

Michael C. Rider is a voice teacher, coach and performer in the New York City area. He is currently serving as an adjunct voice faculty member at Montclair State University and at CAP21 as well as running a private New York voice studio specializing in the development of the belt voice, as well as repertoire coaching and development for auditions and performances. His students have been seen in New York City on Broadway, off Broadway, at the NYMF, and Brooklyn Lyceum. His students also perform as leads in regional theatre companies around the country and have been seen around the world in *Wicked* (Tokyo), *Broadway Bound Revue* (Beijing), and *Beauty and the Beast* and *Last Five Years* (Hong Kong). Michael also works with high school students to prepare them for theatre auditions at top U.S. Universities. He has worked collaboratively at the piano with performers for cabarets at The Duplex and Don't Tell Mama's in NYC and at several venues in Hong Kong. Michael has served as a music theater clinician at the Beacon School in New York and for the North East Theatre Festival for the EDTA (Educational Drama Teachers Association). He has also worked as a coach and accompanist for the students of the Musical Theatre Programs at Penn State and Westminster Choir College at Rider University. Michael is an alumnus of Westminster Choir College of Rider University (MM) and Penn State University (BM). He is also an active member of the National Association of Teachers of Singing (NATS), the New York Singing Teachers Association (NYSTA), The National Opera Association (NOA), the American Choral Directors Association (ACDA) and the American Guild of Organists (AGO).

Sally Morgan

Female Musical Theater

Sally Morgan is an expert vocal trainer, the developer and author of *Sing Like You Speak™*: Morganix Method, a required text at the University of Texas, Austin; the award-winning composer of her children's music CD, *Grammy's Cookie Jar*; a respected vocal artist, actress, and author of *215 Secrets to Help You Speak Like a Pro*. An innovator in the field of vocal training for the past 25 years—from inside the prestigious Actors Studio Drama School in NYC to Southern Brazil—she has contributed to the accessibility of the vocal arts to all who seek her help: actors, singers, business professionals, lawyers and politicians.

Ms. Morgan is also a speaker and workshop leader who fascinates her audiences and challenges them to become vocally empowered and professionally polished. She is a frequent presenter at national theater and voice trainer associations such as American Theater in Higher Education, the Voice and Speech Teachers Association (VASTA), the Music Theater Educators Association (MTEA), the Voice Foundation, Actors Equity, and the American Federation of Television and Radio Artists (AFTRA).

Patrick Michael Wickham

Complementary Techniques in the Modern Voice Studio

A pioneer in successfully combining the fields of voice technique, structural integration and vocal physiology, Mr. Wickham's innovative work as a voice physiologist and master teacher has gained international attention. A voice specialist with many celebrity clients, he has been featured on Inside Edition, VH1, and ESPN, as well as in interviews in *Time Out*, *The New Yorker*, *Backstage* and the *Village Voice*. His students include professional singers who have appeared on and off Broadway in over eighty shows nationally, as well as principal performers at The Metropolitan, New York City, Houston Grand, Chicago Lyric, Los Angeles, Tokyo, Seattle, Atlanta, and Nashville Opera houses. His students have been signed with record labels such as Jive, Atlantic, Universal, Virgin, So So Def and Sony.

Mr. Wickham is best known for pioneering the Vocal Integration™ method, a innovative, highly-effective, and expandable synthesis of voice physiology, bel canto technique, structural integration, auditory feedback and functional visualization techniques. In addition to studies in voice and composition at Vanderbilt's Blair School of Music, Manhattan School of Music, and The Juilliard School, Mr. Wickham has pursued studies in voice anatomy and physiology at the renowned Bill Wilkerson/Vanderbilt Voice Center under the mentorship of Dr. Robert Ossoff.

His performance experience includes operatic and theatrical roles; he has served as stage director for opera, ballet and straight plays, and is a prolific and award-winning composer. Wickham resides in New York but maintains private teaching studios and lecture series in Southern Pines, Los Angeles, Atlanta and Paris. Please visit him at www.vocalstudios.com.

CLASSICAL VERSUS MUSICAL THEATER *Vocal Pedagogy*

by NYSTA MEMBER Tracy Bourne

Does music theatre voice require different training from classical voice?

I have been teaching music theater voice at a small, regional university in the southern part of Australia for the past ten years. Since I started, more young people are applying to audition for our degree course every year. As the numbers have risen, so has the quality of these young voices. They seem better prepared and their understanding of style and technique is more assured. These trends mirror the U.S. experience. However, some singing teachers are not keeping up with this increasing demand for contemporary and music theater training. A study of singing teachers in 2003 found that 91% of survey respondents taught Contemporary Commercial Music (CCM) vocal styles; primarily Musical Theatre.¹ However, only 45% of these teachers had any specific training for teaching this style. A follow-up survey in 2009 with a more rigorous set of questions found that only 19% of music theater voice teachers were assessed as having training to teach this style, yet 58% agreed that classical voice and music theater vocal training had completely different requirements.²

Do music theater singers require a different type of technical voice training from classical singers at the professional level? This article examines this question in light of current scientific research on music theater voice, and new research on vocal registers.

Scientific perspectives on "belt," "legit" and "mix."

Research on the physiology of the "belt" voice shows that it is produced with thick vocal folds, and with a high degree of vocal contact during the vibratory cycle.³⁻⁵ Sub-glottal pressure is much higher for the "belt" sound than for classical singing,⁶ although there is no evidence-based research on breath support for belt singing. The larynx is generally higher in the vocal tract than for classical singing, however some singers appear to be able to produce a belt sound without raising the larynx.⁷ The vocal tract tends to be narrower in 'belt' than in classical singing, and the oral cavity is also relatively narrow with a high tongue and a more closed jaw. The mouth is in a 'smile' shape for belt rather than a "yawn" shape which is more characteristic of a classical singer.⁸ Acoustically, the belt sound is described as loud and bright, with high sound pressure levels and strong, high frequencies.⁴⁻⁵ Preliminary studies show that the first formant tends to follow the frequencies of the second harmonic in the spectrum.⁹⁻¹⁰

There is very little published research about the "legit" and the "mix" voice styles. Schutte and Miller (1993), suggest that the legit sound is in falsetto register, with a 1st formant slightly below the 2nd harmonic.⁹ Sundberg, Gramming *et al* (1993) describe mix voice as a quality that has high upper harmonics, and higher 1st and 2nd formant frequencies like the belt sound, as well as a

moderate level of sound pressure, and lower subglottal pressure, like the operatic sound.⁵

Exploring vocal registers

Vocal registers are defined perceptually and physiologically; by a homogeneity of vocal timbre, and by distinct laryngeal patterns and adjustments of the vocal tract.¹¹ Recent studies have identified four laryngeal mechanisms (M0-M3),¹² that have fundamentally different modes of glottal vibration. Direct examination of the glottis (by endoscopy) is the most precise way to determine laryngeal mechanisms, however indirect methods such as electroglottography (EGG) can be a reliable alternative. Laryngeal mechanisms M1 and M2 underlie the registers, "chest" and "head," sharing similar transition frequencies; around E3-F#4 for male voices and G3-G4 for female voices.¹¹ These are pitches in which a singer may choose to sing in either chest or head register. Measurement of contact between vocal folds during the vibratory cycle show that for mechanism M1, the vocal folds are in contact 30%-80% of the cycle, with an abrupt closure, while in mechanism M2 the vocal folds are in contact for only 50% or less of the cycle.

Laryngeal measurements of music theater singers suggest that belt and male legit is produced in M1, and female legit in M2. While the mix sound in music theater voice has been described by expert music theater teachers as a blending of chest and head registers,¹³ recent studies on the classical mix voice do not confirm this theory.¹⁴⁻¹⁵ It seems that singers in mix sing in either M1 or M2, and adjust the shape of the vocal tract (and the resonance of the sound) so that the overall quality imitates the sound of the alternate mechanism. For example, in the lower pitches of mix, a singer may sing in M1, but adjust the resonance so it sounds as if he/she has added some 'head' register to the sound.

Classical versus contemporary training?

For female singers, music theater technique requires deft management of laryngeal mechanisms; the production of belt is most likely to be in M1, and legit is most likely to be in M2, while mix seems to involve a consecutive use of these mechanisms, with careful resonance balancing. Since male music theater singers are more likely to sing in M1 for most of their vocal range, register management may not be such an issue, except in the upper notes of their range, where choices would need to be made about which mechanism to use.

Classically-based training may therefore be useful for female music theater singers in training the head register dominant singing styles; mix and legit. However, these singers also need to master the belt sound, which requires different laryngeal and vocal tract modes of production. Classical training may not be as useful to female singers learning belt, and may even hinder their progress.

Male music theater singers could more easily rely on skills acquired from classical training because they sing in their chest register for most of their range whether they are "belting" or singing legit. However, men who choose to sing in belt or mix in their upper range may require some contemporary training to deal with the demands of high pitch singing in these styles.

These suggestions are speculative, as there is no published research that specifically measures laryngeal mechanisms in belt, legit and mix. I am conducting studies on vocal mechanisms, vocal resonances and acoustic qualities of male and female music theater styles to address some of these issues. I hope that the results will answer some of these questions to assist teachers in training, and singers in achieving healthy vocal production for the music theater profession.

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Tracy Bourne is a singer, actor, singing teacher and writer with a special interest in new music theater works. For the past ten years she has been the Lecturer in Singing at the University of Ballarat Arts Academy, in Australia, where she has been responsible

for the vocal training of students in the Bachelor of Arts (Music Theater) course. She is currently undertaking a PhD on music theater vocal qualities at the University of Sydney, under the supervision of Professor Dianna Kenny and Dr. Maëva Garnier.

A Farewell from NYSTA BOD Member and Past President Janet Pranschke, Founder and Director, Oren Lathrop Brown Professional Development Program

Dear Friends and Colleagues,

This year marks the tenth year of the Professional Development Program and my final year as Director. It's been an exhilarating and rewarding experience being a part of this groundbreaking program and one of my proudest and most satisfying accomplishments.

The PDP was created during my NYSTA presidency (1999–2002). During that time I was privileged to have an amazing board of directors and founding PDP committee members who were as excited and dedicated as I was to create this course of study for singing teachers. The program took many twists and turns throughout the years. What we have now is a unique and important tool for teachers to enhance their knowledge base to ensure that their pedagogy is scientifically grounded.

While I had the good fortune to be NYSTA president when Oren Brown put forth the idea to have a "certification" program for singing teachers, it was the work of the PDP committee and the dedication and commitment of my board that brought the program to fruition. If you are interested in exactly how the PDP came into existence and who all the people were who made it happen, please read my article entitled "The Professional Development Program: A History" on the NYSTA website.

In the brief confines of this article I would like to personally thank all the original people who helped make the program possible and the wonderful faculty that keep coming back year after year to teach the courses. Now, with the advent of the internet, the PDP has taken on a whole new dimension. The courses are reaching people all over the world and is a template for others to create programs such as ours. I'm pleased to announce that Patrick Michael Wickham will be assuming the Directorship of the



Oren Lathrop Brown Professional Development Program, effective June 1, 2011. Patrick and our President, David Sabella-Mills (who is responsible for the PDP going "global"), will make an excellent team which will ensure that the program continues to flourish.

Thank you to my current PDP committee, Jennifer Cece, Matthew Hoch, Katherine Hoffman, Ronnie Lederman, Lori McCann, Scott McCoy, Josephine Mongiardo, Judith Nicosia, Lisa Rochelle, David Sabella-Mills and Patrick Michael Wickham for all your help and dedication over the past three years. I bid you all a fond farewell and wish the best to you as you forge ahead with the program. Let's continue to make Oren proud!

Sincerely,

Janet Pranschke

NYSTA Past President and Founding Director, Oren Lathrop Brown Professional Development Program

Dear Janet,

On behalf of all teachers of singing, I want to express my extraordinary gratitude for your service to our profession. Your dedicated service to the art truly has no equal. As director of the esteemed Professional Development Program, you have helped to make each of us a better teacher. Your vision, following in the footsteps of Oren L. Brown, has been the driving force behind this marvelous program. Not content with the status quo, you have continually sought ways to evolve the curriculum, adding new course content and methods of delivery. What began as a program targeted to the specific needs of singing teachers in the New York metropolitan area, has grown to include participants from around the globe. Your influence will extend to generations of teachers and singers to come.

I fondly recall my first encounter with you and NYSTA. The scene was an event held at the Grab-scheid Voice Center that concluded with a panel discussion about the possibility of establishing a continuing education program for singing teachers. Needless to say, I was thrilled later to be invited to serve on the faculty in the inaugural year of the program. The energy and curiosity of the PDP participants is unique in my teaching experience; in all honesty, this is the most fun I've ever had in the classroom. Being together—in person or online—with so many dedicated teachers who are eager to share their insights, experiences, and questions, is an exhilarating intellectual experience!

None of this would have been possible without your tireless efforts. You have continually strived to find the best teachers and optimal course content, while engaging new ways to reach an ever wider population of voice teachers, singers, and other voice professionals. We owe you a debt of gratitude that can never be paid.

Thank you, thank you, thank you!

Scott McCoy



A Tribute to Josephine Mongiardo by Nancy Adams, NYSTA BOD Member

I have known Josephine, our "retiring" NYSTA Vice President for more years than we both care to think about as my voice student, as my friend and as my NYSTA colleague. In all of our time together I have found her to be unwaveringly dedicated to the art of classical singing and to the preparation

of others to continue this art while adhering to its highest standards. Josephine has given NYSTA her time, her energy, and her caring service—often above and beyond the call of duty—to NYSTA as our past President, current Vice President and esteemed member of the Board for many years.

I could give countless examples of how she has helped NYSTA as an Officer and Board Member, and those who are also fortunate enough to know her can provide more examples than space here would permit. However, there is one experience which Jo and I shared, and I would like to share it with you:

When I first joined the Board in 1992 (invited by then-President Jan Douglas), I expressed the need for better and vocally healthier programs in the public schools. Jan asked me to head an "Education Committee." As I had first known Josephine from our association in P.S. 87 in NYC, where our children attended school, and later as a dear friend, I admired her leadership qualities as the P.S. 87 PTA President. Therefore, I asked her to join the Board because I realized that she would be a tremendous asset to NYSTA—and she (of course) has been!

Anyway, we subsequently shared a special experience while conducting a vocal program in three

schools of District 3 in NYC—one day, as we were working with a group of seventh graders in I.S. 44, discussing the value of the falsetto in developing the higher voice in males, some "smarty-pants" boys began to heckle us by calling out in their falsetto voices, "Hoo, Hoo, Hooooo!" Jo and I broke into laughter with them and shouted out, in unison, "That's it! That's right, you've got it!" They stopped laughing and we won them over. It was a great day!

Josephine has served NYSTA in many capacities: as NYSTA Registrar, Vice President, President, Vice President (again) and as Chair of the Events Committee. The most important things I've perceived about Jo, however, have not been those many jobs she's performed for NYSTA, but rather the way in which she has demonstrated extremely strong leadership qualities, her ability to relate so well with others and her ongoing attempt to always be fair.

We deeply appreciate our Jo and thank her for her wonderful work on behalf of NYSTA. Thank you from ALL of us!

Sincerely,

Nancy Adams

NYSTA BOD Member

NYSTA'S *New Members*



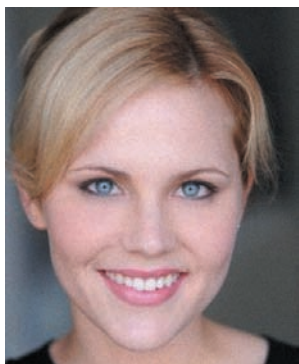
Jean Browne has enjoyed a versatile career as pianist, accompanist, conductor, composer and music copyist. She received a performance certificate in vocal accompanying from the Music Conservatory in Freiburg, Germany and an MM degree from Southern Methodist University. Ms. Browne started piano lessons at age three and at 16 debuted as soloist with the Dallas Symphony Orchestra. She was an accompanist for AIMS in Graz, Austria for two summers and was a coach for the opera in Osnabrück, Germany for three seasons. Prior to moving to New York, she was Associate Music Director for San Francisco Opera's Western Opera Theater for two seasons. In addition, Ms. Browne was Associate Music Director to Jack Lee for the Dallas Summer Musicals for seven seasons, and was Associate Music Director and conductor for the Broadway production and 42-week national tour of *Peter Pan* starring Sandy Duncan. For expanded biographical information, please visit www.jeanbrowne.com.



Amanda Flynn is a professional actress and teacher, and is excited to be a part of NYSTA. As a performer, Amanda has been seen in *Wicked* in Los Angeles, *Mamma Mia* in Las Vegas, and numerous regional theater productions. As an educator, she runs a private voice studio in Manhattan in addition to teaching private workshops geared towards students who wish to pursue a career in musical theater. Some of the workshops focus on audition techniques, business skills, "acting the song," and scene study. She has also taught voice and piano at Art House Astoria and teaches Musical Theater Performance at The Studio New Canaan. Amanda did most of her undergraduate work at Baylor University School of Music as a Vocal Performance major before she began her professional performing career. She is currently finishing her undergraduate degree at The New School in preparation for graduate work in the fall. Please visit her website at www.amandaflynn.com.



Matthew Markham enjoys an active career on the operatic, concert, and recital stages. Dr. Markham holds his DM and BM degrees in voice performance from the Florida State University College of Music and an MM degree in voice performance and pedagogy from Westminster Choir College. He has taught applied voice and assisted courses in song literature, diction, foreign language for singers, and pedagogy at the Florida State University College of Music, and has served on the voice faculty of the DePauw University School of Music, where he taught voice and song literature. He has been internationally recognized as a Presser Award winner for his research on Czech folksong. Dr. Markham teaches each summer at the Ameropa Solo and Chamber Music Festival in Prague. He joined the voice faculty of New York University in Fall 2010 and maintains a private studio in New York City.



Christina Matula is a performer and music educator in Northern Virginia. She began her music career at Syracuse University, where she received a BA in Music in addition to a BS in communications. She continued her education at SU, where she earned an MS in music education with a concentration in voice and choral studies. Christina teaches full-time elementary general music in Fairfax County and runs an active private voice studio from her home. She is certified in Somatic Voicework™ and is a member of NATS. For more information, please visit her website at www.christinamatula.com.

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Elizabeth Saunders has trained singers at the New National Theater Tokyo's Young Artist Training Program, is currently on the private voice faculty at Trinity College in Hartford, and serves as Artist-Instructor for the Greater Hartford Academy of the Arts teaching voice technique, musical theater repertoire, and private voice lessons. She has performed in concert and opera around the U.S. and in Germany, Japan and Italy. As mezzo soloist for the "Ives Vocal Marathon," a six-concert series of the complete songs of Charles Ives, Elizabeth has performed over 50 of Ives' solo works in concerts around the Northeast since 2005. Also selected by legendary jazz/experimental composer Anthony Braxton to participate in his "Trillium" recordings, Elizabeth is particularly adept at assisting singers with finding their way technically and artistically through this challenging music. Ms. Saunders received her BM degree in Vocal Arts from the University of Southern California and her Artist Diploma in Opera Performance from the University of Cincinnati College-Conservatory of Music.



Mezzo-soprano **Helen Tintes-Schuermann** performs throughout the United States and Europe in operatic roles including Carmen, Azucena (*Il trovatore*), Zia Principessa (*Suor Angelica*), the Medium, and Elizabeth Proctor (*The Crucible*). In Vienna she appeared as Mme. Giry in *The Phantom of the Opera* at Theater an der Wien and in Barcelona with the Gran Teatro del Liceu in Strauss' *Elektra* with Dame Gwyneth Jones. U.S. Southeast regional performances include Verdi's *Requiem* with the Augusta Symphony and USC Symphony, the role of the Witch in *Hansel and Gretel* (Columbia College), and Bach's *St. John Passion* with Colla Voce. Her recent engagements include Suzuki in *Madama Butterfly* with Battle Creek Symphony, Bruckner's *Te Deum* and Brahms' *Alto Rhapsody* with the Columbia Choral Society, as well as master classes and recitals in the US, Europe and China. Dr. Tintes-Schuermann received the DM degree from Northwestern University, is Director of the ISM Center (International Spanish Music Center), and joined the faculty of the Konservatorium Wien University (Vienna) in September 2010.



Residing in Sunnyside, New York, **Michelle Shuttleworth Towler** holds a BFA in musical theater from Point Park University. Before moving to New York City, she performed with several musical theater companies in Pittsburgh, including the Pittsburgh Playhouse and Pittsburgh Musical Theater. She has also toured and performed as a commercial and television actress. Recently, Michelle has focused on her private voice studio, which is dedicated to teaching solid vocal technique and an understanding of the vocal instrument to students of all levels. She is also a musical theater instructor for Applause Theatrical Workshops on the Upper East Side and in Westchester.



Dr. Neal Tracy holds degrees in vocal performance and vocal pedagogy from Indiana University. He teaches rock and pop styling, musical theater voice, audition technique, cabaret, and opera at the University of the Arts in Philadelphia and in New York City. Equally at home as a performer in rock, musical theater, and opera, Dr. Tracy has sung in over 45 professional musical theater, dramatic theater, and opera productions and has successful students in rock and pop, on Broadway, Off-Broadway, in national tours, and in operas. His students have included winners of Metropolitan Opera National Council auditions and a Lyric Opera of Chicago national finalist. Dr. Tracy is a member NATS, MTEA and NYSTA. For more information, please visit tracysingingactingstudio.com.

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Josephine Mongiardo Janet Pranschke Paula Liscio

STUDIO*News*



David Sabella-Mills will be presenting at the Voice Foundation summer conference in Philadelphia, Pennsylvania on June 1-5, 2011. His presentation is entitled "Objective Characteristics of Super-Belt," which he is lead-authoring, assisted by Don Miller, Stephen Oosting, Jan Prokop, and Brian Gill.



Sally Morgan is proud to announce her Sing Like You Speak™ The Morganix Method teacher certification program. Most of the training is done online and through one-on-one coaching via Skype with Ms. Morgan who is the SLYS developer. After successful completion of the training program, the teacher will then be listed on the

SingLikeYouSpeak.com website as a certified SLYS teacher.

There will also be a monthly Q&A with Sally Morgan for those in the teacher training program and those who have successfully completed the program. Sing Like You Speak™ is only accepting 20 teachers in training at a time. For more information, please visit: www.TeachSLYS.com or e-mail Sally at SingLikeYouSpeak@gmail.com



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