

# VOICEPrints

JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

September-October 2009



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## Featured Event:

SEASON OPENING *Reception & Masterclass:*  
*Joan Dornemann*

**October 19, 2009** Monday, 7:30 PM - 9:30 PM



World renowned vocal coach **Joan Dornemann** has been preparing opera singers for the Metropolitan Opera for decades. Her expertise and love of the repertoire guide singers to a true expression of character. She continues her work with aspiring young singers through her International Vocal Arts Institute programs in Puerto Rico, Israel and Canada each summer.

Participants for this event should be at an advanced level. Selections should come from the standard Romantic Italian or French operatic repertoire. To submit a student for consideration, please send a resume to [events@nyst.org](mailto:events@nyst.org). (Members, use the Submit Your Student form on the members section of the NYSTA website, [nyst.org](http://nyst.org).) A reception will follow the event.

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

Free to members, \$25 non-members, \$15 students with valid ID

**Please Note** there is limited seating for this event. Reservations will be accepted on a first-come, first-serve basis. Non-members may purchase tickets online at the NYSTA website's Events page. Members may use the RSVP form located on the Member's Log In page.

## NYSTA Presidents: A History

<b>Leon Carson</b>	1940-1942
<b>Walter Golde</b>	1944-1946
<i>Before Solon Alberti (dates of terms unknown):</i> Carl Gutekunst, Walter Mattern, Edgar Schofield, Walter Bogert, Edward Harris, Homer Mowe, Bernard Taylor	
<b>Solon Alberti</b>	1950-1952
<b>Cecile Jacobson</b>	1952-1954
<b>George Rasely</b>	1954-1956
<b>Carl Gutekunst</b>	1956-1958
<b>Burton Cornwall</b>	1958-1960
<b>Earl Rogers</b>	1960-1962
<b>Dolf Swing</b>	1962-1964
<b>Willard Young</b>	1964-1966
<b>Constance Eberhart</b>	1966-1968
<b>William Gephart</b>	1968-1970
<b>Lola Hayes</b>	1970-1972
<b>Donald Read</b>	1972-1974
<b>Craig Timberlake</b>	1974-1976
<b>Ingrid Sobolewska</b>	1976-1978
<b>Cesare Longo</b>	1978-1980
<b>Robert Latherow</b>	1980-1982
<b>Helen Lightner</b>	1982-1984
<b>Thomas Rexdale</b>	1984-1987
<b>Jeannette LoVetri</b>	1987-1990
<b>Mara Waldman</b>	1990-1993
<b>Jan Eric Douglas</b>	1993-1996
<b>David Adams</b>	1996-1999
<b>Janet Pranschke</b>	1999-2002
<b>Dora Ohrenstein</b>	2002-2004
<b>Josephine Mongiardo</b>	2004-2008
<b>David Sabella-Mills</b>	2008-present

### Living Past Presidents (as of August 2010)

Jan Eric Douglas, Robert Latherow, Jeannette LoVetri, Josephine Mongiardo, Dora Ohrenstein, Janet Pranschke, Thomas Rexdale, Ingrid Sobolewska, Mara Waldman

List assembled by Katharine Hoffman

## VOICEPrints

**Matthew Hoch**, DMA, Editor-in-Chief  
**Sarah Adams Hoover**, DMA, Associate Editor  
**John Ostendorf**, Designer

## MESSAGE FROM THE *President*



### Welcome Back!

>Welcome to the 2009-10 season. We have lots of exciting, innovative, and informative events and courses planned for this year and lots of news to update you on as we move forward into this season.

First, it is my great pleasure to announce the awarding of NYSTA's Distinguished Vocal Professional certification to our *VOICEPrints* editor, Dr. Matthew Hoch, who is our very first certificate winner to take all our PDP courses online from his long-distance location of Rome, Georgia.

Since the inception of the Professional Development Program it has been our mission to "educate the voice teacher of tomorrow" and reach out to as many voice professionals as possible with the essential information offered in the PDP *core curriculum*. And, with the evolution of the PDP into online and on demand formats, we have had hundreds of students from all over the United States, and even the world, complete our courses with great satisfaction. This is something that I am particularly proud of, since I lobbied for and championed this online effort in 2007. Matt's successful completion of the program represents a milestone for NYSTA in many ways. Congratulations, Matt!

Next in line to receive her Distinguished Voice Professional certificate is Dr. Barbara Dyer, from California (she is finishing her last final exams now). Barbara, an accomplished teacher, is another of our long distance learners who has taken all our courses in their

online and on demand format. Her experience with the courses has recently led her to apply for membership as well. While still a non-member, I asked Barbara if she would write about her long-distance learning experience with the PDP and she has done so eloquently in this issue of *VOICEPrints*. Thank you, Barbara.

Secondly, in response to a membership survey distributed last spring, we have decided to hold membership events on Monday evenings throughout this season. PDP Courses will be scheduled on Tuesday evenings and Board of Director meetings will alternate between Mondays and Tuesdays depending upon the schedule of events and courses.

I want to personally thank you all for taking the time to respond to the survey. This organization remains at your disposal and service and we need to hear from you. The survey also indicated that members are searching for more social and networking opportunities. To that end we've decided to host this year's holiday party without a pedagogical event attached to it. And, as always, we are committed to representing all forms of music and voice teaching that are relevant to our membership. Therefore, in addition to our opening event, a masterclass by Metropolitan Opera coach Joan Dornemann, we will continue our efforts to bring you events dedicated to both Musical Theater and Contemporary Commercial Music as well. (For a complete listing of this season's

events and courses please see the calendar on page 7.)

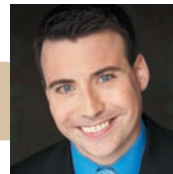
And lastly, it's that time again, time for membership renewal. Please be sure to renew your membership as soon as you receive the renewal email from our Registrar, Lisa Hogan. Our organization depends upon the timely income of membership fees via online renewal, or payment by check via U.S. mail. Because the overwhelming majority of members are now paying online, please know that checks sent via U.S. mail may be held for a short time until we receive a benchmark amount for deposit.

And as always, in this third quarter of the year, if you are able to make an additional tax deductible contribution to the organization we remain grateful for all such assistance. Your membership fees and tax deductible contributions allow NYSTA to continue with its pioneering work of reaching teachers and voice professionals all over the world and uniting them with confidence in their respective pedagogies. If you are able to make an additional contribution you will receive an official letter of donation from our treasurer for your tax records. Donations can be made online using the "Donation" button on the home page of our website, or sent by check made out to NYSTA with your membership renewal. Thank you in advance for your generosity and support for all that NYSTA does.

2009-10 promises to be a banner year for NYSTA and I look forward to seeing you at our upcoming events and courses, on-site, online, or on demand.

Sincerely,  
*David Sabella-Mills*  
President

## MESSAGE FROM THE *Editor*



It is with deep regret that NYSTA mourns the loss of Richard Miller, who died on May 5, 2009, immediately after the publication of the May/June issue of *VOICEPrints*. Mr. Miller has been an influential voice in the vocal pedagogy world for decades, and has been a great influence on many members of the NYSTA community. Josephine Mongiardo's tribute to Richard Miller celebrates the life of this titan of vocal pedagogues. In a decade that has also marked the loss of Oren Brown (1909–2004) and Cornelius Reid (1911–2008), NYSTA remains eternally grateful and proud to have been associated with their legacies.

I would also like to welcome aboard Dr.

Sarah Adams Hoover as Associate Editor of *VOICEPrints*. Dr. Hoover joined NYSTA a little over a year ago and quickly volunteered to not only write some articles for *VOICEPrints*, but also to help out "in any way possible." Throughout the 2008–2009 volume, she proved herself to be an invaluable member of the NYSTA staff as a meticulous proofreader with a keen eye for style and consistency. I am deeply grateful to welcome her as my colleague.



Dr. Sarah Adams Hoover

This issue not only

marks the beginning of the 2009–2010 volume of *VOICEPrints*, but also the beginning of the second year as my term as Editor. With commitments for articles from many top-flight pedagogues, I can assure you that this season's features will be of great interest to you, our readers. As always, *VOICEPrints* is YOUR publication, so please send all questions, comments, and ideas for future articles to me at: [voiceprints@nyst.org](mailto:voiceprints@nyst.org).

Sincerely,  
*Dr. Matthew Hoch*  
Editor-in-Chief, *VOICEPrints*  
[voiceprints@nyst.org](mailto:voiceprints@nyst.org)

## TESTIMONIAL: NYSTA'S PDP PROGRAM, *Online & On Demand*

by **Barbara Dyer**, DMA

Los Angeles: It's 6:30 AM and sunlight is beginning to stream through the living room window. I'm sitting at my computer, green tea in hand, waiting with intense anticipation for an on-line stream to appear from New York City on my new PC. Of course, it's a *reasonable* 9:30 AM *there*. But even with the unaccommodating hour, eager expectation grows in me regarding this imminent event, and a little self-satisfaction, for while I imagine sleepy-eyed, coffee-bearing attendees gathering at Teachers College, Columbia University for class to begin, I'm sitting on my couch at home, still in my PJs.

I'm taking yet another NYSTA PDP course, *Singer's Developmental Repertoire*. The instructors, who have a wealth of talent as professional practitioners, have given their time to share with our profession their expertise and experience. What a marvelous development when voice teachers step from behind their pianos in one-on-one situations to impart to the vocal profession what they do to help singers sing better.

I was first introduced to these courses by Dr. Scott McCoy at a NATS meeting in Rhode Island in the summer of 2007. The pedagogy course, he said, would be given through NYSTA in New York City. Well, what good is that to me when I'm in Los Angeles and it's going to be given for eight weeks on Tuesday evenings? I quickly discarded the idea of plane tickets and hotel rooms, when he continued that developments were in the works to broadcast the *Vocal Anatomy and Physiology* course in a live webinar (a seminar on the web) format. I was enthusiastic because I had recently devoured his text, *Your Voice: An Inside View*, which is the Mercedes of vocal pedagogy texts, and I was looking forward to hearing him speak in Rhode Island. That I might be able to take a course directly from him was unbelievable. Little did I know where one course in this brand new online endeavor would lead me!

As a teacher I've always followed my pedagogical interests for the benefit of my students. For example, I've collected, scanned and categorized hundreds of colored anatomy photos over the years to inform students that their diaphragms are "a bit higher" than they thought; that the diaphragm cannot support the breath in a direct way as it is a muscle of inhalation; and that resonance was not going to feel as rebounding waveforms in the same way to all singers. You would think that after a doctorate, performing experience, and thirty-three years of teaching, I would have little reason to take the first online *Vocal*

*Anatomy and Physiology* course as I did in fall 2007. Why then, also take the *Vocal Acoustics and Resonance* course in the winter of 2008? To quote Oren Brown: "To feel that we are above any improvement in the way we teach is to wear blindfolds. To open ourselves to new ideas and proven scientific concepts is to act with integrity."

These two pedagogical courses are wide-ranging, detailed, and comprehensive, and they reflect the abundance of new scientific information emerging from and amplifying the field of voice that we couldn't have known twenty-five years ago. Many ideas that we could only conjecture previously or interpret metaphorically can now be explained in rational ways. My reward for acquiring more knowledge has often been found in the light of recognition on my students' faces: the satisfaction of confirming information scientifically was not only mine—it gave confidence, and *belonged*, then, to the student.

I had intended to take only two pedagogical courses, but all the courses seemed to be so well organized and structured for maximum use of time, I decided to take them all. So, in *Singer's Developmental Repertoire*, Christopher Arneson and Judith Nicosia (who do the honors for classical literature for men and women, respectively), and David Sabella-Mills and Jeannette LoVetri (experts on musical theatre repertoire), shared their abundant knowledge of vocal literature. I found two subjects to be especially helpful: the sharing of the many references which guided them with the aim of making more informed choices about repertoire to enhance their pedagogical goals, and detailed descriptions of rubrics that each presented.

No course can ever do justice to the enormity of the vocal repertoire. So, it seems just when you have enjoyably begun, this treasured information-packed course has flown by.

The amount of care and thoughtful attention provided by the five medical professionals who generated sixteen hours of education in eight sessions in *Vocal Health for Voice Professionals* constitutes a literal flood of fantastic useful facts, figures and informational intelligence. Drs. Peak Woo, Lucian Sulica, Anat Keidar, Benjamin Asher, and Linda Carroll—whose lucid ideas articulate the current knowledge of vocal health—help us to understand that science is a way of thinking through a problem, and combined with the art that we already know, we become more professional as teachers of singing.

The joy of the Professional Development

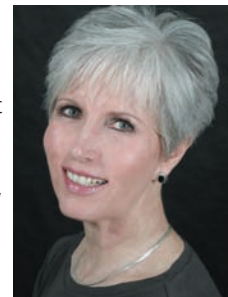
Program culminates, perhaps, in the final course, *Comparative Voice Pedagogy*, where every summer a new group of colleagues share methodologies, styles, techniques, and philosophies. I have now taken this course twice, and I know I will take it again and again. Years ago, I discussed with a colleague where we find inspiration and education, and she offered, "We need to be studying with each other." This particular course allows us to do just that.

Did you know the Professional Development Program has been going on in New York City for over ten years? Initiated by the visionary Oren Brown, and by the NYSTA PDP Director, Janet Pranschke, the five invigorating and satisfying courses have evolved over the years for voice professionals in and around New York City. What I took online in real time can now be viewed on demand at one's leisure due to the current progressive President of NYSTA, David Sabella-Mills, who has pushed the PDP courses through the boundaries of cyberspace. Now anyone in the world with a computer can take these courses and earn NYSTA's Distinguished Voice Professional certificate as well as valuable graduate credit for each course from Westminster Choir College.

**Barbara Dyer** is in her nineteenth year at Loyola Marymount University in Los Angeles, where she teaches private voice, diction, and a class for non-voice majors entitled *The Vocal Experience*. She previously held the position of Assistant Professor at Moorhead State University, where she was tenured. She also maintains a private studio at her home. Dr. Dyer has sung as soloist in the greater L.A. area in Barber's *Knoxville: Summer of 1915*, Tippett's *A Child of our Time*, Handel's *Messiah* and other major works.

Dr. Dyer is an active member and, currently, Vice President in charge of Programming for the Los Angeles Chapter of NATS. She has written for the *Journal of Singing* and presented lectures at various NATS events.

Dr. Dyer graduated from the College of Wooster with a BM degree in voice; earned a MM degree from the University of Illinois in vocal performance; and obtained a DMA, also in vocal performance, at the University of Southern California. Since 1990 she has studied with NYSTA member Chloe Owen. Interested in science and new technology, she is a dedicated "Fryer"—a vocal pedagogue who regularly uses Donald Miller's VoceVista software in her voice teaching and research.



## IN MEMORIAM: *Richard Miller*

by **Josephine Mongiardo**, NYSTA Vice-President

It is with tremendous sadness and loss that the community of voice teachers, singers and scientists received word of the passing of Richard Dean Miller on May 5, 2009. His contribution to the field of vocal pedagogy is unparalleled in modern times. His eight books form the core of most voice teachers' libraries, and his continuous search for solutions to the ever-present challenges of teaching singers is unprecedented. It is perhaps in his first book, *National Schools of Singing*, that he set the stage for all his future work. In looking at the three major schools (Italian, German and French) of vocal technique and vocal aesthetics, he forced us to look at vocal production in both a technical and cultural context. The notion that vocal technique and sound exist within the cultural preferences and linguistic context of a society, and can be viewed as such without a value judgment, is one example of the broad scope of his interest and acceptance.

Much has been written about this extraordinary body of work and was appropriately recognized by the *Journal of Singing* in its Richard Miller Festschrift in the January/February 2007 issue. In this issue we learn of his resistance to legitimizing singing techniques for popular music. Nevertheless, as editor of the *Journal of Singing*, he invited

Robert Edwin to write a regular column on the technical requirements of singing popular music (Robert Edwin, "What Richard Miller Hath Wrought," pp. 325-327 in the issue cited above). I believe that the same open-mindedness which accompanied his analyses of divergent styles of classical singing found its way into his views about the singing of popular music.

It is fitting to commemorate his work through the words of his students. I am indebted to Joan Nelson for connecting me with two of them: Johana Arnold and Daniel Okulitch. These two singers forged very different careers and it is further testament to Richard Miller's skill and breadth of musical interest that he took on the challenge of such divergent talents and sensibilities with care and success.



**Josephine Mongiardo**, Vice President of NYSTA, has served on the NYSTA Board of Directors for 16 years and as President from 2004–2008. She has also held the offices of Secretary, Registrar, and has served as chair of the Program and Publicity committees. In her career as a professional singer, she has been widely acclaimed for her "extraordinary voice"



**Richard Dean Miller** (1926-2008)

and "brilliant ornamentation." Her credits include the New York stage premieres of several eighteenth-century operas and oratorios, including Handel's *Acis and Galatea*, *Esther*, and *Susanna*, Lully's *Acis et Galatée*, and virtuosic pieces by Antonio Vivaldi as part of the Vivaldi's Venice series at Lincoln Center's Alice Tully Hall. Her chamber music, festival and orchestral appearances have taken her throughout the U.S., Europe and South America. Ms. Mongiardo currently maintains a private studio in Manhattan. Her students have been featured at Chautauqua Opera, Seattle Opera, Lake George Opera, Opera Delaware, and in chamber and orchestral appearances throughout the United States.



Canadian born bass-baritone **Daniel Okulitch** enjoys an international career singing opera. He studied with Richard Miller at the Oberlin Conservatory from 1995 to 1999. He aspired to an operatic career from the very beginning and what made them work so well together was "a shared love of truly under-

standing how and why the voice functioned as it did, and of using that knowledge to an artistic end." As Okulitch describes it, his lessons were organized and progressive. Each student had a blue notebook, which was brought to each lesson, and new exercises were added as needed. Each lesson was videotaped so students went away with visual as well as auditory reminders. He received two half-hour lessons per week—Miller believed

that reinforcement was more important than long lessons. Miller believed in good manners; he was always professional, funny, and most important, he inspired his students to respect the work and the art of singing. Amazingly, Miller taught mostly undergraduates. According to Okulitch, 95% of his students were undergraduates. He sent them off to someone else to be "finished" and said it was like "putting little ducks in the water."



**Johana Arnold** writes a personal account of her experiences with Richard Miller:

"I studied with Mr. Miller from 1968 to 1974 off and on, as he had some sabbatical time and I was a student who changed majors several times and even left school for a time. Mr. Miller knew I did not have the most beautiful, glamorous voice in the conservatory (I doubt I would even get in, in these competitive times!), but he found my strengths and helped me capitalize upon them. I was a good

musician with a 60s "free spirit" and a deep love of poetry. I had been a religion major for a while, too. When it came time for the senior recital, Mr. Miller jumped through some hoops to have me do Hindemith's *Das Marienleben*. Period. No Purcell, Fauré or even Strauss groups. He knew I could tell a story, even though I did not have the glamorous high notes sopranos are supposed to have. He introduced me to his lovely wife who filled my arms with art books, and showed me paintings of Mary, corresponding to each song in the cycle. Mr. Miller was responsible for one of the most rewarding and thrilling concerts I

have ever given, and I have given many over the years. He was not an easy man to please. I remember he reduced me to tears in one of my dress rehearsals. But the recital itself was the experience that students hope to have, not because I was so fabulous, but because the material was so close to the bone and Mr. Miller insisted that I develop the chops to convey the magic of it. I am deeply sorry that he is gone. I am a teacher now myself and just after finding out about Mr. Miller's passing, I taught a student who gave me a thank you card and gift. I wish I had done that for this man who is no longer with us."

## BOOK REVIEW

by **Lori McCann**, DMA, NYSTA Board Member

**The Performer's Voice**, Benninger, Michael, MD and Thomas Murray, DMA, (San Diego: Plural Publishing, 2006). \$149 (hardcover).

Anyone involved with the care, treatment or training of professional voice users will find **The Performer's Voice** a scholarly and valuable resource. Published in 2006 by Plural Publishing, Inc., this comprehensive text covers a myriad of important topics on Voice Health and Hygiene, Voice Disorders and Therapy, and Voice Physiology and Training. The text is edited and co-authored by Michael S. Benninger, MD (Chair, Department of Otolaryngology-Head and Neck Surgery, Henry Ford Hospital, Detroit); and Thomas Murry, PhD (Professor of Speech Pathology, College of Physicians and Surgeons, Clinical Director of the Voice and Swallowing Center, Columbia University). It focuses on the cross-disciplinary team of specialists approach to voice care and training. In addition to Benninger and Murry, who contributed to several chapters each, there are 25 additional contributors to this exhaustive treatise. These voice care professionals range from otolaryngologists and surgeons, speech-language pathologists, singing voice specialists, performers, and professors of communication sciences and disorders, voice/dialectics, Alexander Technique, and behavioral health psychology. At least two NYSTA members and Professional Development Program (PDP) lecturers can be claimed from this impressive group of specialists: Past President Jeannette LoVetri, Director, The Voice Workshop and Consultant and Faculty, Steinhardt School of NYU; and Peak Woo, MD, Professor of Otolaryngology, Eugen Grabscheid Voice Center, Mt. Sinai Medical School, New York, NY.

The book is well-organized with clear, concise headings and sub-headings consistent to each chapter (despite the number of authors). There is an appendix of vocal hygiene recommendations, a glossary of medical and musical terms and numerous detailed drawings, figures, charts and tables useful to many types of voice professionals. The body of the text is in six parts, each ranging from 2–7 chapters, and each with a different overall topic and/or target reader. Following is a brief description of what is covered in each section with comments on those topics and chapters particularly interesting to this reviewer.

### I. OVERVIEW

Different types of performance artists, a history of their care, a concise anatomy and physiology review, the aging voice and a chapter on various vocal styles and techniques are all covered in this section. Chapters 3 and 4 are excellent, detailed, yet brief descriptions of the anatomy of the vocal mechanism and the physiology of voice production. One may easily use these chapters in vocal pedagogy or class voice courses, as they are student friendly; clear and easy to understand, with several

fine renderings of the various parts of the vocal mechanism. The chapter on the aging voice is fascinating and Chapter 6, "Artistic Vocal Styles and Technique," by Sharon L. Radionoff, PhD, is particularly useful for the voice teacher. It addresses balancing the complex systems of voice production; respiration, phonation and resonance before beginning work on agility, strength, musicianship, interpretation and style, and gives specific exercises to achieve this balance. The inseparability of Body-Mind-Spirit is covered and in the "mind" section she admonishes voice students with this familiar teaching axiom: "The singing voice is trained by the concepts that we cultivate with various exercises. Please remember that practice makes permanent and not necessarily perfect! What we practice is what becomes a learned behavior. What we dwell on is what becomes part of us."<sup>1</sup>

### II. DIAGNOSTICS

This section contains information on identifying and diagnosing voice problems that may require medical care, voice training or adaptation to the performance world. The first chapter on vocal injury treatment assessment, displays tables of vocal injuries and their common causes, and introduces "outcomes research" and specifically, the "Voice Handicap Index," developed by Benninger and Murry "in an effort to shift the focus from clinician's judgments to patient's self perceptions of their voice disorder."<sup>2</sup> This Voice Handicap Index also serves to address the emotional and social impact of the disease and/or its treatments. Patients were asked to rate the frequency of their own experience, ranging from never to always, to statements such as:

- "My voice makes it difficult for people to hear me."
- "People ask 'What's wrong with your voice?'"
- "The clarity of my voice is unpredictable."
- "My voice makes me feel incompetent."<sup>3</sup>

NYSTA's own Dr. Peak Woo contributes an invaluable chapter, Laryngeal Examinations and Visualizations, in which he gives very specific instructions for examination and diagnosis that include: aural clues from listening to both the sung and spoken voice, specific directions for palpitation and what the findings mean, and what types of instruments are best employed for diagnosis of specific conditions. Excellent photographs and descriptions of injury, dysfunction and how to best manage diagnosis and care for these conditions are also included. Particularly helpful are the detailed descriptions of sung vocal function impairment and their implications on vocal health.

Additional information useful to the voice teacher includes: instructions on how to read a spectrogram ("Aerodynamic and Acoustic Voice Measurements" by Philippe H. DeJonckere, MD,

PhD), the study of the singer's ability to successfully negotiate multiple perceptual tasks during performance which the author calls "multiple feedback source monitoring" ("Perceptual Attributes and Assessment of the Singer's Voice" by Rahul Shrivastav, PhD, and Judith Wingate, PhD), and some interesting accounts of physicians caring for opera singers in the high stress performance environment of the Salzburg Music Festival. The study describes the care of 74 singers over 5 festival seasons ("Acute Assessment of Professional Singers," by Josef Schlömlcher-Their, MD, and Matthias Weikert, MD). "Reflux and the Performer's Voice," by Albert L. Merati, MD, addresses many questions about this common condition of the performing artist and illuminates the difference between the two main types; GER (gastroesophageal reflux), and LPR (laryngopharyngeal reflux, which occurs in the upper aerodigestive tract). The author acknowledges the current controversy surrounding the diagnosis and treatment of this condition.

### III. PHARMACOLOGICAL TREATMENT

In this section we are generously offered expert advice on drug use and the treatment of common vocal ailments including acid reflux, acute bacterial laryngitis, allergies and the common cold. Well-organized tables make the information easy to access. One table lists common complaints and their recommended drug therapy, and another lists types of drugs that induce dryness and gives safe alternatives for singers. ("Medications: The Positive and Negative Impact on Voice," David M. Alessi, MD, FACS, and Audrey Crummey, BS.) The other chapter in this section covers complimentary and integrative medicine or CIM. ("Complimentary and Alternative Medications and Techniques" by Michael Seidman, MD.) Integrated body-mind and spirit treatment is stressed. There is a large table, "Herbs Used for Medicinal Purposes," that includes indications, actions, contraindications, side effects, interactions and dosage. Other treatments espoused for singers are acupuncture and Chinese herbal therapy, hypnotherapy, the use of neuro-immunopsychology and neuromuscular therapy. Of particular interest for the performer is NLP or neurolinguistic programming; "essentially the science of how to run your brain in an optimal way to produce the result you want."<sup>4</sup>

### IV. BEHAVIORAL THERAPIES

This section considers a variety of non-surgical treatments for the performer. Contributors include an acting voice and Alexander specialist, Janet Madelle Feindel, who addresses "Strategies for Dealing with Vocal Tension," a bioscientific psychologist, Philip J. Lanzilera who writes on "Performance Anxiety: Identification, Assessment, and Treatment," and Singing Voice Specialist and NYSTA past president Jeannette L. LoVetri, whose chapter called "Treatment of Injured Singers and Professional Speakers: The Singer/Actor, Singer/Dancer, and Singer/Musician," is especially valuable for those who sing or teach CCM or contemporary

commercial music styles of singing. LoVetri first distinguishes between the differences in training among singers, actors and dancers in the theater world, and how this training, or lack thereof, may contribute to vocal injury. She also addresses important issues of repertoire demands, physical demands of a role and the very important role the “sound man” plays in maintaining the performer’s vocal health. Also given is a detailed explanation of why it is difficult for excellently trained dancers to reconcile the muscle demands of singing with those of dancing. Finally, she offers in-depth approaches to retraining a disordered or injured voice that are valuable to both the voice teacher and speech language pathologist who works with singers.

### V. WHEN IS SURGICAL TREATMENT NECESSARY?

Surgical considerations specific to the performer, i.e. types of surgery, when to do it and how to avoid damage to the vocal mechanism, are covered in detail in these chapters. The idea is that surgery for a singer should almost always be a last resort after other treatments have been tried including modification of voice use, life-style changes, speech therapy and singing lessons. Various types of surgical procedure are discussed; historical precedent, equipment used, and case histories with explicit intra-operative photos are presented. An entire chapter is devoted each to non-laryngeal procedures in the performer, on the vocal tract, neck and head, etc., and post operative voice care of the singer, which is an essential ingredient in the thorough recovery of the performer, and involves a team of interdisciplinary voice care professionals working together.

### VI. BUILDING A PROFESSIONAL VOICE PRACTICE

The final two chapters address the needs and training involved in building a professional voice

practice. Well-known physician and professional voice practitioner Robert T. Sataloff, MD, DMA, offers insights from his extensive experience in professional voice private practice. Especially noteworthy are the detailed descriptions of what each member of the voice care team is expected to know and contribute. Interdisciplinary education and experience is essential. The final chapter: Medical–Legal Implications of Professional Voice Care, Sataloff and Benninger, is primarily aimed at the physicians of the voice care team.

Almost every subject covered in this text will be useful for physicians and speech language pathologists who treat vocal performers. Likewise, singing teachers, acting voice specialists, and coaches will also find indispensable information to aid them in their own teaching, assessment, and treatment of injured voices. Attention is paid to the growing and needed subspecialty of the singing voice specialist, and those singing teachers who are undergoing training in this area will find this text to be ideal. Indeed, it could be adopted as the requisite text for a course of study in this field.

The book concludes that an interdisciplinary approach is the key to better understanding of the training, treatment, and care of the professional voice. This text—an essential addition to any vocal health or pedagogy library—could not be more highly recommended.

#### FOOTNOTES

<sup>1</sup> Radionoff, Sharon L., “Artistic Vocal Styles and Technique,” *The Performer’s Voice*, Benninger, Michael S., Murry, Thomas, eds., (San Diego: Plural Publishing, 2006), p. 55.

<sup>2</sup> Benninger, Michael S., Murry, Thomas, “Case history, Interview, and Voice Handicap Assessment,” *The Performer’s Voice*, p. 66.

<sup>3</sup> *Ibid*, p. 67-68.

<sup>4</sup> Seidman, Michael D., “Complementary and Alternative Medications and Techniques,” *The Performer’s Voice*, 2006, p. 173.



Soprano and pedagogue **Lori McCann** is an Assistant Professor of Voice at the John J. Cali School of Music, Montclair State University. She is currently serving on the board of NYSTA and is president of the NYC chapter of NATS. Dr. McCann holds a DMA in Voice and Opera Directing and an Artist Diploma in Opera from the University of Cincinnati College-Conservatory of Music. She has performed in opera, oratorio recital and new music premiers both here and abroad, and has taught voice for nearly 25 years.



#### Dear Members,

In our efforts to reflect the wishes expressed in your responses to our questionnaire, we have tried to put events on Monday evenings and this year the holiday party will be a purely social event. We look forward to seeing you all again soon.

*Paula Liscio and Josephine Mongiardo, Events Co-Chairs*

#### DUES REMINDER:

Yes, it’s that time again. You will be receiving your yearly membership renewal notices in the mail early this month. Please note the deadline of October 31st and return them with remittance as soon as possible to help us facilitate the smooth running of our many wonderful events and courses this season. Thank you!

*Lisa Hogan, Registrar*

# NYSTACalendar 2009-2010

## SEASON OPENING Reception & Joan Dornemann Masterclass

**October 19, 2009** Monday, 7:30 PM - 9:30 PM

World renowned vocal coach Joan Dornemann has been preparing opera singers for the Metropolitan Opera for decades. Her expertise and love of the repertoire guide singers to a true expression of character. She continues her work with aspiring young singers through her International Vocal Arts Institute programs in Puerto Rico, Israel and Canada each summer. Participants for this event should be at an advanced level. Selections should come from the standard Romantic Italian or French operatic repertoire. To submit a student for consideration, please send a resume to [events@nyst.org](mailto:events@nyst.org). (Members, use the Submit Your Student form on the members section of the NYSTA website, [nyst.org](http://nyst.org).) A reception will follow the event.

**Teachers' College**, Columbia University, 120<sup>th</sup> Street between Broadway and Amsterdam Avenue, NYC. Grace Dodge Hall, Room 179.  
Free to members, \$25 non-members, \$15 students with valid ID

**Please Note** there is limited seating for this event. Reservations will be accepted on a first-come, first-serve basis. Non-members may purchase tickets online at the NYSTA website's Events page. Members may use the RSVP form located on the Member's Log In page.

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

## VOCAL ANATOMY & Physiology

**November 3 – December 8, 2009** Tuesdays, 7:30 PM – 10:00 PM

This user friendly course offers a detailed exploration of the major physiological systems of the singing voice. Muscular systems and topics covered include: Respiration, Phonation, Articulation, Laryngeal Function, and Resonance. Offered live only once every two years, this course is the cornerstone of the PDP program and a "must have" for every serious student of voice and voice pedagogy. Instructor: **Dr. Scott McCoy**. Required text: *Your Voice: An Inside View* by Scott McCoy, DMA.

**Teachers' College**, Columbia University, 120<sup>th</sup> Street, between Broadway and Amsterdam Avenue, NYC. This course is also available On Demand at [nyst.org/courses](http://nyst.org/courses).

## ANNUAL Holiday Party

**December 6, 2009** Sunday, 4:00 PM – 6:30 PM

NYSTA members join colleagues and friends for a celebration of the season. The lovely reception area of Turtle Bay Music School offers ample opportunity for catching up with old friends, making new ones and eating and drinking amidst good cheer.

**Turtle Bay Music School**, 244 East 52<sup>nd</sup> Street, NYC. For NYSTA members only. This event is not open to the general public. Each NYSTA member and one guest are admitted free to the festivities. Additional guests: Non-members \$25.00, students \$15.00

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

## VOCAL ACOUSTICS & Resonance

**January 26–March 23, 2010** Tuesdays, 7:30 PM – 9:30 PM

Re-energize your pedagogy with this insightful course as Dr. Scott McCoy, of Westminster Choir College makes this challenging topic easy to understand for all levels—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). Instructor: Dr. Scott McCoy. Required text: *Your Voice: An Inside View* by Scott McCoy, DMA.

**Teachers' College**, Columbia University, 120<sup>th</sup> Street, between Broadway and Amsterdam Avenue, NYC. This course is also available On Demand at [nyst.org/courses](http://nyst.org/courses).

## COMPOSING For Music Theatre

**March 1, 2010** Monday (Time and location TBA)

A contemporary composer/lyricist will discuss the demands of writing for today's musical theatre storytelling, industry expectations, and the challenges to the actor/singer. Guest: **Adam Guettel**

Free to members, \$25.00 non-members, \$15.00 students

## DAVID ADAMS ART SONG Competition & Recital

\$1,000 first prize, \$500 second prize and \$300 third prize, plus a New York recital. Applicants must be no younger than 23 years of age and may not have been reviewed in a major recital appearance in New York. They must submit a full recital program, 25% of which must be American song. No arias or popular songs are acceptable.

For additional information and an application please visit [nyst.org](http://nyst.org)

Auditions: **April 17 and April 18, 2010**, Saturday and Sunday, Times TBA Winner's Recital: **April 26, 2010** Monday, 7:30 PM

**Teachers' College**, Columbia University, 120<sup>th</sup> Street, between Broadway and Amsterdam Avenue, NYC.  
The Competition Auditions are not open to the public. Free to members, \$25.00 non-members, \$15.00 students

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

## COMPARATIVE Voice Pedagogy Weekend 2010

**June 12 and 13, 2010** Saturday and Sunday, Times and Instructors TBA

During this enlightening course, the culmination of the PDP program and our 2009-10 season, six master teachers present individual teaching demonstrations, and concrete links are made between the various teaching strategies and the scientific and medical information gained in the other core curriculum courses. Many participants take this stimulating and thought-provoking course over and over again each year. We look forward to seeing you on-site, online or on demand.

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

\*All PDP courses are \$220 and can be registered and paid for online at [nyst.org](http://nyst.org). One graduate credit per course is available from Westminster Choir College, for an additional \$150. A form will be obtained at the class. The courses take place at Columbia University, Teachers' College, 525 West 120<sup>th</sup> Street, between Broadway and Amsterdam Avenue, NYC. Check desk at entry for class location. For more information contact Janet Pranschke at [pdp@nyst.org](mailto:pdp@nyst.org) or [nyst.org](http://nyst.org).

# VOICEPrints

JOURNAL OF THE NEW YORK SINGING TEACHERS ASSOCIATION

**September-October 2009**

NYSTA, c/o Dr. Matthew Hoch  
Editor-in-Chief, VOICEPrints  
Shorter College 315 Shorter Avenue  
Rome, GA 30161-4267

[www.NYST.org](http://www.NYST.org)



**Richard Miller** (1926-2009)



## BROOKLYN YOUTH CHORUS ACADEMY

*in conjunction with the Voice Workshop presents Two*

### **SPECIAL WORKSHOPS IN VOCAL PEDAGOGY**

For Choral Conductors and Music Educators

#### **Cross-Choral Training™**

**October 3, 2009** Saturday 10:00 AM - 4:00 PM

with **Dianne Berkun**, BYCA Artistic Director, **Jeannette LoVetri**, Voice Specialist, and members of the Brooklyn Youth Chorus

*Explore the voice training methods of the Grammy Award-winning Brooklyn Youth Chorus and learn how these young singers have prepared to sing with the New York Philharmonic and Elton John in the same month! Through the development of vocal registers and vowel sound qualities, changes take place at the physiological level, producing authentic performances of the most challenging and diverse choral repertoire. The workshop will focus on the art and science of vocal pedagogy. Through demonstrations, interactive discussions and performances, participants will learn how to go beyond "warming up" to achieve real vocal development.*

For Singing Voice Professionals

#### **Somatic Voicework®** (The LoVetri Method) Level 1 Certification Program

**September 25-27, 2009** Friday Evening through Sunday Afternoon

with **Jeannette LoVetri**, Voice Specialist, and special guest artists

*Jeannette LoVetri's comprehensive approach to training for Contemporary Commercial Music (CCM), based on vocal function and the principles of voice science and medicine. Level One certification is for voice professionals interested in the healthy use of the voice in any CCM style. Participants will develop enhanced perception, sharpened aural discrimination and increased accuracy in the diagnosis of vocal health and production issues.*

Location: **Brooklyn Youth Chorus Academy**, 179 Pacific Street, Cobble Hill, Brooklyn, NY

For more information: Call 718.243.9447 ext 238 or online [brooklynyouthchorus.org/workshops](http://brooklynyouthchorus.org/workshops)

## NATIONAL OPERA ASSOCIATION **CALL FOR POSTERS**

2010 CONVENTION  
ATLANTA, GEORGIA

As part of NOA's commitment to the advancement of excellence in opera and musical theatre performance and pedagogy, the Atlanta convention will include a poster session to encourage members, prospective members and friends of NOA to share information about their current research projects. Authors are invited to submit abstracts for poster presentations on opera and related topics. This session is designed to highlight original research related to performance, pedagogy, composition, and production.

**DEADLINE:  
OCTOBER 15, 2009**

Abstracts should be submitted electronically to Kay Payn, at [cpayn@bucknell.edu](mailto:cpayn@bucknell.edu).