

# VOICE*Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

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## Featured Event:

THE CONTEMPORARY SINGER *in the World of Recorded Music and*  
SEASON OPENING *Reception*

**October 19, 2007**

Friday, 7:30PM-9:30 PM

**Contemporary Commercial Music Voice Coaches and Top Record Producers discuss today's singer in the recording studio.**

Moderator: **Cari Cole**, vocal coach of Grammy winners & legendary recording artists;  
Panelists: vocal coach & songwriter **Dana Calitri** and producers **Peter Bliss**, **Terence Dover** and **Shane Koss**.

*In this dynamic view from "inside the studio", we will examine techniques and strategies used by both coaches and producers for today's CCM singer. From Corrine Bailey Rae and Macy Gray to John Mayer and James Blunt, we'll examine the styles used by platinum selling voices on the radio today. Coaches and producers will discuss and present their techniques and tactics used with modern day singers. We also will examine how voices have evolved over the years. From Barbara Streisand and Tony Bennett to today's commercial singers, what are the biggest changes in style over the last few decades?*

**NYU Kimmel Center** 802 Shoren Performance Studio,  
60 Washington Square South, NYC  
**Free to members; \$25 for Non-Members; \$10 for Students**

## 2007-2008 OREN LATHROP BROWN

# Professional Development Program

Presented by The New York Singing Teachers' Association, Inc. in co-operation with Westminster Choir College.

## SINGER'S ANATOMY AND PHYSIOLOGY

October 9, 16, 23, 30,  
November 6, 13, 20, 27, 2007  
Tuesday evenings from 7:30-9:30 PM  
Instructor: Dr. Scott McCoy, Westminster Choir College

This course offers a detailed exploration of the major physiological systems of the singing voice. Topics covered include respiration, phonation, articulation, laryngeal function, and resonance.

## ACOUSTICS

January 15, 22, 29,  
February 5, 12, 19, 26  
March 4, 2008  
Tuesday evenings from 7:30-9:30 PM  
Instructor: Dr. Scott McCoy, Westminster Choir College

## COMPARATIVE PEDAGOGY

Friday, June 6 and Saturday, June 7, 2008

During this course, six master teachers (TBA) will present teaching demonstrations after case histories of students have been discussed.

ALL COURSES:  
Teachers College, Columbia University  
120th Street between Broadway and Amsterdam Avenue, NYC

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

## MESSAGE *from the President*

By the time you read this, summer will have come and gone, but because of deadlines, I am writing this in early July. Some of us have just completed a four day intensive *Professional Development Program* course. Well to be exact, two courses. I know that I have written enthusiastically about these courses in the past, but my appreciation for them increases each time I attend them. This is the first time that I have attended the *Repertoire from a Developmental Perspective* course. With one day devoted to classical repertoire for male and female students and one day devoted to musical theater repertoire, the amount of material is an embarrassment of riches. These brilliantly organized sessions were presented by Christopher Arneson, Judith Nicosia, David Sabella-Mills and Jeannette LoVetri. No matter how much repertoire we think we know, there is always something new. In addition, it is invaluable to look at repertoire from a clearly defined set of criteria which helps us decide what might be of use to students at various stages of their development. More importantly, this approach invites us to re-assess the pieces we usually assign to students. We may have a variety of reasons other than developmental considerations for choosing these pieces, but the developmental perspective encourages us to consider this aspect among others. It is the challenge to our comfort zone that is most exhilarating—change is not always easy but the rewards are abundant.



Stanislaus Moniuszko

Jean Sibelius

This year we had the added attraction of a concert of unusual vocal repertoire. There were Polish songs sung by Barbara Nowicki and Scandinavian songs sung by Natalie Clyne and Patrice Jegou, both students of Judith Nicosia. The excellent pianists were Barbara Gonzalez-Palmer and Carol Aicher, respectively. Their delightful performances were an invitation to explore and broaden our repertoire choices. How many of us really know the songs of Moniuszko and Sibelius?

These two days were preceded by two days of *Comparative Pedagogy* presentations. Try to remember how daunting it can be to perform for your peers. Six of our peers agreed to teach for us and they did so with generosity, professionalism and collegiality. They were Edward Sayegh, Mary Walkley, Nancy Adams, Marvin Regier, Judith Nicosia, and Christopher Arneson. It is a given that you will not agree with every idea presented. Some will make you think, “Well, I don’t know about that” and some will have you saying “That’s really interesting—I must try that.”

The point, once more, is to get us to evaluate and re-evaluate. Even in this era of increased reliance on voice science and objective measures, it is important to look at a range of teaching styles which employ some or none of these scientific approaches but have the desired effect of helping the student improve. It is sobering to consider how complex the art of singing and the teaching of singing are. The interplay of the objective and intuitive aspects of both challenge us to be open to new ideas. We may know what the desired physiological outcome is but getting a student to achieve it is not a straight line from A to B. Watching our colleagues work always gives us new perspective and even some new tricks of the trade.

During her presentation of musical theater repertoire, Jeannette LoVetri thanked NYSTA, and Janet Pranschke in particular, for the existence of these courses, reminding us that we are all indebted to Janet for her continuing hard work and



perseverance. Jeannette also thanked NYSTA for contributing to the changed attitude toward musical theater and the style of singing required in this genre. Most of us remember the disdain with which this style of singing was met. The legitimization of this genre by our organization has been an important step forward for all of us. Not only are we more inclusive, we are also able to set objective standards for healthy singing in this genre so that we better serve our students. Once we look at this style of singing with the same clinical evaluation we use for classical singing, we are able to help the student find a safe, healthy and reliable technique. Musical theater performers are required to sing as many as eight shows a week—far in excess of what is usually required of classical singers.

For many of us it has been a steep learning curve. Though my first performances were in school productions of *Carousel* and *Oklahoma*, I didn’t gravitate toward musical theater in my studies. I was drawn to classical music, though I held, and still hold, all of those tunes in my head and in my whistling repertoire.

I don’t mean to imply that all of us have to teach musical theatre singing, but it is an ever-increasing part of our culture and one in which the norms of singing are changing rapidly. The inclusion of pop-rock and jazz elements broadens the scope of musical theatre and consequently, additional skills are required to teach these singers.

Jeannette also made mention of NYSTA’s achievement in creating an environment conducive to an open exchange of pedagogical ideas and experiences. This openness among peers has been a long time in coming and we are proud to be contributing to it on a continuing basis.

While we will not be offering the *Repertoire* course this year, the annual *Comparative Pedagogy* should not be missed!

*Josephine Mongiardo*

# NYSTACalendar 2007-08



OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

## SINGER'S *Anatomy and Physiology*

**October 9, 16, 23, 30 November 6, 13, 20, 27** Tuesdays, 7:30-9:30 PM

Instructor: Dr. Scott McCoy, Westminster Choir College

This course offers a detailed exploration of the major physiological systems of the singing voice. Topics covered include respiration, phonation, articulation, laryngeal function, and resonance.

## THE CONTEMPORARY SINGER *in the World of Recorded Music* SEASON OPENING *Reception*

**October 19, 2007** Friday, 7:30PM-9:30 PM

Moderator: **Cari Cole**, vocal coach of Grammy winners & legendary recording artists (Donald Fagen/Steely Dan, Courtney Love, Journey, Kimberly Locke/American Idol). Panelists: Vocal coach & songwriter **Dana Calitri** (N'SYNC, Jessica Andrews, Chris Daughtry); Producer **Peter Bliss** (Barbara Streisand, Paula Abdul, Jennifer Love Hewitt, N'SYNC); Producer **Terence Dover** (Avril Lavigne, Vanessa Carlton); Producer **Shane Koss** (Producer of NYC Singer Songwriters)

### **Contemporary Commercial Music Voice Coaches and Top Record Producers discuss today's singer in the recording studio.**

In this dynamic view from "inside the studio," we will examine techniques and strategies used by both coaches and producers for today's CCM singer. From Corrine Bailey Rae and Macy Gray to John Mayer and James Blunt, we'll examine the styles used by platinum-selling voices on the radio today. Coaches and producers will discuss and present their techniques and tactics used with modern day singers. We also will examine how voices have evolved over the years. From Barbara Streisand and Tony Bennett to today's commercial singers, what are the biggest changes in style over the last few decades?

Some of the questions addressed in this workshop will be: What are the qualities in a contemporary voice that capture attention and create instant recognition? How does a singer cultivate a vocal sound that is distinctly their own? What is the process you use to record singers final vocals? What are the techniques used to coach contemporary singers that differ from musical theater or opera? How voice coaches can help producers with pre-production and assist in the studio.

**NYU Kimmel Center** 802 Shoren Performance Studio, 60 Washington Square South, NYC Free to members; \$25 for non-members; \$10 for students

## VOICE SCIENCE MASTERCLASS *with Brian P. Gill* *Annual Holiday Party*

**December 2, 2007** Sunday, 4:00 PM

### **Don't Let Technology Scare You!**

Voce Vista, a user-friendly computer program created by Don Miller and Harm Schutte, provides the voice teacher and student with a visual spectrographic display of the voice in action. This program illustrates the acoustic information present (Harmonics, Formants, Overtones, etc) in the actual sound being emitted by the singer. Although it would be impossible, and undesirable, to teach a student solely through the use of this feedback, the visual display provides yet another tool for the evaluation of sound output. While it will never replace the eyes and ears of a well-trained teacher, it can provide a quick, unbiased evaluation regarding the efficacy of a particular "resonance strategy." This immediate visual feedback for the student can help reinforce the verbal guidance of the voice teacher.

Come join us for an interactive look at the possibilities opened up to us by the Voce Vista program. There will be several singers used in the demonstration phase of the Masterclass, as well as some analysis of recordings of well-known heroes of the vocal world. Afterward, members and their guests ring in the holidays with a rousing, and catered, holiday extravaganza (and sing-a-long, of course).

**Turtle Bay Music School** 244 East 52nd Street, NYC Masterclass: free to members; \$25 for non-members; \$10 for students. Holiday Party: free to members and guests

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM \*

## ACOUSTICS

**January 15, 22, 29, February 5, 12, 19, 26, March 4** Tuesdays, 7:30-9:30 PM

Instructor: Dr. Scott McCoy, Westminster Choir College

## A MUSICAL THEATER MASTER CLASS *with Meg Bussert*

**February, 2008** (Date/Location TBA) **Tools for Acting the Song!**

## DAVID ADAMS ART SONG *Competition and 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, twenty-five percent of which must be American song. No arias or popular songs are acceptable. Singers must send a letter of application postmarked no later than March 10th which must be accompanied by the following:

- A non-refundable application fee of \$30
- Proof of age, such as a copy of a birth certificate, passport, certified school record or driver's license
- Seven typed copies of the recital program, but not the music
- Statement agreeing to comply with the above mentioned requirements
- Name, address, phone and email address
- The applicant's handwritten signature and date.

**Preliminary Auditions: Thursday, March 20 2008, 12:00 NOON - 6:00 PM Final Auditions: Friday, March 21, 2008 12:00 NOON - 3:00 PM**

Columbia University, Teachers' College. **Winner's Recital: Friday April 11, 2008 8:00 PM** Location - TBA Cash prizes awarded at performance.

The Competition Auditions are not open to the public. Winner's Recital is Free to Members / \$25.00 Non-Members / \$10.00 Students Letters of application should be sent to Nancy Adams, 251 West 98th Street, #9-B, New York, NY 10025. PHONE: 212-749-6228.

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM\*

## COMPARATIVE *Pedagogy*

**June 6 and 7, 2008** Friday and Saturday

During this course, six master teachers (TBA) will present teaching demonstrations after case histories of students have been discussed.

## JOTTINGS from Chloe

By Chloe Owens

APRIL 2007. My question to myself today is how can American singers sound more authentic in *recitativo* and foreign languages in general? There seems to be a lack of understanding about the *physical* requirements for pronouncing foreign languages. These physical requirements pertain to the facial, lingual, laryngeal and pharyngeal muscles. We need training in observing others. Most Europeans and Latinos have very high cheek muscles, as well as a quick-moving tongue. Americans, on the other hand, have rather hanging cheeks and thicker, slower-moving tongues.

My point is that a change of language necessitates a change of body (facial) position which actually differs from language to language. The American-language face has an extremely negative influence on foreign languages. We must practice face lifting in an exaggerated way—i.e., lifting the cheek muscles until they burn (no pain, no gain).

**Exercise:** Flair the nostrils with intension—flair, release, flair, release, etc., then hold the flair as long as you can. Open your face as much as possible. If you can wiggle your ears, you will understand this high position for the facial muscles. So, try for the wiggle. Also try closing your eyes from below; i.e., by lifting your cheeks to reach your upper lids without lowering your upper lids.

Also very important: Keep your upper lip in a raised position, exposing the teeth at all times. The dental frame (hard palate) is an acoustical element, very important for resonance. To negate that by dropping the lip over the teeth is detrimental to the greater resonance cavity of the mouth. Before you say me nay, just collect pictures of the singing stars at work!

The great German basso Hans Hotter told me to “Italianize” all languages, no matter what language, including German and English. The common denominator of languages is that ALL languages are strictly phonetics.

As for improving the recit: We need to start by reading a paragraph in English, the tongue in the Italian mode, i.e., touching the tongue to the enamel of the teeth for each and every [t, d, l, n, and r]. (These consonants are called “dentals,” which means contact with the teeth.) Reading thus, makes us aware of the difference in the position of the language.

Now read the actual foreign language text,



Basso Hans Hotter

F. Matthias Alexander

finding the accent of the language. If you’re lucky enough to be working, for instance, with a Mozart score, he will always lead you to the stress (beat) of the language. Learn to lean into that beat. You will hear that you sound more Italianate immediately. For other composers, it may take a few readings to hear the natural stress and unstress of the setting of the language, but it’s there.

After much practicing with only the text, add in the notes, but don’t “sing” them. Remember that you’re telling a crucial part of the story, adding action intrinsic to the drama and/or getting a particular character point across. The “singing” comes later in your thoughtful arias and ensembles.

As we indicated earlier concerning the American language, the American tongue is a big “blob of glub” (James Thurber), stuffing your mouth like a pillow and allowing very little space for resonance. What happens during the course of the trill exercise is that it creates the ability to “sectionalize” the tongue tip-to-heel, heel-to-root. Thus, you can sense the different actions of the two sections as you articulate the consonants with the tongue tip. Groove the front section as a passageway to the vowel section (heel-to-root) where you can feel the shape of each vowel as you maneuver the lower section of the tongue which reaches to the hyoid bone. (It is deeper than you thought.)

An **Exercise** for the *flexibility of the tongue* is to trill the [r] at length. Therefore, an invaluable exercise is to learn all of your music by trilling the *entire melody*, particularly, the high pitches. You will be amazed at how easy it is to pronounce words on higher pitches after perfecting this exercise. This exercise results in teaching the heel of your tongue to remain in a lower position, therefore allowing for greater space in the mouth cavity. Because of this tongue position, the tip of the tongue becomes increasingly stronger and more controllable.

All of this maneuvering is, of course, to create the space that is needed for clear

articulation. The pharyngeal (back throat) wall extends all the way from the occipital bone to the depth of the root of the tongue. Since it is the tongue that shapes the vowels, we need that loose open space for the tongue to move freely. After all, the tongue has double duty—it has to be flexible enough to make all those vowels in all those languages (like the complex French “u” and German umlaut “ö”) in the throat—and then also must do whatever it is commanded to in order to articulate consonants in the mouth. It must be ready to lift, groove, flip, flutter, curl, trill, etc.

So, for super preparation, I suggest many **Tongue Exercises**: First, as I mentioned above, learn *all* of your music on trilled [r] (absolutely every note). It is almost impossible to over-practice this one; however, if your tongue does get tired, rest by using the “lip buzz.” By so doing, you have tricked yourself into practicing the consonants [t, d, l, n, and r] (dentals) and [m, b, p, and w] (labials). If you practice the trilled [r] the tongue will not get rigid, it will get stronger.

For [t, d, l, n, and r] or, **ta, da, la, na, ra**: the tip of the tongue touches the enamel of the upper teeth with resonant strength, then drops immediately to the lower front teeth and presses into the teeth to create a valley or groove with the tongue for the shaping of the vowel. This does not mean a rigid tongue—it means a strong, *flexible* tongue.

When articulating dentals, we must know exactly how to maneuver the TIP of the tongue “à la Italiana:” touch only the *enamel* of the teeth; do not touch the *gum* at all. This will allow you greater mouth space, the better for greater sound. The farther back the lazy American tongue is in your mouth, the more sound it is eating up. (Incidentally, have you ever noticed how little we “*Americans*” use our tongues? We use the jaw instead of the tongue and our language is becoming more and more indistinct.)

Another [r] **Exercise**: Roll the tongue moving backward from the tip of the teeth to the ridge of the roof of the mouth, constantly trilling the [r], forward to back and then forward again, etc. You will feel the tongue getting stronger. You will also find the necessity to supply more AIR in order to keep it working, and the abdominal muscles are eager to respond. The trilled [r] is one of our most valuable exercises because it loosens the entire tongue, including the root.

All of these *consonant contacts* are made from the lips to the “heel” at the



Chloe Owen

turn of the tongue, which indicates that it is the mouth section; the *vowels* are shaped from the “heel” to the “root” of the tongue, which means the shaping is the maneuvering of the tongue itself all the way down the throat to the hyoid bone.

**Vowel Exercise:** Curl your tongue backward—touching nothing—and sing [i, e, a, o, u] on one tone. (You may sound somewhat mushy at first, but tell yourself you want clean, sculpted vowels and you will get them.) The result is that when you curl your tongue backward, it will widen at the molars and you will have shaping material with which to “sculpt” the vowels. By not using the tip of the tongue, you have released a lot of muscle deep into the throat; and with a bit (a lot!) of practice, you can clarify your vowels.

Remember: *consonants are contacts, vowels are shapes.* Consonants are formed in the mouth and vowels in the throat. They are never to interfere with each other.

Another **Exercise:** Remembering that several languages have several different [r]

sounds, we choose the Italian flipped and trilled for singing. The following words have both. (Do NOT use the gargled German or Parisian “r” which is dialect.) Practice saying: “*Trovatore, traditore, trattoria, tracciare, traforare, trasalire, traduire.*” Also sing: “*Bravo, Figaro, bravo, bravissimo*” on rising pitches. Keep repeating it as fast as you can.

Another “jotting” I think important to mention: to me, the science of voice is finding out how it *should* work, and enhance that, not change it. F. Matthias Alexander did exactly this and made an example of how to better the body. His work is a wonderful reminder of how to cure your own problems by acquiring his use of spinal alignment. We are fortunate that he realized the value of this ability for the world. He was able to establish a posture principle that has become the honest, natural method for curing many vocal ills.

We have two weak spots in the spine, but I am only referring to one today in conjunction with today’s subject: articulation/phonation. When you look in the mirror your neck seems to stop at the chin, but if you just put your hand on the back of your neck, you will feel that there is another hand width up to the skull. These cervical vertebrae are very mistreated. Therefore, Alexander takes particular care in showing us how to maneuver the head and this neck so that the throat is always free. The great sin is raising the chin. So, we must watch ourselves at all times, and I suggest mirror work at home to keep tabs

on whether you are pushing your cervical vertebrae into your larynx area. If you can keep that back width of your head lifted and feel that height, you will have great space inside as well. This is your pharyngeal space inside the throat and it opens all the way up from behind your ears. I call this the “occipital pocket.” This is what Alexander was able to discover for himself. By keeping his neck and head in the proper position, he no longer pressed his vertebrae into his laryngeal area. This lack of pressure cured his habitual laryngitis.

When we were born, we let out a yell that every one wondered at. We need to study that throat and see how to make it artistic, not just loud. But that infant throat was really open. We should find out how we did that!

Perhaps you can understand that I am an exercise-a-holic, not a sing-a-holic. When you practice enough with great physical awareness, singing becomes easier and much more comfortable. I find exercising the most thrilling part of the journey. To watch the body shift and follow your command, just as Alexander says it will, is vitally energizing and spiritually enlightening. It shows you how much healing power you have within yourself and it makes you feel very good.

So, “inhibit and reestablish” (F. Matthias Alexander) and mold yourself an instrument you can be sure of and glory in. And, as we say, KEEP YOUR HEAD ON STRAIGHT!



## Remembering Jerry Hadley

by Janet Pranschke

We were all saddened by the news of Jerry Hadley’s passing July 18<sup>th</sup> at age 55. For those of us who knew him as a friend and had the good fortune to perform with him, he is remembered as a sweet and generous colleague with a quick wit, dynamic personality and glorious voice. In my first year as President of NYSTA, Jerry was my first choice as an honoree at the annual luncheon. As a personal favor to me, he offered to sing. This was a thrill for us all, and of course, a *coup* for me! During that time Jerry and I had a conversation about singing and teaching. Following are the notes I took as he spoke to me:

Notes from a conversation with Jerry Hadley, July 22, 1999 on the art of singing and teaching: “If you feel anything, you’re doing it wrong! Just breathe and sing! The vocal gesture is simple. Micro-managing every step has nothing to do with singing.” “Voice teaching has been taken out of the hands of those who can do it and put into the hands of those who are unaware of the physical being. They micro-organize and bind people up. Too much information is harmful. Teachers must keep things in balance. They’re teaching in a vacuum.”

“Students must have a frame of reference, i.e. listen to singers of the 50’s and 60’s. Students must have a sense of history to avoid repertoire mistakes and to learn style, phrasing and musicianship.”

“Teachers need to: 1) Broaden their frame of reference; 2) Encourage yoga, etc. as a way to get rid of tensions; 3) Listen in a discerning way—not a critical way; and 4) Address psychological issues from a positive stance.”

“Teachers need to be: 1) Dispensable; 2) Honest—if they can’t see progress, refer to someone else; 3) Create a fearless environment; and 4) Be open.” Jerry was a student of NYSTA member Thomas LoMonaco and previously had worked with Giuseppe DeLuca.

## THE OREN LATHROP BROWN *Professional Development Program: A History*

By Janet Pranschke

The following is a history of how the Professional Development Program came into existence and where it's going in the future.

One of NYSTA's original missions, when it was founded in 1906, was to raise standards in the teaching studio by establishing a school. Numerous attempts were made by well-meaning and dedicated professionals to devise a curriculum of necessary subjects that everyone could agree upon, in which a singing teacher should be proficient.

The science courses of anatomy, acoustics and vocal health were always accepted as important. However, many disagreements arose about what other subjects should be included. In addition, no one could agree as to how a student of these courses would be judged competent and who would do the judging. This debate would bog the process down for 90 years!

Oren Brown was considered a pioneer in voice science among voice teachers and at the forefront of the efforts to get a *Core of Knowledge* in place. During my presidency, Jupiter finally aligned with Mars, and a group of people who came together to form a course of study were in agreement! Having seen this effort fail before, Oren continuously cautioned us to move slowly and carefully. He recognized that this might be his last chance to finally have his dream come to fruition.

My initial correspondence with Oren about forming a *teacher certification* committee began in May of 1999. These initial discussions were about finding a way to provide certification for voice teachers to enable them to work with injured voices. That summer I did a vocology internship at the Grabscheid Voice Center with Dr. Peak Woo and Linda Carroll. Having access to these medical professionals was beneficial in getting a dialogue started regarding what Oren and I were talking about. It was Dr. Woo who suggested that rather than seeking to have certification for teachers, we should simplify the course of study to one of continuing education and grant *certificates of completion* to those who successfully completed all the courses.

We held the first committee meeting in November. The initial committee members were: Darrell Lauer, *Chairman*, Nancy Adams, Oren Brown, Linda Carroll, Shirlee

Emmons, Dr. John Haskell, Dr. Gwen Korovin, Jeannette LoVetri, Kristin Samuelson, Dr. Peak Woo, Janet Graves Wright, and myself.

Once the five courses were agreed upon: anatomy, acoustics, vocal health, repertoire and pedagogy, the committee divided into subcommittees. Each subcommittee chose one of the subjects and made recommendations as to what the criteria should be. The subcommittees were as follows:

**Acoustics:**

Janet Graves Wright and Nancy Adams

**Anatomy :**

Linda Carroll and Oren Brown

**Pedagogy:**

Kristen Samuelson and Janet Pranschke

**Repertoire:**

Darrell Lauer, Jeannette LoVetri and Shirlee Emmons

**Vocal Health:**

Drs. John Haskel, Gwen Korovin and Peak Woo

The committee met again in March of 2000 and all the subcommittees gave their criteria.

During this time, NYSTA was busily planning the all day *Symposium 2000: Voice Science and the Singing Teacher* co-sponsored with the Grabscheid Center at The Mount Sinai Medical Center. This took place April 29, 2000 and was chaired by Dora Ohrenstein. The purpose of this Symposium was to generate interest in the Professional Development Program. Ingo Titze, renowned voice scientist and Director of Research at the Recording and Research Center of the Denver Center for the Performing Arts, was the keynote speaker; Dr. Woo spoke about *What the Voice Teacher Needs to Know About Vocal Health*; Jeannette LoVetri gave the opening address *Where is Vocal Pedagogy Today* and Oren Brown spoke about *Teacher Certification: History and Justification*.

There were teaching demonstrations by Cynthia Hoffman, David and Nancy Adams and Shirlee Emmons with scientific analysis and commentary by Anat Keidar, Linda Carroll and Ingo Titze. In addition there were demonstrations of technology in the voice studio by Thomas Cultice and Jeannette LoVetri. The Symposium ended with a panel discussion on teacher certification with Alison Behrman, Oren Brown, Darrell Lauer, Peak Woo, and



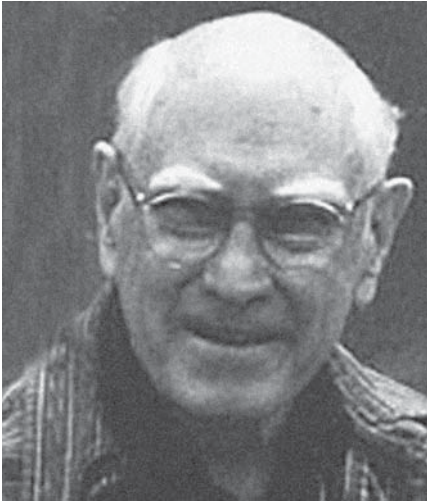
**Janet Pranschke**

moderated by Janet Pranschke.

This Symposium was a crucial turning point for NYSTA. Up until then, applying voice science in the studio was not something most voice teachers did. Because knowledge of science was not something that teachers generally had, they were not interested in that approach to teaching. There was also the fear that science would somehow take the art out of teaching. We know now that art and science go hand in hand. To quote Oren, "To ignore the findings of voice science in our present day is just plain 'back-water' mentality. 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. We have everything to gain and nothing to lose."

The year 2000, besides being the millennium, was a very exciting time to be a voice teacher in New York City. This whole evolution of learning voice science was in its infancy and NYSTA was leading the way. Now NYSTA had a true direction and focus: create a course of study which will ensure that the voice teachers of the 21<sup>st</sup> century are knowledgeable and able to meet the challenges of teaching with assurance and scientific veracity. Thus, our slogan "Educating the Voice Teacher of Tomorrow" became our mantra.

The Symposium was a rousing success with over 200 voice teachers, singers, speech therapists, doctors and voice scientists in attendance. It was clear that this ground breaking program that NYSTA was proposing was one that generated great interest and that NYSTA members were hungry for more scientific information to enhance their teaching.



**Oren Lathrop Brown**

In order to help fund the program, Josephine Mongiardo and I made application to the National Endowment for the Arts for a grant during the summer of 2000. The money was intended for faculty fees, space rentals, publicity, materials etc. The deadline for funding for the year 2001-2002 was August of 2000! Each course had to have a syllabus, required texts, a budget, faculty and location. In order to meet the deadline, all this information was put together quickly, the application was sent in and the program was ready to go to the surprise of everyone. As it turned out, the application was rejected because of the tax status but the

good news was the program was ready to begin.

Because NYSTA had become a Not-for-Profit Charitable League, we were not allowed to grant teacher certification. Therefore, it was decided to call the course of study The Professional Development Program, and, rather than grant certifications to teachers, "Certificates of Completion," stating that the person was recognized by NYSTA as a "Distinguished Voice Professional," would be given.

Acoustics was the first course given in October of 2000 taught by Linda Carroll. The progress of the class was reported in the Bulletin. That month there was an event entitled *Listening to and Assessing the Injured Voice* with Dr. Antony Jahn, Anat Keidar and Darrell Lauer. Interest in learning more science was high in the organization. Vocal Health with Dr. Woo followed in January of 2001, then Anatomy with Scott McCoy was in March, then Repertoire in May followed in June with a three day Comparative Pedagogy weekend. All five courses were presented in one season. With the exception of the Pedagogy course, the courses were all given weekly in the evenings. The Pedagogy and Repertoire courses gave take home exams, the others were proctored exams.

In order to keep people motivated to learn more science and enroll in the courses, the following year in April of 2002, NYSTA presented another symposium. This time it was a two-day event entitled the 21<sup>st</sup>

*Century Voice Teachers' Core of Knowledge* co-sponsored with the Head and Neck Surgical Group at St. Luke's Roosevelt Hospital and Chaired by Thomas Cultice and Dora Ohrenstein. It was designed to be a sampler of all the Professional Development courses and featured Oren Brown, Thomas Cultice, Ruth Falcon, Dr. Anthony Jahn, Anat Keidar, Robert Marks, Richard Miller, Garyth Nair, Marni Nixon, Ellen Rievman, Paul Sperry and Mara Waldman. Oren Bown presented *Certificates of Completion* to our first class of 15 *Distinguished Voice Professionals*, which included nearly every NYSTA board member. It was an exciting time for the organization and very rewarding work indeed and a very proud moment for me as Director.

We are entering the seventh year of the Professional Development Program. The success of the PDP is a result of the outstanding faculty: every person involved with these classes is a renowned expert in his or her field.

Now, for the most exciting news: besides offering graduate credit for the courses through Westminster Choir College, we will be offering the courses on the internet! Beginning with Scott McCoy's Anatomy Course in October, students will be able to take the course in real time while seated at their computers. The technology is called a webinar, or a web conference. We are still working out the details of this latest development. Information will be forthcoming on the website.

## MARGARET RAE: *In Memoriam*

NYSTA would like to take note of the death of **Margaret Rae** on December 14, 2005. She joined NYSTA in 1962 as an Associate Member and became an Active Member in 1968. She served on the Board of NYSTA for two years beginning October 1968 and remained a member until the late 1990's. She served as chairperson of the Young Artists Recital Competition in 1969.

Margaret Rae graduated from Sarah Lawrence College in 1941 as a music major and then studied with Suzanne Sten-Taubmann in New York City. In addition to maintaining a private voice studio in New York, she was a featured soloist with a number of choral and oratorio organizations which included Town Hall performances with The New York Choral Society under Martin Josman, Amor Artis under Johannes Somary, and the Inter-racial Fellowship Chorus and the Dorian Chorale under Harold Aks. She had an extensive repertoire of opera and musical theater roles and her opera performances with local and regional companies included New York City Opera where she played Mrs. Hildebrand in Kurt Weill's *Street Scene*. She also appeared on television, performed in churches and synagogues, and received the Studio Club Recital award in New York City. Robert Sherman of the New York Times wrote about the Meyer Kupferman piece on her New York Recital debut at Carnegie Recital Hall: "She negotiates the unexpected melodic hurdles with élan, displayed excellent diction and made the most of the humorous play on such words as 'sob' and 'bubble'." Of her performance with the Dorian Chorale at Town Hall, Ross Parmenter of The New York Times wrote, "It was Miss Rae who showed the greatest musicianship and the most personal projection."

I would like to thank Archivist Katherine Hoffman for her invaluable assistance in compiling the information for this notice. *J.P.*

# VOICEPrints

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

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NYSTA, c/o Mr. David Sabella-Mills  
360 West 34th Street, Townhouse #3  
New York, NY 10001

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



Tenor Jerry Hadley (1952-2007)

## STUDIO*News*



"Voices of the Valley: DANIELLE WOERNER, Soprano, Sings Music by Hudson Valley Composers," is the latest news from Woerner's studio in Shokan, NY. Released by Albany Records (Troy 877), the CD includes music of Peter Schickele, Robert Starer, Aurora Northland, James Fitzwilliam, Robert Baksa and Alan Shulman, with Schickele and Fitzwilliam playing piano in their own songs. Other Hudson Valley elements include a reading by novelist Gail Godwin of her libretto for a major Starer chamber piece.



VALERIE COATES is conducting a nationwide anonymous online survey for voice teachers who have encountered students with voice pathologies (i.e. nodules, complications due to LPR/GERD, thyroid conditions) in their studio. The results will be used in an article with the goal of informing teachers who are less

experienced with voice disorders when they should prompt a student to seek medical attention. For more information and to view or take the survey click on:

<http://www.freewebs.com/vcoates/voiceteachersurvey.htm>

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