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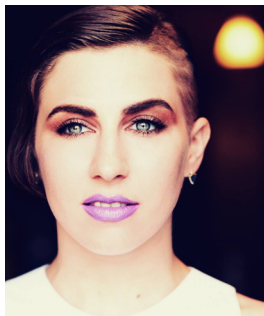
JOURNAL OF THE NEW YORK SINGING TEACHERS' ASSOCIATION

Volume 17, Number 2 November–December 2019



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Alarke AKA Mary Alouette

Holiday Event and Reception

From the Shower to The Stage: Master Class with Alarke AKA Mary Alouette

Sunday, December 1, 2019 4:00-6:00 PM EST

Domingo Hall at National Opera Center, 330 Seventh Avenue, NYC

Free for NYSTA members, students, and guests. Donations welcome.

During this master class, you'll learn how to start writing songs from the lyrics without spending a lot of time learning the technical elements of playing an instrument. Topics explored will include writing bumper sticker hooks, using reference tracks, and writing within a structure so that it doesn't have to be overly complicated. Get unstuck and find the sound that you want! Realize your true voice without any confidence blocks. We'll learn techniques for meditation, mindset, and visualization, allowing you to shift focus to do what you truly love. Connect to yourself, overcome fear, and unleash your power in this song-writing masterclass. (See *Call for Singers and Songwriters* below.)

CALL FOR SINGERS AND SONGWRITERS:

Pianists, guitarists, and electronic artists are welcome. To be considered, send materials to events@nysta.org.

From The Shower to the Stage: Master Class with Alarke AKA Mary Alouette

Submission Deadline: Friday, November 1, 2019

■ Resume ■ Headshot (*Electronic press kit is also accepted*) ■ Demo recording and accompanying lyrics of one piece



PRESIDENT'S MESSAGE

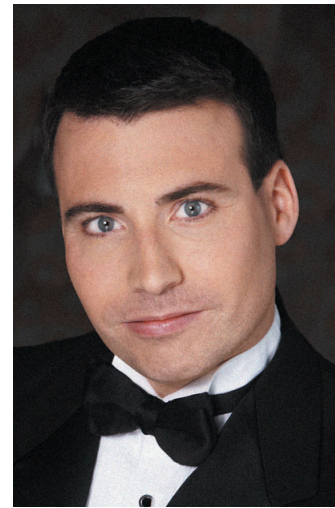
A Career in Singing: A Balancing Act

*"Reach for the stars...but be realistic.
Stop to smell the roses...but not too often.
Always be yourself...unless you're really annoying."*

While I was growing up in Fleetwood, Pennsylvania, this proverb was recited regularly by my father, Franklin S. Hoch. He had a unique sense of humor that once perplexed me, but about which I now reminisce with fondness and delight. On the surface, these words seemed chosen to incite a humorous response and little more, but I find some profound wisdom in them. This editorial will discuss the important balancing act—and tension—that exists between confidence and caution, challenges and comfort, and their implications for those pursuing a life as a performer (or any artist) and teacher of singing. In some ways, this article is corollary to my March-April 2019 editorial about the "Goldilocks Principle"—there are many occasions along our career paths when we have to weigh all options, even extreme ones, and arrive at a decision that is "just right."

Making a decision about which college, university, or conservatory to attend is for many the first time that a balancing act is required. Many decisions have to be weighed. Should one attend the big-name conservatory that offers little in scholarship money or get a significantly less expensive education at his or her state university? That kind of difficult decision that students face perennially is so routine that it almost has become cliché. Connection with a specific teacher can often be the deciding factor. After all, getting into a big-name graduate program depends on how well you sing, not what undergraduate school you went to.

However, there are other factors to consider as well. For instance, should a singer attend a small, undergraduate-oriented school where each student gets lots of personal attention, or go to a large state institution where each student tends to be a number instead of a name? Over the years I have found that students are all over the map with their answer to that question, along with everything in between. While at Shorter College, I have had students who found that small, nurturing environment to be the perfect fit, while others thrive at a huge, "lost in the crowd" state institution, like the one at which I currently teach.



Matthew Hoch

Recently, one of my outstanding seniors agonized over her graduate school decision. She was given an offer and a small scholarship to attend a world-renowned institution with a storied opera program, along with another offer to attend a second-tier school (though still a very good one) with a full scholarship. Faculty from the latter option were calling her virtually every day, hoping she would attend and all but guaranteeing her that she would be cast in roles each and every semester of graduate school in their smaller opera studio. There was no such guarantee from the world-renowned institution, which seemed indifferent to her matriculation. She picked the free master's degree with the four guaranteed roles, and I think she made the right decision.

What is the balance between a healthy ego and off-putting arrogance, and where is that line? Singing is an art form that requires enormous confidence. There is no instrument to hide behind. You *are* the instrument. An insecure singer can be spotted almost instantaneously, unless one is really, really good at masking it, and those individuals are few and far between. Singers need to be hard on themselves and strive for self-improvement, but within reason and in preservation of their psychological health. On the other hand, while the cocksure singer might find seemingly boundless success in a small pond, these singers begin to run into trouble the moment they enter a larger and more competitive market. When I teach this kind of singer, I might very well advise him or her to go to that world-renowned institution with a large (non-studio) program that seems indifferent to their matriculation, just so that they can get a taste of the "real world."

In today's market, successful singers have to not only be world-class artists, but also cooperative individuals who "play well" with their colleagues. This is probably true of any work situation that involves collaboration with others. And what does being a "cooperative colleague" mean? Where is the line between being "cooperative" to the point where strong personalities walk all over you, and standing up for yourself, which more often than not creates conflict? (I still haven't figured this one out.)

For those of us who train singers, what is the right balance between praise and criticism, between building someone's confidence and really giving them what they need to succeed at the next level? The answer to this question will probably depend on the individual's personality type. I have personally found the Myers-Briggs Type Indicator (MBTI) test to be useful in connecting with students and have published my thoughts about (and experiences with) this tool elsewhere.¹ The enneagram is another test that has gained popularity in recent years. It also depends on students' career goals and what they see themselves doing after they graduate.

¹ Matthew Hoch and Patty Holley, "Engaging All Students: Connecting with Different Personality Types in the Studio," *American Music Teacher* 68.4 (February/March 2019): 20–28.

We obviously have to maintain extremely high standards for singers who aspire to performing careers in today's market, which is extremely competitive regardless of the style and genre they are performing. And, in the case of adult students, knowing why they are pursuing avocational lessons may greatly influence how we interact with them. Being a malleable teacher who rejects the old-school "cookie cutter" approach to teaching is essential in the twenty-first century.

Artist-teachers need to find the correct balance between teaching and performing, and that balance will shift depending on whether one is in his or her twenties, thirties, or forties, with age only being one of many factors. At what point in your life are you no longer content being at rehearsal until 10:00 p.m. (or later)? And what about artists-teachers with kids? Raising children is perhaps one of life's greatest balancing acts, regardless of profession. And what if you are forty and realizing that your first-choice career might not happen? Do you keep on trucking or make an adjustment to find something else that might be just as—or surprisingly more—fulfilling? We make plans, and then life presents us with its own. We react, adjust, and rebalance.

In conclusion, most everything in our careers and lives involves a balancing act. Extremism almost never opens the best and most successful path forward. One needs to reach for the stars while still being realistic, as well as—on occasion—stopping to smell the roses. And yes, please remember to always be yourself . . . unless you're really annoying.

I wish each and every one of you a joyous holiday season.

Sincerely,

Matthew Hoch, DMA

President, New York Singing Teachers Association (NYSTA)



EDITOR'S MESSAGE

Dear Colleagues,

The topic of academic honesty (and dishonesty) has been at the forefront of my mind these past few weeks.

As scholars and pedagogues, it's easy to lose sight of our indebtedness to the work of others who have come before us: that of historic giants like Lamperti, Marchesi, and Vennard, as well as more recent contributors such as Dayme, Miller, Titze, McCoy, and Bozeman. Our modern understanding of the voice and its function stands on their cumulative and evolving contributions. Likewise, we are indebted to our current colleagues, those who have mentored us and those whom we don't know personally, but upon whose work we have built or modeled our own.

Properly citing and acknowledging all individuals, contemporary and historic, who have influenced our work is paramount to the integrity and survival of our discipline. Plagiarism and other forms of academic dishonesty threaten the mutual respect that forms the framework of our artistic and scholarly community. Those who have earned degrees, landed jobs, or are awarded promotions based on work falsely presented as their own lessen the value of these accomplishments for everyone, in particular those who have rightfully earned them.

It is a privilege as editor of *VOICEPrints* to curate NYSTA's small corner of the "academic conversation" that takes place in our discipline via journal articles, reviews, conference presentations, and other venues. I'm proud of the articles that we have published—including those presented in this current November-December 2019 installment—and I hope leaders in voice pedagogy and related disciplines will continue to uphold the highest standards of integrity for all publications.

Sincerely,

Anna Hersey
Editor-in-Chief



Anna Hersey

VOICEPrints

Volume 17, No. 2

Dr. Anna Hersey
Editor-in-Chief

Dr. Lorelee Songer
Associate Editor

Dr. Ian Howell
Associate Editor

John Ostendorf
Designer



2019–2020 EVENTS CALENDAR

Holiday Event and Reception

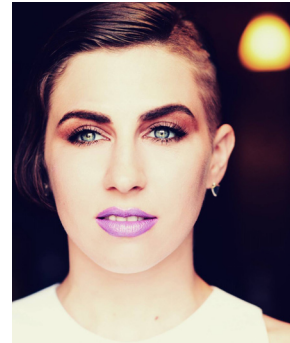
From the Shower to The Stage: Master Class with Alarke AKA Mary Alouette

Sunday, December 1, 2019 4:00-6:00 PM EST

Domingo Hall at National Opera Center, 330 Seventh Avenue, NYC

Free for NYSTA members, students, and guests. Donations welcome.

See details, Page 17



Alarke AKA Mary Alouette

Winter Online Event for NYSTA Apprentice Teachers

Starting Your Studio: The Business Side of Teaching with Diane Aragona and Eileen Cooper Şedek

Sunday, February 23, 2020 8:00-10:00 PM EST

Live-Streamed WEBINAR

Free for NYSTA members, students, and guests. Donations welcome.

In this first time online event geared for our Apprentice Teacher members, NYSTA Board members Diane Aragona and Eileen Cooper Şedek will guide you through the steps of establishing your own voice studio. Topics covered include establishing a limited liability company (LLC) vs. self-employment, marketing, billing, taxes, health care options, cancellation policies, work-life balance, and more.



Diane Aragona



Eileen Cooper Şedek

Spring Event

Workshop with Charlotte Surkin: Teaching Singing to Students with Vision Loss

Sunday, April 28, 2020 3:30-5:30 PM EDT

Pearl Studios, 500 Eighth Avenue, NYC

Free for NYSTA members, students, and guests. Donations welcome.

It is likely that in the course of your career a student who struggles with vision impairment will enter your studio, whether you teach in a university setting, a local music school, a private studio, or conduct a choir. As few resources exist for voice teachers who instruct those with vision loss, this workshop will provide much needed information to help teachers more effectively teach students thus afflicted, based on current research and the presenter's own personal experience teaching vision-impaired students.



Charlotte Surkin



NYSTA Professional Development Program

Since its earliest years, NYSTA has sought to foster standards in the profession. In the 1920s and 1930s, the organization led efforts to require certification by the New York State government for all voice teachers. While state certification was never implemented, its intent came to fruition with the establishment of our Professional Development Program (PDP). The program was guided by noted pedagogue Oren Lathrop Brown, and spearheaded by past NYSTA President Janet Pranschke. Thanks to the continued efforts of Past President David Sabella, online courses were developed in 2007. Every year, the NYSTA board strives to bring new and innovative courses to all interested in learning more about the teaching of singing, bringing the most up-to-date information and filling the gaps that may be missed by traditional pedagogy classes. Currently, 48 people have earned the honor of being a NYSTA Distinguished Voice Professional.

NYSTA's Professional Development courses are led by top experts in the areas of voice pedagogy and voice health. The courses are designed to give a well-rounded education to those wanting to learn more about fact-based teaching of singing. After completing the five core courses (Vocal Anatomy and Physiology, Voice Acoustics and Resonance, Vocal Health for Voice Professionals, Singer's Developmental Repertoire, and Comparative Pedagogy) and successfully passing the exams, registrants earn a Certificate of Completion and the honor of being a NYSTA Distinguished Voice Professional. Congratulations to all those who have earned this honor!

ON-DEMAND LEARNING WITH DR. SCOTT MCCOY

Study 24 / 7 at your convenience. Start anytime and receive four months of access.

NYSTA's Oren Lathrop Brown Professional Development Program presents

VOCAL ACOUSTICS AND RESONANCE

In this introduction to the science of sound for voice professionals, Dr. McCoy makes a challenging topic enjoyable and easy to understand. His exploration of the acoustics of the singing voice covers basics such as the nature of sound and practical applications of acoustics and resonance, as well as an introduction to computerized voice analysis.

Using Your Voice: An Inside View, 2nd edition, as the accompanying text, this course is an exceptional resource, providing tools for both emerging and established voice professionals.



Dr. Scott McCoy

Register at WWW.NYST.ORG

For information, contact NYSTA's Professional Development Program Director Felix Graham at pdpdirector@nyst.org.



The Relevance of Studio Voice in a Research I University

By Brenda Smith, DMA

Early in the 21st century, politicians, employers, and educators confronted a dilemma regarding the preparation of America's youth for jobs in the fields of math, science, technology, and engineering. For many years, data gathered by the Program for International Student Assessment ranked American students as "somewhere in the middle of the pack when it comes to science and mathematics."¹ The initiatives that were intended to counteract this imbalance caused arts-related courses to be limited or eliminated throughout public education in America. Almost simultaneously, research in neuroscience suggested that creative thinking lit up pathways in the brain that contributed to the development of hypotheses. In December 2015, President Barack Obama signed a law mandating and funding the inclusion of the arts along with STEM in public education. The law, known as "Every Student Succeeds," endorsed the renaming of STEM to "STEAM."

Introduction

The creation of a law does not dictate its implementation or its overall acceptance within the educational community. For artists on a university campus to be relevant to programs in the STEM fields, individual creative efforts are required. Some faculty and administrators in STEM areas mistakenly define arts education as job training for professional performers. They may not recognize the potential for creativity within STEM subjects, the value of the arts to the development of empathy and the capacity of arts education to enhance well-being. "The true magic of STEAM education is that it allows all students to identify with science, technology, engineering, and mathematics."² Beginning in 2010, the STEAM concept was championed by a movement at the Rhode Island School of Design (RISD) that has been adapted widely. The RISD movement's three objectives were to transform research policy to place art at the center of STEM, to encourage the integration of art and design in K-12 education, and to influence employers to hire artists to drive innovation. It is important to realize that the creation of a hypothesis relies on a thoroughly defined theory based on data analysis and a research "imagination."³ The wonder of a hypothesis or "what if" moment depends upon creativity as well as courage.

¹ Lisa Catterall, "A Brief History of STEM and STEAM from an Inadvertent Insider," *The STEAM Journal* 3, no. 1. DOI: 10.5642/steam.20170301.05, 1.

² Ibid., 5.

³ Paul S. Gray, John B. Williamson, David A Karp and John R. Dalphin, *The Research Imagination: An Introduction to Qualitative and Quantitative Methods* (Cambridge UK, Cambridge University Press, 2007): 17-32.

The interdisciplinary use of the arts in science, technology, engineering, and mathematics training have been documented through various STEAM initiatives. Though singing as a part of science may not be obvious, there exists a great potential for activities that will make singing relevant to the curriculum.

In 1993, I completed a dissertation entitled *The Performing Teacher: The Role of Applied Music in Liberal Arts Education*.⁴ The project was suggested to me by the University of Maryland voice area because I was teaching studio voice full-time at one of America's first ten liberal arts college, founded in 1773. Applied study was not a major requirement in the college's music department. The undergraduate music curriculum for a music major was based in the study of music history and theory. Many students in my studio pursued majors in math, science, or the humanities, in anticipation of subsequent training in professional or graduate schools. For many of them, applied music lessons served to relieve stress and develop skills for a meaningful, lifelong hobby. A few students studied voice as a means of improving presentation skills or conquering performance anxiety.

Somewhat by coincidence, studio voice took on a special significance when the Dean of the College requested that I train a soprano and baritone to sing "La ci darem la mano" from Mozart's *Don Giovanni* in his Introduction to Philosophy class. The duet became a lively aspect of the Dean's lecture on Søren Kierkegaard's "Either/Or."⁵ In the article, Kierkegaard follows the Don Juan legend and its role in Christian thought during Medieval times. In the original context, Don Juan symbolizes a person for whom life is a struggle between spiritual and mortal forces. According to Kierkegaard, the character known as Don Giovanni in Mozart's opera is a seducer whose work is motivated by "the energy of desire, the energy of the sensuous. He desires total femininity in every woman, and therein lies the sensuous, idealizing force with which he simultaneously enhances and overcomes his prey."⁶ Nothing could bring this dynamic to life more vividly than the live performance by two young singers in the classroom. Before singing the duet in Italian, the student performers presented the recitative in the W.H. Auden/Chester Kallman English translation. Zerlina sings: "But, my lord, I can hardly go back on my promise!" To which Don Giovanni responds: "It would hardly be right to keep it! Is a promise sacred that would enslave a goddess?"⁷ One can imagine the class discussion that ensued after the student singers departed. The positive response of the philosophy students prompted the instructor to change the course syllabus in order to include the musical performance in the Kierkegaard module every semester. Word soon spread across the campus that applied music could enliven academic lectures. Upon this experience, I based my belief that studio voice is relevant on the college campus, even at a Research I university.

⁴ Brenda Smith, *The Performing Teacher: The Role of Applied Music in Liberal Arts Education* (Ann Arbor, MI: UMI, 1993).

⁵ Søren Kierkegaard, *Either/Or*, Part I, edited and translated by Howard V. Hong and Edna H. Hong with Introduction and Notes. Kierkegaard's Writings, III. (Princeton, NJ: Princeton University Press, 1987).

⁶ *Ibid.*, 100.

⁷ Wolfgang Amadeus Mozart, *Don Giovanni*, (New York, NY: G. Schirmer, 1986), 62.

The purpose of general education or core curriculum programs in Research I institutions is to foster critical thinking and communication skills. The learning objectives for general education courses frequently refer to the development of “the art of critical thinking.” Communication skills involve proper voice use as well as critical thinking and syntactic accuracy. Let’s face it, almost every college graduate is destined to be a “professional voice user.” To succeed in their chosen field, lawyers, medical professionals, politicians, educators, and research scientists to homemakers, caregivers, administrative assistants, and coaches will need convincing, reliable voices. The skills inherent in singing have useful application to any professional voice user. The four basics of singing: relaxation, posture, breathing, and resonance are applicable to speech as well as song. Singers think on their feet, exude confidence and solve problems. They must maintain focus during verbal and non-verbal communication. Singers regularly accept constructive feedback. They are team players who collaborate in a dedicated manner with other performers and stage personnel. Finally, singers are accountable for the results of their work. All these skills represent the learning objectives and best practices for successful academic or professional careers.

When promoting his products, Steve Jobs regularly referred to the intersection of the liberal arts with technology as the means by which intangible creative thinking begets tangible innovation. Many significant inventions were conceived with the aid of music, in some cases, specifically through singing. Leonardo da Vinci was himself an inventor of musical instruments, an instrumentalist and a singer. Leonardo produced his inventive devices using his engineering insights. “He came up with innovative ways to control the vibrations, and thus the pitch and tones produced by bells, drums, or strings.”⁸ According to Giorgio Vasari, Leonardo da Vinci “resolved to learn to play the lyre, for he was naturally of an elevated and refined disposition; and with this instrument he accompanied his own charming improvised singing.”⁹

It is common knowledge that Albert Einstein was a dedicated musician. As a child, Einstein learned violin and piano from his mother. The violin sonatas of Wolfgang Amadeus Mozart were among Einstein’s favorites works. He is said to have thought of Mozart as a kind of “physicist,” meaning that the innate sound of Mozart’s music seemed to derive from a cosmic essence. Einstein spoke of playing classical music as a brainstorming technique for scientific inquiry. According to Einstein’s biographer, “He was awed, both in music and in physics, by the beauty of harmonies.”¹⁰ The truth of such anecdotes are useful selling points when discussing the inclusion of arts activities in the unrelated coursework.

⁸ Walter Isaacson, *Leonardo da Vinci* (New York, NY: Simon and Schuster, 2017), 117.

⁹ Giorgio Vasari, *Lives of the Artists*, vol. 1, trans. George Bull (New York, NY: Penguin Books, 1965), 255.

¹⁰ Walter Isaacson, *Albert Einstein: His Life and Universe* (New York, NY: Simon and Schuster, 2007), 37.

Coursework in the Liberal Arts

In order to link studio voice with courses in other disciplines, it is important to identify valid associations between singing and the development of concrete items and abstract theories. Perusing course descriptions from an undergraduate catalogue, you may identify potential connections between academic offerings and voice-related topics. Note the topics that interest you and consider what live performance, guest lecture, or multimedia contribution could infuse the course syllabus with studio voice content. For example, in an African American studies course, songs of the Civil War era or the civil rights movement would supplement cultural awareness. If the “Jazz Age” is covered in an American studies course, a student singer with CCM interests could contribute vocal examples. It would be useful to offer performances of songs by American composers such as Amy Marcy Cheney Beach (1867-1944), Mary Howe (1882-1964), and Clara Kathleen Rodger (1844-1931) to a course about American women in the nineteenth century. The classics department’s introductory Greek mythology course might welcome a presentation on Orpheus, either in an operatic context or as the topic of a song text. The study of English literature will be greatly enhanced through the experience of hearing poetry set to music. Comparative musical settings abound beginning with Chaucer and Shakespeare and continuing to W.B. Yeats, Emily Dickinson, and Walt Whitman. Foreign language courses treat poetry, society, and culture for which the performance of art song could invigorate a discussion. Operatic excerpts from Goethe’s *Faust* composed by Charles Gounod and the famous Grimm fairy tale *Hänsel und Gretel* by Engelbert Humperdinck are useful in illustrating the cross-cultural use of foreign language and literature. Modeste Mussorgsky’s songs in Russian or English offer aural images of Russian folklore. Spanish songs by Manuel De Falla, Fernando Obradors, and Enrique Granados offer the opportunity for an interactive session in which a student could teach the melody of a folk song arrangement to the class. The act of singing boosts language learning by elongating vowels and articulating crisp consonants. Foundational courses in linguistics include the use of the International Phonetic Alphabet, the indispensable tool of singers. Why not offer a lesson in singer’s diction that puts the use of IPA in a new context for linguistics students? “Nationalism,” a topic in history or political science, inspired works by many composers including Brahms, Dvorak, Kodaly, Verdi, and Wagner. The burgeoning field of women’s studies promotes the study and performance of women’s artistic accomplishments. The performances of works by women poets and composers brings theory into practice. Writing courses in fiction, nonfiction, and poetry benefit from the study of how words become song.

Coursework in Math and Science

In STEM areas, there are also ways to connect singing to learning. The works of Johann Sebastian Bach show elements of symmetry and proportion that have drawn the attention of mathematicians for centuries. Any live performance of vocal works by Bach illuminates the concepts. In discovering the universe, astronomy courses focus on the stars and their constellations. Think of the many references to stars, their appearance and deeper significance in song literature that broaden our understanding of the wonder and power of celestial bodies. Vocal repertoire is replete with poems about flowers, trees, animals and insects that could be relevant to courses in botany, horticulture, entomology and zoology. Physics courses often touch on acoustics. The physics of the voice is a fascinating topic that is easily demonstrated. There are many readings by Dr. Johan Sundberg and others that would provide context for the demonstration. Pre-health students will be interested in singing as an alternative form of healing and as a means of enhancing well-being.

Architecture and Singing

Architecture as an academic area lies between art and technology. The instructor of an interdisciplinary course entitled “Places and Spaces” allowed me to suggest an experiment. He gathered his students in a small chapel on our campus, where he explained the significance of the architectural space. The chapel, the work of a famous architect, is designed for multiple uses. Students were then asked to close their eyes. After a period of silence, an accomplished student singer began to sing Schubert’s “Ave Maria” from the back of the chapel. She proceeded slowly through the main aisle and centered herself in the chancel area. The students were asked to open their eyes as she sang the song’s final verse. The student singer departed without a word. The instructor led a timely discussion with the students regarding the effect of silence, the impact of song, and the presence of the singer in this space. The experience is worthy of repetition in various places and spaces.

Singing as Celebration

On a university campus, singing can be used for entertainment and enlightenment. Check the calendar of art exhibitions and prepare a song recital that is appropriate to the artwork on display. For example, George Friedrich Handel’s “Meine Seele hört im Sehen” (“My Soul Hears by Seeing”) from the *Neun Deutsche Arien* has a place at any gallery opening. Live

performances at sports and fundraising events are common at most institutions. Keeping the academic community infused with song gives relevance to studio voice as a contributing art form. Careful repertoire selection and attention to logistics and acoustics are crucial in the planning and implementation of such events.

Research and Voice Science

Most Research I institutions sponsor funded projects through undergraduate scholar programs. Such programs conclude with a symposium where the sponsored projects are displayed. At the symposium, faculty colleagues and students are exposed to arts-related, interdisciplinary research that could spark future collaborations. Undergraduate research, by its nature, encourages creativity in project development. Research involving the application of arts to well-being, either in arts in medicine centers or as a form of community engagement are prevalent.

At a Research I university, student singers are curious about the science of singing and the efficacy of technology in vocal pedagogy. It is not difficult to identify undergraduate students whose interests align with the research models of speech-language pathology students. In 2009, I had the privilege of mentoring a music education major who wished to develop vocal health strategies for student teachers. From a quick review of the literature, she concluded that voice disorders were common among music educators of all ages. She theorized that educators might be more vulnerable to vocal injury due to a lack of education about vocal hygiene with the risk compounded by repetitive harmful voice use. Together, we developed a protocol that measured vocal fitness before and during a short classroom singing activity. The student researcher created a brief introductory text, a warm-up, and a cool-down procedure to be delivered by each student subject during a rehearsal of Mozart's "Ave Verum Corpus." With funds provided by the Undergraduate Scholar program, she was able to offer a modest compensation to a quartet of fourth year students, who served as the "choir" for the data gathering. The financial incentive ensured reliable, repeatable results. With the cooperation of the colleagues in the speech-language pathology lab, pre- and post-performance acoustical measurements were gathered. The research rehearsals were videotaped for evaluation. Subjective responses of the student subjects were collected through a questionnaire. The questionnaire was designed to capture the student

subjects' awareness of habitual positive and negative vocal behaviors. Assisted by a panel composed of the speech-language pathology representative and me, the student researcher evaluated the objective and subjective measures. The results demonstrated that a student's mere awareness of healthy vocal habits was not enough to prevent negative behaviors in the act of teaching. Predictably, the vocal habits of each student subject deteriorated swiftly after the prepared elements (introduction and warm-up exercises) ended and the extemporaneous vocal modeling and speaking segment began. The student researcher was able to draw useful conclusions regarding the efficacy of active "classroom singing and speaking voice" training. The speech-language pathology representative found great value in the results for future scientific research in her own discipline. On a college or university campus, collaborative research of this nature is possible, if colleagues reach out to one another for the mutual benefit of students.

Conclusion

If you have been inspired to bring applied voice to a course or event at your institution, you may be asking the question: will it work? There are many factors to contemplate. You must plan adequately, study the calendar carefully, and prepare the singer(s) vocally. You should articulate clearly the project and its value. Be sure that the host instructor agrees with the logistics and shares your confidence in a positive result. Create and distribute readable, thorough "promotional" information regarding the performance process and relevance to all the stakeholders. Then step back and relax. Allow beautiful singing to work its magic as a means of ennobling the human mind and spirit. "When head and heart intersect, it creates a balance. Vertical time is heart time and horizontal time is head time."¹¹ The intentional use of studio voice attributes in classroom and research activities can be powerful tools that augment research and learning for Research I university students and faculty.



Dr. Brenda Smith, DMA, a lyric soprano, teaches studio voice, singer's diction, and vocal pedagogy at the University of Florida in Gainesville. She is widely recognized for her contributions to the concept of lifelong singing through proper voice care. Dr. Smith is the author of *So You Want to Sing for a Lifetime: A Guide for Performers*, a publication sponsored by the National Association of Teachers of Singing.

Dr. Smith and Dr. Robert T. Sataloff have collaborated on a variety of projects to promote vocal health through choral singing. They are the co-authors of two textbooks that unite voice science and vocal pedagogy with choral conducting. (*Choral Pedagogy*, 3rd ed. and *Choral Pedagogy and the Older Singer*). Dr. Smith serves on the editorial board of the *Journal of Voice* and is a consulting editor for Plural Publishing. In recognition of demonstrated excellence in teaching and her interest in voice science, Dr. Smith received the Van Lawrence Fellowship in 2000, presented by the Voice Foundation and NATS. Before joining the University of Florida faculty, she taught at Westminster Choir College, Dickinson College, and Rowan University.

¹¹ Donald Nally, *Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music and Musicians* (Lanham, MD: Scarecrow Press, 2010), 124.



BOOK REVIEW: The Oxford Handbook of the British Musical

Edited by Robert Gordon and Olaf Jubin

Review by Brian Manternach

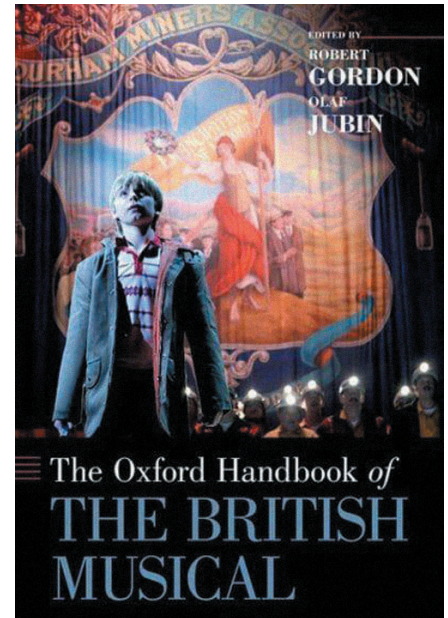
What are the most important criteria upon which works of a given genre should be evaluated? Is it sufficient to consider the time period in which the pieces are written, or should equal or greater emphasis be given to the nationality of the creators and the intended audiences for whom the pieces are written?

Consider, for example, Claude Debussy's *La Mer*; Gustav Mahler's eighth symphony, the "Symphony of a Thousand;" and Igor Stravinsky's *The Rite of Spring*. All three are orchestral works (*The Rite of Spring* is considered a ballet as well as an orchestral concert work) that had their debuts within eight years of each other. The works, however, use vastly different musical language, which is almost certainly influenced by each composer's country of origin.

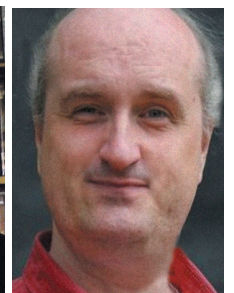
The question of nationalistic influence is at the heart of the collection of essays found within *The Oxford Handbook of The British Musical*. As editors Robert Gordon and Olaf Jubin argue, British musicals are not fairly evaluated if one only considers the success they achieve once they are produced in the United States. As they explain in the Introduction, "Popular entertainment grows from the soil that produces it, which is why it is reductive and extremely misleading to view British musicals merely within a perspective provided by Broadway." The handbook is, therefore, published to provide a British context as a lens through which British musicals may be viewed. It is also published to intentionally promote academic research on British musical theater, of which the editors believe there is a paucity of resources.

Originally published in 2016 by Oxford University Press, the book was released in a paperback edition in 2019. Twenty-eight contributing authors provide as many chapters in this nearly 800-page tome. Gordon and Jubin, who also author individual chapters, have arranged the volume into six parts.

Part One, *Britannia Rules: The Early British Musical and Society*, includes five essays that explore musical forms (ballad opera, comic opera, English musical comedy, etc.) ranging chronologically from the 1700s to the years immediately following the First World War.



Robert Gordon



Olaf Jubin

Part Two, *British or American: Artistic Differences*, begins to delineate nationalistic traits as found in musical comedy in the 1920s and 1930s and English operetta from 1917 to 1951. The section further provides an alternative perspective on what has been dubbed the “American Invasion” of West End theater. Specifically, Dominic Symonds challenges the notion that the success of *Oklahoma!* and *Annie Get Your Gun* in London caused a thirty-year dormancy of the British musical, which ended only with the rise of the megamusical. Symonds makes this case in part by noting the comparatively equal statistical success of many British shows during that same period.

Part Three, *New Approaches to Form and Subject Matter*, examines how British theater changed as a result of the influence of shows like *Look Back in Anger* and *Oliver!* and the concept musicals of Anthony Newley and Leslie Bricusse. It also explores the relationship between the pop-music industry and the British musical, in part by investigating the rock operas *Tommy* and *Jesus Christ Superstar*.

Part Four, “The British are Coming!” delves into the “epic” aspects of *Les Misérables* and examines how scenography contributes to the “spectacular” qualities of musicals like *Cats* and *Lord of the Rings: The Musical*. Meanwhile, Part Five, *Trailblazers*, profiles seminal figures in British musical theater, including writer-composers Noël Coward and Lionel Bart, lyricist Tim Rice, and producer Cameron Mackintosh. David Chandler’s concluding chapter on Andrew Lloyd Webber details the composer’s tremendous success with *The Phantom of the Opera*, his “badly judged sequel,” *Love Never Dies*, and his “unprecedented international appeal,” all while writing musicals that are the product of “a distinctively British sensibility.”

Finally, Part Six, *The Art of the Possible: Alternative Approaches to Musical Theatre Aesthetics*, provides essays that highlight the lasting influence of John Gay’s *The Beggar’s Opera*, the aesthetics of 21st-century jukebox musicals like *Mamma Mia!*, and the draw of cross-generational musicals that appeal to the family market, among other topics.

The editors and authors of *The Oxford Handbook of The British Musical* reveal the inherent bias at play when American audiences insist that British musicals meet Broadway standards without factoring in whether or not it was the intent of British creators to emulate those standards. A clear example is Lloyd Webber’s *Starlight Express*, which ran on Broadway for only 761 performances but was the West End’s second-longest-running musical after *Cats* (another Lloyd Webber show). In fact, assuming that every creator of a show that opens on the West End hopes for an eventual move to Broadway reveals an American bias that, at the same time, reduces the London



Brian Manternach, tenor, a member of the voice faculty of the University of Utah’s Department of Theater, maintains a private studio, and serves as Utah District Governor for the National Association of Teachers of Singing (NATS) and Western Governor for the Pan American Vocology Association (PAVA). His students have been cast in professional productions in the US and abroad and have earned top honors in vocal competitions from the local to international levels. A recipient of the NATS Voice Pedagogy Award, he has given national/international presentations for the Voice Foundation, the Voice and Speech Trainers Association, PAVA, the National Center for Voice and Speech, the University of Utah Voice Disorders Center, TEDxSaltLakeCity, and NATS at chapter, regional, and national conferences.

An associate editor of the *Journal of Singing*, he also authors “The Singer’s Library” book review column for *Classical Singer* magazine. Manternach has made solo appearances with the Milwaukee Symphony, Cleveland Chamber Symphony, and Sinfonia Salt Lake, among others, and his stage credits range from Eisenstein in *Die Fledermaus*

theater scene to a stepping stone to New York City. This negates—or at minimum, ignores—the consideration that many British composers may actually prefer to premiere their shows in their home country.

Definitions are most useful when they are able to define what something *is* and not simply what it *is not*. The essays that make up *The Oxford Handbook of The British Musical* offer a strong case that, regardless of what is happening on the Great White Way, British musicals constitute a relevant, stand-alone genre that deserves to be evaluated as such.

to Miles Gloriosus in A Funny Thing Happened on the Way to the Forum to Belmonte in Die Entführung aus dem Serail. For two seasons, he served as apprentice-artist at the Skylight Opera Theater in Milwaukee.

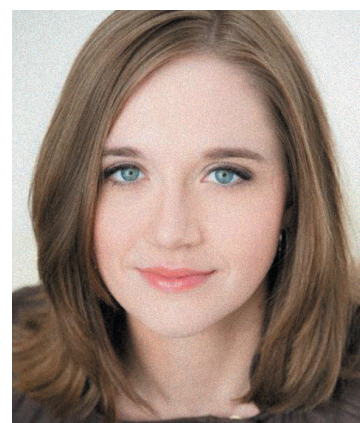
Originally from Iowa, his degrees in voice performance include a BA from St. John's University/College of St. Benedict of Minnesota, an MM from the University of Wisconsin-Milwaukee, and a DM from the Indiana University Jacobs School of Music. He has completed additional training at the CCM Vocal Pedagogy Institute at Shenandoah Conservatory and the Summer Vocology Institute.

NYSTA NEW SINGING TEACHER MEMBERS 2019

Vocalist, musicologist, and teacher **Gabe Alfieri** holds a PhD in musicology from Boston University and master's degrees in voice/pedagogy and musicology from the New England Conservatory. He is an active soloist in concert, recital, lyric theater, and sacred music across a range of styles and genres and has served on the faculties of several New England schools including the New England Conservatory and Providence College, teaching in both the studio and classroom, as well as designing and directing. He is presently on the faculty at Salve Regina University in Newport, RI, and runs a private voice studio in the Boston area. As a musicologist, his recent research focuses on American theater music and the Cold War American musical.



Rachel Barker-Asto, soprano, has been praised for her "*bel canto* chops, with a bright, lyric coloratura sound and highly nuanced and endearing performances." In September 2019, she made her debut as Queen of the Night with The Muses Project in Arkansas. In August 2018, she sang the American premiere of Salieri's *La Cifra* in New York City with Dell'arte Opera Ensemble. Other roles include Adina, Pamina, Drusilla, Gilda, and Susannah. She has been a participant in the Caramoor Festival, studying and performing operas from the *bel canto* period. Barker-Asto is a frequent recitalist, often focusing on music from the twentieth and twenty-first centuries. Performances with chamber groups include The Sebastians and The Paramount Chambers Players. Other solo engagements include various oratorio works such as Barber's *Prayers of Kierkegaard*, Handel's *Messiah*, Mendelssohn's *Elijah*, and the Brahms *Requiem*. She maintains studios in Manhattan and in Westchester County.



Matthew Cahill has performed with the American Repertory Theater, Brooklyn Academy of Music, Barbican Theatre on The West End, Les Bouffes du Nord in Paris, Piccolo Teatro in Milan, New York City Opera, The Boston, London, and MDR Leipzig Radio Symphony Orchestras, The Kennedy Center, the National Tour of *Scrooge: The Musical*, on television in *Law & Order*, and in the feature film *The Producers!* Cahill has created innovative courses for complete singing-actors at all stages of development for Juilliard-Nord Anglia's summer high school voice program and ATsinging, and he serves on the faculty of both programs. Currently, he also serves on the faculty of Montclair State University. He has led the opera workshop at Brooklyn College and served as associate artistic director of Songfest. Cahill is training to be an Alexander Teacher at the Balance Arts Center. He holds a BM in voice (Juilliard) and MM in vocal arts (Bard College Conservatory).



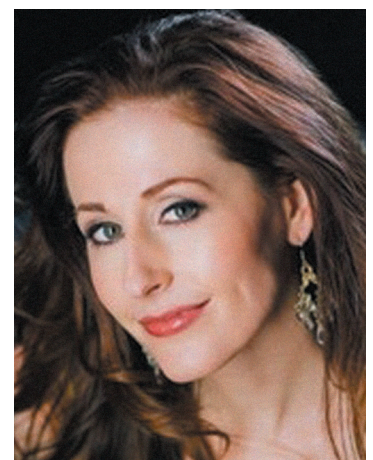
Oliver Henderson teaches privately in New York City and at Borough of Manhattan Community College, and has previously taught at Central Michigan University and East Carolina University. He holds music degrees from Indiana University, the Eastman School of Music, and Middle Tennessee State University. Henderson is former District Governor for Michigan NATS and has served on the Board of Directors for NATS-NYC. He is also a member of NAFME, and is certified in Somatic Voicework™, The LoVetri Method. As a performer, Henderson is critically acclaimed for his “perfect comic timing.” He has performed the tenor role in Haydn’s *Creation* at Carnegie Hall, and with Ohio Light Opera (Danilo in *Merry Widow*, Eisenstein in *Die Fledermaus*, and the title role in the recording of G&S *The Grand Duke* on Albany Records). Henderson believes that singing should be a source of joy for amateurs and professionals alike, and he measures his teaching success accordingly.



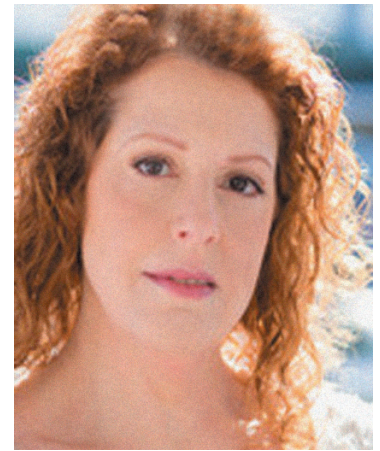
Brian Lee is a teacher, writer, and singer. His book, *Sane Singing: A Guide to Vocal Progress* (2018), has been enthusiastically reviewed as a philosophy of voice study, with practical advice on finding and evaluating voice training. He maintains independent voice studios in Potomac, Maryland, and New York City. His students can be heard on Broadway, and in opera, theater, and on national television. As a tenor, he performs with Cantate Chamber Singers and in solo and chamber recitals, and he is an advocate for new works and Latin American art song. Research interests include discovery of, and relationships between, lesser-known voice pedagogy texts, as well as new translations and interpretations of well-known material. His poster paper, *Self-Assessment Protocol for Singers*, a practical system for evaluating vocal progress, was presented at the 2018 NATS National Conference. He has blogged about singing and related topics at vocalability.com since 2009.



Megan Renae Parker, lyric coloratura soprano, graces operatic, musical theater, and concert stages alike. Hailed for her “superb showmanship,” recent roles include Violetta (*La traviata*) with Vashon Opera, Francesca Johnson (*The Bridges of Madison County*) with Showtunes Theatre, Alice (in the Broadway-bound revival of *The Secret Garden*) with 5th Avenue Theatre, Lucia (*Lucia di Lammermoor*) with Pacific NW Opera and Peaches/Baby Jane (*Jerry Springer the Opera*) with Balagan Theatre, for which she was a Broadwayworld.com Gypsy Rose Lee & Gregory Award nominee. She premiered and recorded the song cycle, *In Sleep the World is Yours* by Lori Laitman, commissioned by Music of Remembrance (Naxos). Parker has been teaching private voice lessons since 2011 as the sole proprietor of Vocalpath Studio. In addition to membership in NYSTA, she is also the 2019-2020 Student Auditions Chair for the Puget Sound Chapter of NATS, member of the Northwest Chapter of the Voice Foundation, and Eastside Vocal Federated Music Club. She completed her BA in music and theater at the University of Puget Sound and is currently studying with voice pedagogue Dr. Kari Ragan.



Eadie Scott is a voice professional working in the metropolitan area of New York. She has been involved in the healthy production of sound since high school, when she studied voice at SUNY Purchase. Scott received a BFA degree in musical theater performance from SUNY Fredonia and studied at the Chautauqua Institute under the direction of Marlena Malas. She now has a flourishing voice studio in Manhattan and is expanding her studio to Westchester. Scott is the artistic director of Manhattan Cabaret Arts, providing performance workshops and directing cabaret performances in New York City. She loves working with students to help free their inner voices. Her focus is on all aspects of solid technique and building a strong foundation so her students can sing in any style.



Nora Tombalakian has dedicated her life to studying the most personal instrument there is—the voice. Trained in opera, she has extensive teaching, performance, and recording experience. Her students vary greatly in age, experience, and background, and include natural-born performers, shy beginners, professional and recreational singers. She also coaches professional public speakers on the projection of the voice, and teaches music theory and piano. In all contexts, Tombalakian creates goal-oriented curriculums tailored specifically to each student's learning objectives. She received her bachelor's degree in music from the University of Toronto and her master's degree in voice performance from Manhattan School of Music. She completed Dalcroze comprehensive musical training and integrative sound and music facilitator training at the New York Open Center. She also completed four years of *gestalt* psychotherapy training, which has guided and enhanced her approach to music coaching, particularly with students who wish to overcome performance anxiety.



NYSTA NEW ASSOCIATE MEMBER 2019

For the last 32 years, **Gwynne Marshall** has worked with her students to increase their awareness of how they move. She completed her certified training of the Alexander Technique at ACAT in 1993, furthering her understanding of the body and how it moves. She also received a dance certification at the Martha Graham Dance School and studied singing with Patricia Sheridan of Sheridan Voice Studio for ten years. She works with Sheridan's classically-trained singers to help them undo bad vocal habits, and coaches several conductors, pianists, and singers from the Metropolitan Opera's chorus. In addition, Marshall collaborates with numerous musical theater singers from Lisa Rochelle's voice studio. Marshall's emphasis is working with students to find and reverse unproductive "over working," which can be described as inefficient habits that interfere with the natural mobility of a healthy body.



NYSTA NEW APPRENTICE MEMBERS 2019

Amy Linden is a New York City-based voice teacher and actress. She currently teaches privately through Music Theater College Auditions! She received teaching certification from Justin Stoney's training course at New York Vocal Coaching. She was educated at the Indiana University Jacobs School of Music and recently attended the Shenandoah University CCM Institute, lead by Matt Edwards. She is a skilled pianist and experienced musical director. Linden appeared on the first national tour of *The Bridges of Madison County* and on countless occasions in New York City theaters, regionally throughout the US and on TV and in film.



Mezzo-soprano **Tessa Romano** holds a doctorate in vocal performance and pedagogy from the University of Colorado Boulder, a master's in vocal performance from the University of Michigan, and a bachelor's in Italian from Princeton University. Dr. Romano has held opera fellowships at Aspen Opera Center and CU New Opera Workshop. She has performed with the Syracuse and Hartford Symphonies, and for the American Handel Society. Past awards include first place in the Florida Grieg Voice Competition, winner of The Art of Art Song Competition, and winner of the Franco-American Vocal Academy's Grand Concours Prize. Dr. Romano is a new board member for NYSTA and works on the events committee. After briefly freelancing as a performer and voice teacher in New York City this past year, Dr. Romano moved to Dunedin, New Zealand to take up the position of tenure track lecturer of voice at the University of Otago.

