Eric Michael Gillett made his Broadway debut in the original cast of the Tony Award-winning revival of *Kiss Me Kate*, and has since appeared on Broadway in *Sweet Smell of Success* and *The Frogs*, Off-Broadway in *Frankenstein, Time and Again*, *December Fools*, *The Good Companions*, *Dream a Little Dream*, and *Warning: Adult Content*. He appeared as a principal soloist at New York City Opera in *Candide* and *Cinderella*, as well as at Carnegie Hall in *Show Boat*. His national tour credits include *Doctor Doolittle* and eleven years as Ringmaster of *Ringling Bros. and Barnum & Bailey Circus*. He has appeared regionally at the Hangar Theater (*Sleuth*), Paper Mill (*Carnival, Annie*), Geva (*A Christmas Story*), and Lyric Theatre of Oklahoma (*Evita*), among many others. TV and film audiences have seen his work on multiple episodes of the *Law & Order* franchise as well as on *Ed, Good God*, and in *The Producers, Maid in Manhattan, My Brother*, and his upcoming indie feature, *The Third Testament*. He was the director of the 2010–2011 edition of *Big Apple Circus, Dance On*, and he is an acclaimed director of concert and cabaret artists including Karen Akers, KT Sullivan, Grammy Award-winner Lari White, *Jersey Boys* star Jarrod Spector, and many others. He has been honored
with the Manhattan Association of Cabaret and Clubs (MAC) Awards for Outstanding Direction in 2008 and 2013, and for Major Male Vocalist in 1995 and 2012, and with the Dick Gallagher Award (Mabel Mercer Foundation) for his “outstanding contributions to the art of cabaret.” He has appeared in nightclubs and concert halls across the country.

As a teacher, Gillett has taught acting for musical theater for many years, most recently under the auspices of HB Studio, where he has also served on the artistic council. His professional level classes, in association with noted casting director Mark Simon, are ongoing. As a bel canto vocal technique instructor, Gillett is closely aligned with the Actors Equity Scholarship program at Singers Forum.

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**PRESIDENT’S MESSAGE**

Presidents and Precedents

Two years ago, in the Fall of 2015, I was mentioning to a colleague how much I had enjoyed serving on the NYSTA Board of Directors for the past seven years, and how I was going to miss this duty (and the lovely people with whom I was working) when my term expired on June 1, 2017. After eight years as editor-in-chief of VOICEPrints (2008–2016) and five years as vice president (2012–2017), I was certain that my time on NYSTA’s board had run its course, and was looking forward to becoming just a plain old NYSTA member once again, devoting more energy to some of my other professional endeavors.

The 2016 nominating committee, however, had different ideas, and it looks like my time on the NYSTA board will last a little longer—three years to be exact. With this letter, I am honored to begin my term as your president. I promise to work as hard as I can to serve you, listen to your needs, and continue developing NYSTA in a direction that solidifies our unique profile within the national voice pedagogy community. NYSTA’s tagline says it all: “Educating Voice Professionals Worldwide.” Our organization exists to serve its members and help them become the best singing teachers that they can be. We must always stay focused on this mission and continue to build upon it, expanding upon and improving the resources we provide our members.

Over the next year, the NYSTA Board of Directors is prioritizing several initiatives that directly relate to our mission. Our immediate goals focus on maintaining and improving our two “crown jewels”:
the Oren Lathrop Brown Professional Development Program (PDP) and VOICEPrints: The Journal of NYSTA.

The NYSTA 2016–2017 budget makes provisions for the revision and continued development of the five-course PDP core curriculum: Vocal Anatomy & Physiology, Voice Acoustics & Resonance, Vocal Health for Voice Professionals, Singers’ Developmental Repertoire, and Comparative Pedagogy. In addition to updating the lectures within these courses, significant funds have been allocated to revamp and improve our website. I think you will see a positive difference in our online resources over the course of the next season. Many thanks to Felix Graham, the director of the PDP program, for tireless work in making these improvements happen.

Our PDP curriculum has been in existence for nearly two decades, and naming the program after the late Oren Lathrop Brown (1909–2004) could not be more appropriate. Mr. Brown’s legacy was his insightful synthesis: that we are better teachers (and singers) if we adopt an interdisciplinary approach, studying and better understanding anatomy, physiology, vocal health, and all of the subjects that align our profession alongside the scientific community. His pioneering work—alongside others, such as William Vennard, Ralph Appelman, and later Richard Miller—paved the way for our discipline to become more fact-based and objective as opposed to purely intuitive or speculative. NYSTA’s mission is built squarely upon Mr. Brown’s shoulders, and the PDP is in many ways the very heart of NYSTA. Through its online format, we will continue to prioritize the delivery of this vitally relevant information to voice professionals worldwide. In the near future, you can also expect to see continued development and expansion beyond our curriculum, including online courses on subjects such as historical pedagogy, lyric diction and repertoire courses beyond the “big four” classical languages, CCM pedagogy, and motor learning theory.

In June 2016, Anna Hersey became the third editor-in-chief of VOICEPrints, and she is doing a remarkable job securing top-flight scholars to contribute to NYSTA’s scholarly publication. Like many other professional journals, VOICEPrints’ forerunner was a newsletter called the NYSTA Bulletin. (One might recall that the NATS Journal of Singing was similarly formerly called the NATS Bulletin.) In 2003, as electronic communication was beginning to eliminate the need for printed announcements, founding VOICEPrints editor Daniel Shigo was instrumental in inaugurating this “shift” toward a NYSTA journal with scholarly articles. The inaugural issue of the first volume of VOICEPrints appeared in September of that year. In September 2008, another watershed moment occurred, and VOICEPrints was printed in color for the first time. This issue marks a third significant shift in the history of the publication, with a redesign that aligns itself more with peer publications—a more “scholarly,” less “newslettery” look. I thank Dr. Hersey for taking this positive step investing in the future of our publication, as well
as John Ostendorf, who has been VOICEPrints’ designer since its very first issue—this issue is the 71st, and John has been there for all of them! Editors and administrations come and go, but “JohnO” (as we affectionately call him) remains, always responsive, reliable, eagle-eyed, and full of insight into what constitutes an attractive and professional-looking publication. Thank you, Mr. Ostendorf, for fifteen years of excellence.

I am also pleased to report—thanks to the efforts of Dr. Hersey and others—that VOICEPrints is poised to be entered into several of the standard music scholarship databases, including the ProQuest Music Periodicals Database, Music Index Online, and RILM. This will significantly expand NYSTA’s impact on the scholarship within the global voice pedagogy community. Over the next year or two, most past VOICEPrints articles should be indexed in these resources. This is a major step forward for the publication, and I thank Dr. Hersey and her team for making it happen.

There is one other important initiative I would like to mention: As NYSTA continues to expand its online offerings and increase its national profile, it is important to continue fostering local relations and that personal touch. We must not forget that NYSTA was very much a local organization throughout most of its history, and that NYSTA is not NYSTA without its New York-centered identity. For this reason, I am pleased to announce that I am establishing a “local engagement committee” that will be chaired by NYSTA past president and former PDP director Janet Pranschke. Stay tuned for more details, including live events, luncheon meetings, and how to get involved with NYSTA “live” in New York City.

Finally, this issue introduces the new season of events, both live and online, as well as the NYSTA Board of Directors for 2017–2020. Please take the time to read the biographies of these accomplished individuals, as well as their specific roles within the organization. They are here to serve and would love to hear from you. I hope you will reach out to them, introduce yourself, and volunteer to get involved with our organization. In person or online, I urge you to become an integral part of our community this season.

As members, I hope that you will be active participants in helping to build NYSTA into being the best organization it can be. Remember that NYSTA is your organization, so please do not hesitate to contact me at president@nyst.org with any questions, concerns, or ideas that you may have pertaining to anything NYSTA-related. I invite your help and input as we work toward an exciting pedagogic future.

Sincerely,

Matthew Hoch, DMA
President, New York Singing Teachers Association (NYSTA)
Dear colleagues,

It’s an exciting time for our organization, as we welcome our new president, Matthew Hoch, and the 2017-2020 board of directors. Below you will find biographies of the board’s members.

You may have noticed some aesthetic and layout changes in our publication. Until 2003, NYSTA’s publication was a bulletin focused primarily on member announcements. When it became a journal, VOICEPrints retained some of the visual aspects of a bulletin. We’ve updated the “look” to reflect its status as a journal, and also to make viewing online (our exclusive means of access now) easier. The rollout of this “makeover” coincides with another exciting VOICEPrints development: the journal will soon be indexed in the major databases of our discipline, including abstracts of every article published since 2003.

Our feature article in this issue focuses on a hot topic: copyright and trademark of teaching and pedagogical methods. Academic journals serve as a forum for debate and “academic conversation,” and we welcome the viewpoint of Jeannette LoVetri, founder of undoubtedly one of the most well recognized pedagogical methods, Somatic Voicework.™ I hope this conversation will continue in the journals of our discipline, as it has important practical implications for voice pedagogues. VOICEPrints is a peer-reviewed journal that accepts submissions for upcoming issues on a rolling basis. For more details, please review the submission guidelines page on the NYSTA website. Please send questions, comments, or article submissions to me directly at voiceprints@nyst.org. As always, archives of past issues are available on the NYSTA website.

Anna Hersey
Editor-in-Chief
Season Opening Event & Masterclass
Broadway Master Class with Eric Michael Gillett

Sunday, October 15, 2017
6:30–8:30 PM EDT (6:00–6:30 PM check-in)
Pearl Studios, Room 412, 500 Eighth Ave., NYC
Free for NYSTA members, students and guests. Donations welcome.

Holiday Event & Reception
Josephine Mongiardo Great Coaches Series PRESENTS
Master Class with Pierre Vallet:
Operatic Repertoire in Italian, French, and German

Sunday, December 3, 2017
6:30–8:30 PM EDT (6:00–6:30 PM check-in)
Marc A. Scorca Hall, National Opera Center, 330 Seventh Ave., NYC
Free for NYSTA members, students, and guests. Donations welcome.

NYSTA is honored to present distinguished conductor, pianist, and educator Pierre Vallet in this year’s Josephine Mongiardo Great Coaches Series. This is a must-attend event for singers and voice teachers to learn first-hand from the Metropolitan Opera conductor. Four singers will be selected to present their operatic arias in Italian, French, and German.

CALL FOR SINGERS:

Four singers will be selected to perform in each of these two upcoming master classes. To be considered, send application materials to events@nyst.org.
Send Resume / Photo / Audio-Video recordings of two contrasting selections

Broadway Master Class with Eric Michael Gillett.
Sunday, October 15 at Pearl Studios—DEADLINE: 9/22/17

Great Coaches Series Master Class with Pierre Vallet.
Sunday, December 3 at NOA Center—DEADLINE: 10/10/17
Winter Online Event

Jennifer Hamady:
Singing Onstage and in the Recording Studio:
Understanding the Relevant Psychology,
Relationships, and Technology

Sunday, February 4, 2018
8:00 PM EDT
Register through NYSTA website

Do you or your students want to be more free, joyful, and expressive in performance? Or improve on the use of studio headphones and stage monitors, or know how to effectively communicate with your producers and engineers? Join Jennifer Hamady, the author of the groundbreaking *The Art of Singing*, for a conversation on critical issues in the vocal performance realm. She will also answer live and pre-submitted questions.

Spring Event

Body Mapping Workshop with Jan Prokop

Sunday, April 22, 2018
3:00–4:30 PM EDT (2:30–3:00 PM check-in)
Pearl Studios Room 412, 500 8th Avenue, NYC
Free for NYSTA members, students, and guests. Donations welcome.

Body Mapping is the conscious correcting and refining of one’s body map to produce efficient, graceful, and coordinated movement. Andover Educator® specialist Jan Prokop will guide the participants to discover the freedom of movement with their instruments through lecture, discussions, and exercises that help develop kinesthetic awareness and release muscle tension.
September 2017
ON-DEMAND
Vocal Anatomy and Physiology with Dr. Scott McCoy

November 2017
ON-DEMAND
Vocal Acoustics and Resonance with Dr. Scott McCoy

January 2018
ON-DEMAND
Vocal Health for Voice Professionals

March 2018
ON-DEMAND
Singers’ Developmental Repertoire

March 18, 2018  6:00 PM, EDT
Video Chat with Dr. Ingo Titze
A discussion of PAVA, vocology, and the need for habilitative training for singing teachers, including certification and recognition.

May 2018
ON-DEMAND
Comparative Pedagogy
Our profession is rife with confusion regarding the growing number of teachers who have trademarked methods and who give certificates to participants in professional development programs. Some of these programs offer extensive training while others only certify that participants have completed the specified numbers of hours in a course. Some methods have been around for decades and some are recent arrivals. Some are popular perhaps because they have unusual, strange, or peculiar ideas about singing. Other approaches are known for being more traditional or conservative, relying on ideas that are generally accepted by a broad spectrum of voice experts. Surely, there is a wide range of such courses available to the singing public. The idea that trademarking an approach to teaching singing, making it a recognizable brand, establishing its identity, is somehow a sign of fraudulent activity is erroneous. Each program must be evaluated on its own merits.

It seems odd that the increase in these trademarked methods offering certificates might cause alarm, as this trend exists in every unregulated profession and is part of free enterprise in a capitalist democracy. It isn’t possible, given the parameters of the profession in the United States, to suppress this trend, as it is absolutely legal.

Perhaps some of this confusion is due to lack of understanding of the various categories and terms. Let’s take a closer look at those.

**BRAND**

Here are two definitions of a brand:

* A. a class of goods identified by name as the product of a single firm or manufacturer
* B. a characteristic or distinctive kind

A brand is simply how the business chooses to be identified, and is not the same as a trademark. Not all brands are trademarks; however, each trademark represents a specific brand. Branding is one of the most important aspects of any business. Branding is the expression of the essential truth or value of an organization, product or service. It is communication of the characteristics, values, and attributes that clarify what this particular brand is and is not. “It says, ‘This is what I am. This

is why I exist. If you agree, if you like me, you can buy me, support me, and recommend me to your friends.” 3 Another viewpoint on this issue: “All organizations must sell (including nonprofits). How they sell may differ, and everyone in an organization is, with their every action, either constructing or deconstructing the brand.” 4

**TRADEMARK**

The United States Patent and Trademark Office says the following: *A trademark is a brand name. A trademark or service mark includes any word, name, symbol, device, or any combination, used or intended to be used to identify and distinguish the goods/services of one seller or provider from those of others, and to indicate the source of the goods/services.* 5

A trademark represents a brand in the public eye. It protects the aspects of that brand that are unique and specific to a particular company. A trademark is registered with the government and offers protection for specific aspects of that brand. This includes things like the logo or symbol, the color schemes, the sounds or sensory experiences, or the words used. It protects catch phrases, and other imagery that represent goods and services. Others cannot create derivative works or distribute protected materials without permission. Trademarks do not protect someone from using or creating a business that offers similar services to yours, under their own mark.

**COPYRIGHT**

Copyright protection is automatic and kicks in the moment you create a work of authorship. It can be registered with the government to provide additional, more solid protection. If one writes a book, copyright protects the ideas in it from being plagiarized by others. If one puts energy and time into the book, collecting ideas to organize them into a cohesive whole, making a distinctive arrangement of thoughts so that others benefit from reading them, one wants this work to remain unchanged as it is shared. A book or any written information, such as an article can be protected legally by a registered copyright and that registration can be renewed at specified intervals.

One could write a book about Abraham Lincoln. However, more than 15,000 books have already been written on that topic. Why would there need to be even one more? In fact, how could that many books on this one man have been written and copyrighted in the first place? Hasn’t everything that could possibly be stated about Mr. Lincoln been written? Could there be anything new? It seems as if book publishers think so.

Most people make a living by earning money in a job or profession, or by owning a business or shares in a corporation. Busi-

3. Ibid.
nesses and corporations exist to make profits. Part of making profits is selling goods and services. Corporations invest sums of money on market research, marketing programs, and promotion of their products. There are seminars, college courses, and degree programs that instruct people in the best ways to create successful businesses. One of the most important is to build a brand name that consumers can recognize and identify. This concept extends to organizations as well as to businesses. Colleges build a reputation based upon their courses, their graduates’ successes, their faculties and their endowments. A college may not be formally called a “brand,” but we recognize its image in the same way. Do you think of MIT, Yale, or Juilliard in a specific way? If so, you are aware of their brand.

Thirty-five years ago, professional advertising was illegal. Health-care providers and hospitals essentially did not advertise prior to 1977. It was the legal profession itself that championed the issue of advertising by professionals. The effort led to a landmark US Supreme Court decision (Bates v. State Bar of Arizona), which said that state bar associations could no longer universally prohibit attorney advertising. This opened the door to relaxing the rules about advertising in the medical profession. It was also 1977 when the American Hospital Association sponsored its first symposium on marketing. But in the 30-plus years since, the adoption curve was gradual. Many doctors, dentists and other providers have maintained a conservative attitude and go-slow approach. For older, established doctors, the concept of advertising was distasteful, maybe even unprofessional. Younger doctors, however, who are newer in practice and dealing with a highly competitive business environment, are more accepting of marketing and advertising.⁶

While some still consider it to be inappropriate to claim you are a better doctor than any other, it is possible for hospitals, cancer centers, and health care organizations to carefully promote their brands. They use advertisements to improve awareness of their businesses, their reputations, and their services. It’s a special kind of advertising, very carefully constructed, but it exists. Service providers certainly have websites and can list the kinds of things they or their organization offer, perhaps emphasizing their specialties in unique areas. They too are building “brand recognition.” It is considered necessary from a business standpoint. As an example, the author’s dentist, a specialist in TMJ and sleep apnea, has a beautiful website, his last name is used in his logo, and he has promotional materials about the services his center offers.

In a free market society, competition is considered the sign of a healthy economy. Consumers, customers, and clients expect to have access to a variety of shops, stores, businesses, companies, and service providers. People who own businesses and who offer services are free to promote their wares in any way that’s legal.

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The United States Federal Trade Commission recently had the American Academy of Teachers of Singing (AATS), The National Association of Teachers of Singing (NATS), and this organization (NYSTA) remove from their Codes of Ethics the clauses that prohibit teachers of singing from directly soliciting others’ students so that the organizations comply with these requirements. Likewise, a teacher cannot be prohibited from trademarking his or her approach and selling courses that offer certificates. As a consumer, if one attends a course, passes its requirements or tests, and wishes to display a certificate of completion, it is legal to do so.

The profession of teaching singing is without any legal requirements or recommendations regarding specific business policies voice studios should follow. The profession has no legal guidelines about lesson protocol, specific ingredients in vocal training, qualifications for those who state they are singing teachers, or ways to enforce the codes of ethics that exist, other than through the honor system. There is no vetting of singing teachers, except through programs created and maintained by various colleges, conservatories, universities, and private schools, and the requirements are inconsistent. Private practice studios and the teachers who operate them are not monitored. Until very recently, there has been no formal acknowledgement that specific Contemporary Commercial Music styles require different vocal production and have different histories and parameters. The many varieties of belting are widely unacknowledged, and our discipline is still without a consistent method to assess these varieties of style both musically and in regards to vocal health.

It stands to reason, then, that sooner or later, highly accomplished individuals who have taken the time to develop a specific approach to teaching singing, and who have systematically organized this approach into a coherent program, would have arisen to fill this void. Demarcation between one teacher’s unique and effective approach and that of any other seems to be a natural progression. This is not very different from writing a book on a popular topic, perhaps even one where a number of other authoritative books already exist, and obtaining a copyright for it. After all, if what is known about a subject has been around for decades, why would anyone need to write yet another book on that same topic, let alone get a copyright for it? Wouldn’t that be unnecessary? Since people continue to write new books on old topics every day the answer would seem to be “no.”

Even if all technical singing training were the same, if it was all some version of “resonance strategies” and “breath support behaviors,” it would still be possible to arrange those traditional concepts into an orderly and unique system that could be taught to others. Those who teach singing and are not in, and do not expect to take part in, a college pedagogy program or an online
course sponsored by a recognized organization, must learn through trial and error all they need to know to become effective teachers. Each teacher must reinvent the vocal wheel. That seems like a great waste of effort and energy. If older instructors with long life experience wish to share their acquired wisdom, this would be beneficial to younger or new teachers who are looking to become better instructors. Sharing one’s point of view in a codified manner opens the door for others to begin working with vital information that has a proven history of effectiveness. Perhaps those who participate in such courses would also seek informal mentoring or collegiality with others who have studied the same approaches, benefits which may not be available elsewhere. If a method belongs only to one person, is new and has not been vetted, or the creator is young and does not have accepted credentials, voice students should be cautious, but many existing methods created by credible authorities have been investigated and have withstood the test of time.

If, as some have said, there is something suspect about having a trademark and offering a certificate of attendance or qualification to teach a specific approach, then what is to be said about those who teach any trademarked method that embodies a brand? Should we feel insecure about someone who teaches The Alexander Technique™? The Feldenkrais Method®, the approaches of Katherine Fitzmaurice Voicework®, or Arthur Lessac’s Institute? What about the Lee Silverman Voice Treatment®? There is The McChesney Technique, originated by David Blair McClosky, which has certified numerous teachers over a period of decades. All of these are methods that offer teacher training and/or certification. Should these organizations not be thought of as various brands? Should they cease their certification courses because some people don’t agree with their points of view?

For those who would like to understand a bit more, The Alexander Technique™ focuses upon the skeletal structure and Feldenkrais work on the muscles and their neurological responses, although both methods are types of “bodywork.” Fitzmaurice, Lessac, and Linklater are approaches to speech, particularly theatrical speech, but are they all the same? Is Lee Silverman’s Vocal Treatment, used in hospitals for patients who have Parkinson’s disease, just another speech pathology tool, even though it is designed to specifically help patients with that disease maintain more normal speech? The American Speech-Language-Hearing Association (ASHA) lists many organizations that give courses offering continuing education units. Some of the groups offer certification or a certificate. The National Center for Voice and Speech and its Summer Vocology Institute training is a valuable experience for those who seek to learn more about voice habilitation. It, too, offers a certificate in vocology upon completion of requisite materials. There are quite a few other

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methods or approaches that offer training for teachers of singing or for singers and give some kind of certification, but there is a wide range of how these programs actually operate. No assumptions can be made.

And, of course, NYSTA members created the Professional Development Program in an effort to offer training that gives any teacher a baseline understanding about topics that were deemed important.

It began with the idea that the program would become the basis for licensure but this was not possible, since non-profit organizations are not allowed, by law, to establish such criteria. It offers a Distinguished Voice Professional certificate.

Should we be suspicious of any trademarked program because it offers a credential of some kind? Does offering that credential automatically make it a dubious program? Who determines the course content? How are the instructors selected? If you follow the argument that trademarked courses are not necessary or even suspect, perhaps that is a reasonable conclusion.

Many who have “classical” backgrounds as both singers and teachers believe that all the roads leading to Rome have already been discovered. All the reliable data has been established, they say. Factual information is there and that’s that. Who would need anything else? Even walking is just a given. Can you trademark a certain way to walk, they ask?

If you have ever trained for any kind of dance, you know that even something as basic as walking or sitting can be improved through body awareness as taught in methods such as Alexander Technique and Feldenkrais work. Those who have studied ballet, modern, tap, and ethnic dance will tell you that walking looks different in a ballet dancer than it does in someone who does African dance, but only those who have the eyes to see and the perception to feel might notice those differences. Bob Fosse’s walk was unique and became quite famous, so, yes, there is more than one way to walk.

Trademarking will continue to expand, as will offering attendees of professional development programs some kind of credential. Not all courses that are trademarked are faulty, weak, incorrect, or peculiar, nor are they all great. Some will suit certain individuals while others may not. Not all programs that give certificates to those who complete the program are recognizing their participants to be “overnight experts” in anything. Not all courses offered privately or without the backing of a reputable university or sponsor are suspect. Even courses that offer college credit may not be well established or have criteria evaluated by recognized outside experts.

Jeannette LoVetri is creator of Somatic Voicework,™ her method for teaching Contemporary Commercial Music, or the styles formerly referred to as “non-classical.” She created the term Contemporary Commercial Music (CCM) in 2000 and it has since been widely used to describe styles born or developed here in the United States including music theater, jazz, rock, pop, country, gospel, R&B, blues, bluegrass, rap, alternative and derivatives of each of them.

She has been teaching singing since 1971. Her first students on Broadway in 1980 were leads in the revival of 42nd Street and she has taught many Broadway performers, at all levels, since that time. She also works with noted performers of rock, jazz, country, gospel, blues, and alternative styles including Grammy winners and Tony nominees.

LoVetri has been keynote speaker at conferences in the USA and internationally including “Rehabilitation of the Professional Voice” at the University of Michigan Ann Arbor in 2009, and at “Sing into Spring” for the Australian Association of Teachers of Singing in Perth in 2008. She has
Some have said, *carte blanche*, that trademarked courses offering certification or even a credential are bogus just because they are trademarked and they do offer those opportunities. This is false, and belies any investigation into the specifics of individual courses and the information they offer. When looking at a trademarked course that offers a formal acknowledgement of any kind, including bestowing a certificate of completion, a certificate of authorization to teach, a specified number of credits or points toward maintaining a license issued by a governing body or authority, the consumer must still be diligent in doing some research. If one is considering participating in such a course, an Internet investigation can often reveal whether or not that which is being offered is desirable. In singing, courses grounded in voice science and vocal medicine, which offer medical and clinical information and are based on extensive experience and research in the professional world of the originator and faculty and are vetted by a variety of experts in multiple voice disciplines stand for something clear and delineated. The reputation of the individual creating the method, the reliability of the person’s reputation and background, the principles taught in the course, the concepts being presented by outside experts, all matter, as does that individual’s ability to sing. *Caveat emptor*, or let the buyer beware, when proceeding. Remember that courses, like any other commercial endeavor, are not all the same.

Those who can and do sing well in a variety of styles know there are many healthy, marketable, and authentic ways to sing, and that vocal pedagogy for the 21st century can and should be reflective of what is necessary now, not just what was appropriate 200 years ago. The trademarked methods, resting upon the reputation and abilities of those who created them, are legally allowed to stand alone in terms of image and brand. If they hold up against stringent scrutiny, dogged investigation by reputable experts in multiple voice disciplines, and if they make no unsubstantiated claims for the work or the creator thereof, they are in fact providing a service that, thus far, the profession at large has not offered. A void is being filled.

Teachers of singing are working with an art. They are themselves, hopefully, artists, and that is ineffable. It does not mean, however, that no criteria can be organized into useful programs and taught to willing learners. Let those who would criticize look into individual programs to see what they offer. Let them discover if it is something new and unique and not something that has been around for several generations or centuries. There are things to be discovered about singing, like any other human activity. Let those individuals who would object to trademarked courses offering certificates observe and investigate them thoroughly before condemning them. That would only seem fair.

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She has also authored or co-authored over twenty articles on voice pedagogy and voice science published in either the *Journal of Voice* or the *Journal of Singing* and has been the subject of two articles in the *Choral Journal* and *Classical Singer* magazine.

www.thevoiceworkshop.com
www.somaticvoiceworkshop.com
President
Matthew Hoch
president@nyst.org

Matthew Hoch is associate professor of voice and coordinator of the voice area at Auburn University, where he teaches applied voice, lyric diction, and vocal literature courses. His prior service to NYSTA includes vice president (2012–2017) and editor-in-chief of VOICEPrints (2008–2016). Hoch has written three books, including *A Dictionary for the Modern Singer* (2014), *Welcome to Church Music & The Hymnal 1982* (2015), and *Voice Secrets* (2016). He holds the BM from Ithaca College, MM from The Hartt School, and DMA from the New England Conservatory. He is the 2016 winner of the Van L. Lawrence Fellowship, awarded jointly by the Voice Foundation and NATS. In addition to his academic life, Hoch also serves as choirmaster and minister of music at Holy Trinity Episcopal Church in Auburn, Alabama, where he lives with his wife Theresa and three children: Hannah, Sofie, and Zachary.

First Vice-President
Elizabeth Saunders 1stVP@nyst.org

Elizabeth Saunders has served on the board of directors since 2011, as chair of the events committee for several years before taking on the duties of registrar in 2014. Currently maintaining her private voice studio in New York City and New Jersey, she has also trained singers at the New National Theater Tokyo’s Young Artist Training Program, served on the private voice faculty at Trinity College in Hartford, and as artist-instructor for the Greater Hartford Academy of the Arts. Saunders has performed in concert, opera, and musical theater around the United States, and in Germany, Japan, and Italy. Recognized by international Ives scholars as one of the most compelling artists to be performing the songs of Charles Ives today, she maintains a repertoire of over 50 of his songs. Her Ives performances also brought her to the attention of jazz legend Anthony Braxton, with whom she now performs and whose genre-bending avant-garde works she records. She received her BM degree in vocal arts from the University of Southern California and her artist diploma in opera performance from the University of Cincinnati College-Conservatory of Music.
SECOND VICE-PRESIDENT
Felix Graham 2ndVP@nyst.org

Felix Graham is a New York-based performer, teacher, researcher, and director. As a singing voice specialist, Graham’s pedagogy focuses on vocal health and retraining, as well as guiding clients in reconciling their voices and personal identities. As an active researcher in the areas of vocal science and pedagogy, Graham has presented research both at home and abroad on such topics as singing voice disorders and developmental voice, and currently examines the intersection of gender, voice, and identity. An avid performer, Graham is particularly a champion of American art music. Graham has given the world premieres of two new pieces by noted New York composer, Steve Cohen. Operatic and oratorio performances have included roles from works of Mozart, Strauss, Verdi, and Wagner, among many others. Graham is currently a doctoral candidate at Teachers College, Columbia University, and holds a master’s degree from the same institution, as well as a bachelor’s degree from Tennessee State University. Graham is thrilled to serve on the board of directors for NYSTA as second vice president of steering and professional development.

SECRETARY
Benjamin Berman secretary@nyst.org

Benjamin T. Berman received his BM and MM in voice performance from the Mason Gross School of the Arts of Rutgers University. He studied organ with Mark Trautman, harpsichord with Lewis R. Baratz, and voice with Judith Nicosia and Frederick Urrey. Benjamin is music director at First Reformed Church of New Brunswick and conductor of the Highland Park Community Chorus. He performs regularly with La Fiocco and gives numerous recitals as a tenor soloist. He is currently engaged in a project to bring new life to Jewish venues in the Czech Republic, and is looking forward to singing in a recital tour of Moravian synagogues in 2018. He recently attended the Amherst Early Music Festival as a harpsichordist. Benjamin is on the faculty at the Academy of Music and Dance in Spotswood, NJ.
TREASURER

Peter Ludwig  treasurer@nyst.org

Peter Ludwig is a graduate of the Juilliard School and New York University, and was a CCO Competition Finalist. Peter has sung principal roles with Vineyard Theater, Encompass Theater, Stonington (ME) Opera Arts, VPR, Pensacola Opera, Chattanooga Opera, Rockland Opera, et al. He was a soloist at Carnegie Hall, Weill Recital Hall, the 92nd Street Y, Austrian Cultural Forum, the Actors Studio, and other venues in the United States, Italy, and Switzerland. Reviewers have cited his “warm and persuasive singing,” and described him as “a wonderful singing actor.”

Peter teaches singing in New York City. He has taught workshops and master classes for singers and actors in Greece. He taught at the 92nd Street Y and at LaGuardia High School of the Arts, where he directed the Opera Workshop. Many of his students are now pursuing distinguished performing careers.

VOICEPrints EDITOR-IN-CHIEF

Anna Hersey  voiceprints@nyst.org

Hailed by critics as a “force of nature,” soprano Anna Hersey is a noted expert on Scandinavian vocal literature and diction. She was a Fulbright scholar at Kungliga Musikhögskolan in Stockholm and conducted research at Det Kongelige Danske Musikconservatorium. Hersey’s articles have been published in the Journal of Singing, VOICEPrints, and The Opera Journal, and her translations have been published by Carnegie Hall. Her first book, Scandinavian Song: A Guide to Swedish, Norwegian, and Danish Diction and Repertoire is available from Rowman & Littlefield.

Recent performances have been sponsored by Finlandia Foundation, American Scandinavian Foundation, Sons of Norway, The Leif Eriksson International Festival, and The Grieg Society. She holds master’s degrees in performance and musicology from the University of Minnesota, and a DMA from the University of Miami, and pursued advanced studies at the Accademia Musicale Chigiana. She is the newly appointed assistant professor of voice at University of Wisconsin, Oshkosh.
NYSTA BOARD MEMBERS

Diane Aragona
Diane Aragona has her master of music in voice from Rutgers University. Aragona is the founder and co-owner of His & Hers Music, a private music school in New Jersey, and is also a private voice instructor for the National Children’s Chorus in New York City. Additionally, Aragona has experience teaching voice lessons for undergraduates and group vocal classes at Rutgers University. Aragona is an active recitalist and has most recently performed at The Church of the Sacred Heart in South Plainfield, NJ and the United Methodist Church in Milltown, NJ. Other recent performances include Weill’s Threepenny Opera, Bernstein’s Candide, and Delibes’ Lakmé. In April 2016 Aragona performed in NYSTA’s Tribute Concert to composer Tom Cipullo at the National Opera Center. She has had the pleasure of working one-on-one with prominent composers such as Tom Cipullo and Richard Hundley.

Karen Becker
Karen Becker currently serves as department chair at SUNY Plattsburgh, where she joined the faculty in 2005. In her time at PSU she has concertized extensively with a myriad of guest artists through her concert series “Karen Becker and Friends.” In addition she has performed nationally and regionally with her four-hands partner Sonja Thompson, and as a soloist. She was a visiting artist-instructor at the University of Vermont for two semesters, and has returned several times to Trinidad & Tobago where she has appeared as a guest artist and master class clinician. As an administrator, Becker has been responsible for the creation of a new, interdisciplinary degree of study at Plattsburgh State, music arts management, as well as a complete overhaul of the existing bachelor of arts degree. She holds degrees from The Eastman School of Music, The Juilliard School, and the University of Wisconsin.

Eileen Cooper Sedek
Eileen Cooper Sedek’s performances have earned her praise for her “winsome stage presence” (Star Ledger) and “spectacular acting and vocal performance” (Stage Magazine). Her solo concert work includes Carmina Burana, Liebeslieder Waltzer, Ein deutsches Requiem, The Messiah, the televised primetime program Wait for Me in Beijing, China, and the Daniel Ferro Vocal Program concert series in Tuscany, Italy. Her stage roles include Noémie (Cendrillon), Lucy (The Beggar’s Opera), Papagena (Die Zauberflöte), Flora (Flora), La Prima Sorella/La Sorella Cercatrice (Suor Angelica), Rosemary (How to Succeed in Business without Really Trying), Laurey (Oklahoma!), and Sharon Graham (Master Class, 2014 Best Supporting Actress, Kelsey Theatre). She earned her master of music degree at the Mason Gross
School of the Arts at Rutgers University, where she was the recipient of the Olga Marsano Burian Award for outstanding achievement in music. A member of NYSTA and NATS, she teaches privately in New Jersey and adjudicates Teen Arts Festivals throughout the state.

Jennifer D’Agostino

Jennifer D’Agostino received her DMA at the University of Wisconsin-Madison in voice performance with a minor in opera production. She completed her master’s degree at the University of Tennessee-Knoxville, and her bachelor’s degree from Baldwin-Wallace College Conservatory of Music. She has performed major operatic roles in *The Magic Flute*, *Susannah*, *A Hand of Bridge*, *Sweeney Todd*, *Roman Fever*, *The Mikado*, *Little Women*, *The Most Happy Fella*, *Maria Stuarda*, and *The Consul*. Internationally, she has performed as a soloist in Rossini’s *Messa di Gloria* in Pesaro, Italy and under the baton of Eduard Mueller at AIMS in Graz, Austria. She has been a participant, soloist and instructor with the Madison Early Music Festival. In 2012, she collaborated with pianist Kirstin Ihde at the Baldwin-Wallace Art Song Festival. She presented at the Lily Conference in 2016 on teaching techniques in the private vocal lesson. Jennifer is currently assistant professor of music at Walsh University.

Barbara Dyer

Barbara Dyer currently teaches private voice, vocal pedagogy, Diction, and core curriculum courses at Loyola Marymount University. She also taught graduate and undergraduate voice science courses at the University of Southern California. Previously tenured as Assistant Professor at Moorhead State University in Minnesota in 1981, she has a private studio at her home. She sponsored the first West Coast VoceVista Symposium at LMU, and at California State, Fullerton, and has given her *Assembling My Vocal Team: Who and Why* lecture for the Osborne Head & Neck Institute. She gave a lecture/demonstration of VoceVista and master class in Taipei, Taiwan at the Teacher’s Educational University, and at the SoCal Voice Foundation. She was the featured speaker on Computer Technology in Vocal Development at the annual convention of the Music Teachers’ Association of California. Designated a Distinguished Voice Professional from NYSTA, Dyer has also written articles for the *NATS Journal* and NYSTA’s VOICEPrints.
Paula Liscio

Emmy-award-winning singer, actress, and voice teacher Paula Liscio has sung professionally on the great stages of New York City, from Radio City Music Hall to Lincoln Center’s New York City Opera and the Metropolitan Opera. It took years of soul searching and acting classes to find her stride as a professional singer. In the process, she began to teach singing and eventually public speaking. She creates a safe haven where the depth and scope of each unique voice is explored. She strives to bring the joy of singing to each and every student. She considers the relationship of teacher and student as a team effort, and the act of singing a healing practice. She served on the national board of governors for the American Guild of Musical Artists and is a member of Actors Equity Association.

Deborah Popham

Deborah Popham is assistant professor of music and coordinator of vocal studies at Sam Houston State University. She has been a soloist throughout Canada, Italy, and Switzerland, including the Festival dei Due Mondi in Spoleto. An active recitalist, she has performed recitals throughout the United States. Popham has performed with Arizona Opera, Rome Symphony, and was selected for the emerging artist program with OperaWorks. She has presented her research at National Opera Association and College Music Society conferences, and recently presented at the International Congress of Voice Teachers in Stockholm. She was a participant of the NATS Intern Program, as well as a recipient of the Emerging Leader Award for the southeast region. She made her Carnegie Hall debut in December 2015 in a solo recital in Weill Hall. She earned her BM and BA degrees from University of Akron, and her MM and DMA from Arizona State University.

John Ruppi

John Ruppi is the NYSTA hospitality chair, and has recently been assisting in marketing and publicity, coordinating with NATS and The Voice Foundation. John is a staff singer at Grace Episcopal Church in Nutley, New Jersey, where he has been the bass section leader for the last twenty years. He has also served as a cantor for Catholic parishes in the Tri-State area. He has performed with professional and leading avocational choruses in the New York metropolitan area, and has served as music director of The New Jersey Chorale for seventeen seasons. He has been an adjunct vocal instructor at colleges in New York and New Jersey. For numerous years he has been a researcher into the historical Italian tradition of vocal pedagogy. He is most appreciative of his association with NYSTA and its dedicated voice professionals, and feels very privileged to help the board of directors and NYSTA achieve their goals.
Sahoko Sato Timpone

Sahoko Sato Timpone, a native of Tokyo, grew up in Germany and the United States. She has performed with Baltimore Opera, Syracuse Opera, Opera Maine, Tokyo Opera Nomori, Saito Kinen Festival, Seiji Ozawa Ongakujuku Opera, Berkshire Opera Company, Chautauqua Opera, Nevada Opera Theater. As a concert soloist she has appeared with the Academy of St. Martin in the Fields at Carnegie Hall, and with the Seattle, Oregon, West Virginia, Chautauqua, Singapore, and Sapporo Symphonies. Her solo recital credits include Granada, Spain, upon winning the Spanish Song Competition and Bangkok, Thailand, sponsored by Nomura Cultural Foundation. She has also been a member of the Metropolitan Opera Chorus since 2012. She earned her degrees in vocal performance and in vocal pedagogy from New England Conservatory and Manhattan School of Music, and received her DMA from Rutgers University. She is the newly-appointed assistant professor of voice at Florida State University.

Elizabeth Southard Mau

Elizabeth Southard Mau has worked extensively in musical theater on Broadway and in national tours. She starred on Broadway as Christine in Andrew Lloyd Webber’s *The Phantom of the Opera*, a role she also performed in the Vancouver production and the national tour. She appeared as Magnolia in a national tour of *Showboat*. She was also seen Off-Broadway in Jack Eric William’s *Swamp Gas* and *Shallow Feelings*. She has been guest soloist with orchestras, including the Pittsburgh Symphony with Marvin Hamlisch, the Buffalo Philharmonic, the Anchorage Symphony, the Flagstaff Symphony, the Detroit Symphony, the Virginia Symphony, the Long Beach Symphony, and the Maui Philharmonic. She received her degrees in vocal performance and music education from Ithaca College and received a scholarship to study at the prestigious American Institute of Musical Studies in Graz, Austria.

Justin Stoney

Justin Stoney, founder of New York Vocal Coaching, is one of the leading voice teachers in today’s music industry. He has appeared on NBC, CBS, Fox News, MTV, and Huffington Post Live. His teaching has also been featured in *Esquire, Newsweek, SELF, NME, Fox News Magazine, Discovery News, Medical Daily, UK’s Daily Mail, Tech Times, Backstage Magazine*, and other publications. Stoney has worked with thousands of singers in New York and internationally with private students from over 60 countries. Justin’s contemporary clients have reached #1 on *Billboard Charts*, have signed with major record labels (including Universal, Sony, EMI, and Disney Records), and have appeared as finalists on *The Voice, American Idol*, and *X-Factor*. Theater clients include Emmy-winning and Tony-nominated artists. He has trained singers and teachers from all over the world through the NYVC Voice Teacher Training & Certification program.
Charlotte Surkin

Charlotte Surkin is a singing voice specialist at The Filomen M. D’Agostino Greenberg Music School of Lighthouse Guild International, voice instructor at Marymount Manhattan College, voice instructor at Molloy College. Surkin has previously taught at Westminster Choir College, Wagner College, and Drew University. She recently presented at the international conference of the College Music Society in Sydney, Australia. Her article on teaching singing to students with vision loss will be published in *Journal of Singing* next year. As a performer, Surkin has performed the alto solos in over 30 major oratorios with orchestras in the Tri-State Area, including two performances of the Messiah in Carnegie Hall and the Kennedy Center in Washington D.C. She holds a bachelor of music education degree from Temple University, an MA in music from New York University, as well as a certificate in music from the Mozarteum in Salzburg, Austria.

Emily Wolber-Scheuring

Emily Wolber-Scheuring is a clinical speech-language pathologist at the Duke Voice Care Center in Durham, NC. She continues to pursue a hybrid career in vocal performance, pedagogy, and rehabilitation through the DMA at the University of North Carolina at Greensboro. In 2015, she joined the clinical faculty at UNC-Greensboro Department of Communications Sciences and Disorders, where she trains SLP graduate students in assessment and treatment of voice disorders. In early 2016, she was the co-recipient of a grant from the Guilford Green Foundation, which funds ongoing voice and communication modification services for transgender individuals.
ACTIVE PAST-PRESIDENTS

Judith Nicosia

Judith Nicosia is associate professor at Rutgers University, where she teaches voice, undergraduate and graduate pedagogy, diction, graduate art song literature, and serves as head of the voice faculty. She is past president of NYSTA and secretary for the eastern division of the American Choral Directors Association. Vocal workshops for ACDA and various state music education organizations have taken her to Vermont, Massachusetts, New York, Connecticut, Maryland, Virginia, Maine, New Hampshire, and Ohio, as well as New Jersey, and she has been an invited clinician at local, regional, and national levels for NATS and ACDA. Nicosia has been a member of the editorial board of the *Journal of Singing* since 2014, a duty she very much enjoys. She is honored to have been recently selected to join the prestigious American Academy of Teachers of Singing, whose members number only 40 at any given time.

David Sabella

David Sabella’s performing credits include *Chicago* (Broadway) and Off-Broadway productions of *Jules, Kiss and Make Up, Hexed, So Long, 174th Street, FOXY, Watch Your Step*. Voice-over work includes *Peter Pan* and *The Pirates* (FOX), *Teacher’s Pet*, and *Donald Von Drake* (Disney). He was winner of the Luciano Pavarotti International Voice Competition and has performed in *Giulio Cesare, L’incoronazione di Poppea, and Die Fledermaus* (Lincoln Center). Recordings include *Giulio Cesare* (Koch International), *Chicago* (RCA Victor), *FOXY, Watch Your Step, Everybody’s Getting Into The Act*, and *A Special Place* (OCR). Sabella is currently on the voice faculty at Montclair State University and Fordham University. He was the director of music and voice at Broadway Theater Project and is a member of AEA, SAG, NATS, and The Voice Foundation. He served as President of NYSTA from 2008–2014. He offers private instruction at Sabella Voice Studio.
Josephine Mongiardo
Past president of NYSTA, Josephine Mongiardo helped found The Oren Lathrop Brown Professional Development Program and has been awarded the title of Distinguished Voice Professional. She holds a BA from Barnard College, an MA in musicology from Columbia University and has completed a vocology internship at Mount Sinai Hospital under the supervision of eminent otolaryngologist Dr. Peek Woo and speech pathologist Linda Carroll. She has a thriving teaching practice in New York City, and her students have been featured at Chautauqua, Seattle, Lake George and Delaware Operas and in chamber and orchestral performances throughout the United States. She teaches applied voice and vocal technique and repertoire courses at Barnard College and applied voice at Columbia Teachers College. Her students have been accepted to graduate voice programs at Manhattan School of Music, Mannes College of Music, Rice University, and the SUNY Binghamton/Tri-Cities Opera Program. Her cantorial students hold prestigious positions in New York (Stephen Wise and Park Avenue Synagogue) and across the United States.

Janet Pranschke
Janet Pranschke is past president of NYSTA and is the founding director of NYSTA’s Professional Development Program. NYSTA’s Distinguished Voice Professional certificate was awarded to her for completing the five-course PDP curriculum of anatomy/physiology, acoustics, vocal health, repertoire, and pedagogy. She also completed a six-week internship with Dr. Peak Woo at Mount Sinai Hospital and team-teaches with speech therapists to rehabilitate injured voices. In recognition of her work done with PDP, a scholarship was created in her name. The Janet Pranschke Professional Development Scholarship grants full tuition to NYSTA’s five-course core curriculum to be presented to one apprentice NYSTA member each academic year. Pranschke, a lyric soprano, made her operatic debut with the Santa Fe Opera as an apprentice and has since sung over 35 leading roles with opera companies throughout the United States. She is on the voice faculty of Wagner College, maintains a private teaching studio on Staten Island, and is currently serving NYSTA as archivist.