DECEMBER EVENT with HOLIDAY RECEPTION
“Rock the Audition” Master Class & Holiday Reception with Sheri Sanders

December 16, 2013, Monday, 7:00–9:00 PM. Reception to follow.
Teachers College, Columbia University, Grace Dodge Hall, 525 West 120th Street, between Broadway and Amsterdam Avenue, New York, NY.
Free to NYSTA members, their students and guests. Donations welcome.

The impassioned and staggeringly informative Sheri Sanders returns this season, building on the masterclass she presented two seasons ago, exploring the pop and rock styles of the past 50 years, and coaching musical theater singers on this repertoire. Though attendees do not need previous knowledge of the subject matter, visiting the NYSTA website and observing her 2011 master class is highly recommended before attending this event. If you thought the history of Western classical music of the past five centuries was vast, you will be stunned to join her for this guided tour of the historic and stylistic intricacies of the pop and rock genres of the past five decades.

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NEW FROM NYSTA!
On Demand Learning
Study 24/7 at your convenience. Start any time and receive four full months of access.

NYSTA’s Oren Lathrop Brown Professional Development Program presents

VOICE ACOUSTICS & RESONANCE

On Demand with Dr. Scott McCoy

In this introduction to the science of sound for voice professionals, Dr. McCoy makes a challenging topic enjoyable and easy to understand. Dr. McCoy’s 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 useful tools for both emerging and established voice professionals.

This course is available On Demand 24/7 from the comfort of your home or office!
Graduate credit is also available in conjunction with Westminster Choir College at Rider University.
Register today at WWW.NYST.ORG

For more information, contact NYSTA’s Professional Development Program Director Felicity Graham at pdpdirector@nyst.org
MESSAGE from the President

NYSTA 4.0

As part of our initiative to accommodate our ever-growing membership of voice professionals, and to make the experience of being a NYSTA member more accessible to existing and prospective members around the globe, we are pleased to announce the launch of a brand new website. We’re excited about it and think you’ll love it too! Our new site has been designed and built by NYSTA Board Member and PDP Director, Felicity Graham, and it offers new features and an ease of access that I am sure you will find beneficial, informative, and even fun!

NYSTA — ANYTIME, ANYWHERE!

We know you’re always on the go, and now so are we. Using the latest technology, our site is easily accessible and responsive to all your mobile devices, offering a simple, speedy, and visually appealing experience on your smart phone or tablet.

Enjoy a more robust user experience. New ways for our members to connect with each other:

■ New and improved searchable featured teacher profiles to assist potential students in finding your studio. Potential students search by geographical location and styles taught and see ONLY those listings which apply.
■ Instantly share studio news, list research, performance or education opportunities, or even list music for sale!
■ Start a dialogue with your peers! The new site gives NYSTA the feel of a real Social Network. Join in discussion on the NYSTA forums (Pedagogy, Vocal Health and Repertoire are just a few of the topics), or even contact other members directly. Members can start a new thread of conversation and/or share important news about their studio right on the site AND on our social networks with one click.
■ Streamlined application and account management. Members may now edit their accounts at their leisure: update their billing information at any time (billing details are stored safely off-site on a highly secure financial server), make recurring or single payments, and even manage their own profile, courses and listings.
■ Automated return. Forgot your password or want to make changes to your Find a Teacher listing, even at 2:00 AM? No problem—our website is fully automated. FTL edits are instantaneous and instructions for resetting your password are returned automatically.
■ Professional Development Courses are now easier than ever! Members receive immediate access to course content, automatic discounts, streamlined access to course materials, and exams may now be taken online. New courses are being offered in high definition video, and all courses are now available on a player that’s accessible from any mobile device.
■ Never miss another NYSTA event! Our new site offers an easily accessible calendar of upcoming courses and events, with easy registration and the ability to import the detailed event schedule right into your own Google calendar!

Please explore the new site at www.nyst.org and claim your piece of our online portal. The site is completely content-driven, and you are the creator of that content. Leave a message, share news, edit your FTL, watch an event, buy a course in new HD format. The list of possible online activities on our new site goes on and on. Our website now better reflects the nature of the association, YOUR Association. Our site is now member-driven: YOU create content, YOU connect with peers, and together our profession is reaching new heights. Thanks to Ms. Felicity Graham for her many, many hours of time and commitment in this Herculean undertaking.

Sincerely,

David Sabella-Mills
President, NYSTA

MESSAGE from the Editor

Dear Colleagues,

Fall 2013 is an eventful one for NYSTA. In addition to our new website, which David Sabella-Mills details in his regular President’s column, there are several other happenings that we would like to bring to your attention.

First, membership in NYSTA is growing by leaps and bounds, with professionals joining us from all over the globe. Some of these accomplished individuals are featured in this issue, and I am sure you will enjoy reading their compelling biographies. Second, our “on demand” rotation of the complete sequence of PDP courses is in full swing. We are excited to bring our dynamic online education to voice professionals worldwide. Third, I hope you will take advantage of our annual Holiday Reception on December 16. Our featured clinician this year will be Sheri Saunders, who will present her popular “Rock the Audition” master class.

This issue also includes a featured article by Matthew Edwards, an emerging voice in CCM styles and already a well-known figure in the national vocal pedagogy community. We are grateful that Matt has generously agreed to contribute another informative article to VOICEPrints.

On behalf of NYSTA, I would like to wish all of you a very happy holiday season. As always, VOICEPrints is YOUR publication, so please send all questions, comments, and suggestions for future articles to me at voiceprints@nyst.org.

Sincerely,

Dr. Matthew Hoch
Editor-in-Chief, VOICEPrints
This season, you can count on being uplifted, informed, and inspired, as we learn from and delight in an array of unique presenters:

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WINTER 2013 ONLINE EVENT
“Training the Adolescent Voice: Challenges and Solutions” with Dr. Nancy Leinonen
Presentation and Q&A
February 10, 2014 Monday, 8:00–10:00 PM (US EST) Available worldwide via WebEx Video Classroom Free to NYSTA members, their students, and guests. Donations welcome.

Teaching the adolescent voice is exciting and challenging. Among the many challenges to protecting their instruments for long-term employability and use, are the ever-changing vocal instrument itself, finding appropriate repertoire that will support both the singer’s vocal development and external performance demands, and guiding performers who are actively performing at ever-younger ages. While it is important to protect all voices while training, the adolescent male voice presents unique challenges and requires special handling. It is vital as well for both males and females to understand and own their burgeoning technique, to ever-younger ages. While it is important to protect all voices while training, the adolescent male voice presents unique challenges and requires special handling. It is vital as well for both males and females to understand and own their burgeoning technique, to be given interim tools to be able to sing through immediate changes, and to know the difference between these interim tools and the impassioned and staggeringly informative Sheri Sanders returns this season, building on the masterclass she presented two seasons ago, exploring the pop and rock styles of the past 50 years, and coaching musical theater singers on this repertoire. Though attendees do not need previous knowledge of the subject matter, visiting the NYSTA website and observing her 2011 master class is highly recommended before attending this event. If you thought the history of Western classical music of the past five centuries was vast, you will be stunned to join her for this guided tour of the historic and stylistic intricacies of the pop and rock genres of the past five decades.

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NYSTA Celebrates WORLD VOICE DAY: April 16, 2014
All week: April 14—18, 2014 Locations throughout New York City and New Jersey

In a groundbreaking effort to raise awareness of vocal health issues, NYSTA has coordinated with several renowned New York metropolitan area physicians in care of the professional voice who are offering FREE vocal health screenings to all NYSTA members, their students, and members of the Actors Equity Association (AEA performers union). The doctors will select the days on which their office can participate, and the specific times and number of clients/patients they can see on those days and times. Past participating physicians have included Dr. Peak Woo, Dr. Michelle Yagoda and Dr. Jared Wasserman. Physician participation is subject to change.
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<td>March 30, 9 PM</td>
<td>VIDEO CHAT</td>
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<td>Recent Advances in Voice Acoustics and Resonance with Dr. Donald Simonson—Online</td>
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<td>May 3, 10 AM</td>
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### SPRING 2014 EVENT

**Cabaret Master Class and Q&A with David Alpher and Jennie Litt**

Monday, April 14, 2014, 7:30–9:30 PM. Location—TBA

Free to NYSTA members, their students, and guests. Donations welcome.

What is cabaret, historically? What defines American cabaret today? What are a cabaret artist’s aims and goals in her work? How does a cabaret artist utilize his vocal training? What are the specific vocal conventions of cabaret and why? This master class will educate classical, musical theater, and pop/rock-oriented voice teachers about the vocal conventions, demands, and specifics of the cabaret genre, and will illustrate ways in which teachers can support students of any genre in adapting their vocal technique and material to a cabaret format. Working with three to five singers—each performing one standard, one musical theater, and one contemporary selection—Jennie Litt and David Alpher will help the student to adapt the piece stylistically and vocally to the demands of the cabaret genre, focusing on phrasing, subtext, body language, dynamics, and exploration of the lyrics. Alpher and Litt will close the demonstration by discussing and performing contrasting pieces from their own repertoire.

The husband-and-wife cabaret and songwriting team of David Alpher (pianist/composer) and Jennie Litt (singer/lyricist) has been performing together since 1999. They made their New York City cabaret debut in 2010/11 with their almost-all-original show, Composing Ourselves: Songs by Alpher & Litt, with two successful runs at Don’t Tell Mama and The Metropolitan Room. Their original stand-alone cabaret songs draw inspiration from the great satirists of the 1960s, Tom Lehrer and Allan Sherman, as well as cabaret giants Flanders & Swann, Jacques Brel, and Dave Frishberg, while remaining securely rooted in the tradition of the Great American Songbook. BroadwayWorld.com has called their songs “enchanting,” and Frishberg himself has praised their “ingenious music and words.” They are two-time ASCAPPlus Award winners. Working in a variety of genres—children’s music, comic novelty, jazz/blues, neo-Tin Pan Alley, pop, protest, and satire—Litt and Alpher have amassed an eclectic œuvre of tightly-crafted, piano-driven, stand-alone cabaret songs that tickle the funnybone, tell truths, and touch the heart.

In addition to their work as songwriters, Jennie and David have appeared widely in the Northeast with their American Songbook shows The Elegant and the Immigrant, their tribute to the songs of Cole Porter and Irving Berlin; Rodgers with Hart and Hammerstein; 60s Cabaret, and The People’s Cabaret, a revue of 150 years of songs of the political left. They were headliners at the Rockport Chamber Music Festival, the Chamber Arts Festival of Marbletown, and the 2007 Dissident Arts Festival, and have been featured on WAMC Northeast Public Radio’s popular Performance Place and Dancing on the Air, where they collaborated with Folk legends Jay Ungar and Molly Mason.
WHY IT’S TIME to Add Pop-Rock to Your Voice Studio
by Matthew Edwards, MM

When I began singing at age fifteen, I could only find teachers who taught classical singing. Although I wanted to be a rock singer, my teacher guided me into a vocal performance program. Halfway through my master’s degree, while taking a voice pedagogy course, I found myself reading research suggesting that non-classical singing might not be as “dangerous” as others made it out to be. Informed by research, I started to rethink everything I thought I knew. While the body of academic literature on the pop-rock voice is growing, there is still relatively little available in a single source that is easily accessible to private studio teachers. Through this article, I hope to begin a long overdue conversation about the history and future of voice pedagogy as it relates to pop-rock.

A Brief History of Music and Post-Secondary Education

Post-secondary education in the United States was modeled on the European system and funded mainly by religious institutions. As the American upper class grew, many of the nation’s wealthiest gave generously to expand religion-affiliated institutions. Those who preferred to develop an education system outside of the church joined together to form secular universities. In religion-affiliated schools, the purpose of musical training was to prepare students to glorify God. In secular institutions, its primary purpose was to elevate the cultural standing of American youth so that they were not seen as inferior to the Europeans. The secular model gained a boost after WWII with the return of veterans who were able to take advantage of the GI Bill and composers who were eager to accept university positions as a way to supplement income earned from their composing careers.

In the years before student loans and the GI Bill, students relied heavily on parents for tuition support; this relegated college education to the upper and upper-middle classes. From 1900-1910, college enrollment was only 4-5% of the student age population. Parents willing and able to send their children to college believed that a formal education would lead to upward mobility.

Voice pedagogy, which emerged during the nineteenth century, was seen as a way to elevate those of the lower class to middle class status through the development of the “cultivated voice.” Those willing to fund the education of the musically-inclined sent their children for training based on the European model as a means to elevating or maintaining cultural status. Our American musical education system was thus developed, and has stayed nearly the same up to today. According to the National Association of Schools of Music (NASM), there are now over 9,000 students majoring in vocal performance from bachelor to doctorate levels at over 380 universities. Musical theater programs enroll over 2,300 students at 74 institutions. To my knowledge, there are only five commercial voice degrees, not including jazz programs. NASM does not account for commercial voice degrees in their reports, so it is impossible to estimate student population.

The Rise of Popular Music

The first belters to gain acceptance in popular music found their fame through the minstrel show style known as the “coon song.” These songs were written to make fun of African-American culture and became popular with both blacks and whites. The songs were written in ragtime style which came from the slums of New Orleans. Thanks to its infectious rhythms, the style was elevated to popularity as dance hall music that crossed socio-economic boundaries. Tin Pan Alley was run by businessmen seeking a profit, and composers and salesmen responded to market demand and increased their musical output of ragtime-influenced styles. Ragtime eventually gave way to the blues, jazz, and, by the 1960s, rock n’ roll.

When rock n’ roll emerged, it was seen as a low-class form of music, beneath ragtime, jazz, or the blues. The term “rock n’ roll” was an African-American euphemism for sex—the last thing parents of that era wanted their unwed children to be thinking about. The rise of the single mother birthrate in the 1920s prompted subsequent generations of parents to speak out against immorality and all musical styles that could potentially lead youth astray.

There may have also been a racial element that led to the resistance against pop/rock music. Early rock was influenced by the blues, which arose from the spiritual singing style of southern African-Americans. Early female musical theater performers who sang with the same chest-dominated vocal qualities found in the gospel/blues style were often called shouters or more crudely “coon shouters.” It is not surprising that a singing style, which evoked such divisive terms and sexual connotations, was not accepted within a higher education system that prided itself on creating an opportunity for upward mobility.

A Rapidly Changing Marketplace

Operatic careers have sometimes been seen as a path to moving a few rungs up the social class ladder. However, many of the opportunities that existed in previous generations are no longer available. At the same time, many of the roadblocks to a commercial music career no longer exist. The internet has leveled the playing field for commercial music sales and has allowed virtually all musicians to gain placement on iTunes alongside major label artists. While iTunes placement alone does not guarantee success, it does give performers the chance to be heard, build a fan base, and do the grassroots work necessary to have a career. Although record sales have declined in the past decade, a 2010 report by the Recording Industry Association of America found that there were 40,000 musicians who shipped $7.7 billion in recorded music during the 2009 fiscal year. Live performance sales reached $4.6 billion in 2009 bringing total pop/rock sales to $12.3 billion dollars. The statistics indicate that despite declines, the pop/rock market is robust. Artists also have opportunities through YouTube and countless reality TV shows that did not exist in the past. Perhaps the lack of opportunities may have been part of the reason my mentors guided me into a career as an opera singer instead of pop/rock.

When I began my undergraduate education, there was a strong system of young artist programs, competitions, and a network of European and American companies that recent graduates were successfully navigating. The Metropolitan and New York City Operas both had professional choruses and most churches were using traditional music with professional soloists. Things have changed. Many churches now favor contemporary music, NYCO is no longer in existence, major regional houses such as the Baltimore, Pacific, and Orlando opera companies have also closed, and the European Union has made it easier to hire an Italian to sing in Germany than an American.

I am not suggesting that what we teach should be dictated solely by the potential for financial gain. However, the ability to earn an income within one's chosen field is a reasonable and necessary consideration in today's economy. In 2010, the 122 company members of Opera America and Opera.ca produced 1,298 main-stage, festival, and educational productions. The Metropolitan Opera earned $110 million in box office sales while the other Opera America member companies grossed $179 million, bringing total opera box office sales to $289 million. Using sales as a measure of employability, it would seem that pop/rock employment opportunities outnumber classical opportunities by 42:1! Though it would appear that there are copious opportunities for pop/rock singers, the academic community has been slow to catch up. With only those five commercial voice degree options, we have an imbalanced 76:1 ratio of classical to pop/rock programs—a significant disparity between the training and employment opportunities available for young singers in the United States.

Pedagogy, Science, and Audio Technology

In the past, voice teachers have expressed concerns about singers performing pop/rock music. For example, Barbara Doscher has suggested that the reason rock singers run into vocal difficulties lies in the fact that theyphonate at volume levels that are beyond the threshold of pain, approximately 120 dB. Researchers interested in commercial styles have produced data that suggest Doscher’s comments may no longer be accurate. For example, a study on intentional vocal distortion conducted by Daniel Zangger Borch and Johan Sundberg found that an experienced pop/rock singer was able to produce distorted sounds at amplitude levels between 90 and 96 dB. Researchers working with country singers have
reported amplitude levels that rarely exceed 90 dB. Both sets of measurements are well below the maximum amplitude of 112 dB produced by opera singers. The authors reporting the maximum amplitude of 112 dB anywhere from 37 to 53% of the time. With pop/rock and country singers peaking around 90 dB, it would seem operatic singers are actually more likely to be nearer that threshold of pain.

Much of what teachers of prior generations have thought about pop/rock singers may have been true at the time. Forty years ago it was common for the entire rock band to record while playing together. That type of setup required the vocalist to compete with the drummer and electric guitarist playing at full volume only a few feet away from the vocal microphone. The recording process is different today and allows singers to have more control over their own dynamics and tone. Many artists now record one instrument at a time, often with the vocalist laying down the vocal tracks last or, when recording together, vocalists can lay their tracks in a sound isolation booth so they do not need to compete with the rest of the band.

In the past, it was possible to lay down a vocal track in the studio that one might not be able to reproduce live. However, digital technology has changed that aspect of live performance as well. Companies such as TC-Helicon now manufacture live digital vocal effects processors that allow singers to replicate recording studio tricks in live performance. For instance, the TC-Helicon VoiceLive can simultaneously double or triple the lead vocal while also compressing and equalizing it. The unit can then add a layer of Auto-Tune and then create harmonies at a fifth, octave, and a tenth above the lead. The VoiceLive can be programed so that each song has its own pre-set with pre-programmed changes in vocal effects for the verse, bridge, and chorus. The possibilities are only limited by the built-in memory of the unit.

Performers can take things a step further not only for themselves but the entire band through the use of a background track. When artists record a song in the studio, it’s not uncommon for them to record more than one pass of an instrument, often three to five passes or more. Those pre-recorded tracks can be synced live, allowing a band of five to sound like a band of twenty-five or more. According to Matt Rifino, principal mixer for NBC’s The Today Show, 80% of the bands that perform on that show utilize backing tracks. These tools are a huge breakthrough for performers if they know how to use them, but without proper guidance many singers miss out on opportunities to save their voices.

Where Do We Go from Here?

Ongoing research has begun to clear up common misconceptions about perceived abusive behaviors of pop/rock singers, and the socio-economic stigmas associated with rock n’ roll have largely disappeared. Considering these factors, it becomes clear that there are significant opportunities for teachers who specialize in pop/rock. While the process of transitioning to these styles can seem daunting, it really should not be; we are surrounded by this music and have heard it most of our lives. Most teachers will not teach every style. If one hates death metal music and has no desire to teach it, that’s perfectly fine. Just as most classical teachers are not Wagner experts, there is no need for all pop/rock teachers to be experts of all genres.

When marketing to pop/rock singers, one needn’t be everything to everyone. In the same way teachers interview potential classical students about their goals, teachers can also ask leading questions of potential pop/rock singers. When discussing their goals, feel free to share with them what you are and are not comfortable teaching. Then as you get a feel for the demand in your area, you can further your own education in those subjects that seem to be of greatest interest to your clients. Educating yourself need not be intimidating. There is a wide range of resources that you can use to improve your skills and build your knowledge about pop/rock history and style. The same analytical skills that you learned while studying classical music can be used for pop/rock styles. While the task may seem daunting, do not be intimidated. Poprock music is the music of the people; it is meant to be accessible to everyone. It is our job as voice professionals to make sure singers are able to communicate in their desired style with the sounds they want to make while maintaining their vocal health. Intimidating? Sometimes. Rewarding? When you hear your first student on the radio or see him or her on TV, I know you will say yes.

ENDNOTES

Equally at home in classical and contemporary commercial music styles, Matthew Edwards has performed operatic and musical theater roles with companies including Tri-Cities Opera, Ash Lawn Opera Festival, New Jersey Opera, Atlantic Coast Opera Festival, Bay View Music Festival, the Acadia Symphony Orchestra, Dayton Philharmonic Pops, Hudson Valley Symphony, Miami Valley Symphony, Cincinnati Opera Outreach, and Lyric Opera Cleveland Outreach. As a guitarist, keyboardist, and singer, he has also performed pop rock as a soloist and in bands. He has directed and acted with The Theater Lab (Dayton), Canal Days Festival, and KNOW Theater (Binghamton). He has also served on the production staffs of the Dayton International Air Show’s 100th Anniversary of Flight Celebration, and the Radio City Rockettes Christmas Spectacular in Cleveland.

A specialist in working with contemporary singers, his current and former students have performed on American Idol, on and off-Broadway, on national tours, TV, cruise ships, and in bands playing throughout the US. He has worked with independent recording studios and record labels as vocal and performance coach and frequently works with classical singers learning how to “crossover.” Edwards was a member of the 2009 NATS Intern program where he was mentored by Jeannine LoVetri and Dr. Scott McCoy. He has presented at the Voice Foundation, SETC, MTEA, and at universities throughout the United States.

He is currently Assistant Professor of Voice at Shenandoah University and a member of the faculty of the CCM Voice Pedagogy Institute where he teaches Somatic Voicework™. EdwardsVoice.com
**Dianne Berkun-Menaker**, Founder and Artistic Director of the Brooklyn Youth Chorus Academy, has prepared choruses for performances with acclaimed orchestras and conductors including Valery Gergiev, Lorin Maazel, Marin Alsop, James Levine, and Esa-Pekka Salonen as well as popular recording artists such as Barbra Streisand, Elton John, Lou Reed and Grizzly Bear. Ms. Berkun-Menaker received a 2005 GRAMMY® Award for the recording of BYC’s performance with the New York Philharmonic in the world premiere of John Adams’s *On the Transmigration of Souls*. She is active as a guest conductor and clinician for organizations such as the New York Philharmonic, The Weill Music Institute at Carnegie Hall, New York University, NYSSMA, the American Choral Directors Association and the New York City Department of Education. She recently served as the Artistic Director for the 2012–2013 Carnegie Hall Choral Institute. Her principal voice teachers have included Jeanette LoVetri and Mara Waldman.

**Catherine K. Brown** is a voice teacher in West Chester, Pennsylvania, specializing in professional-level child and teen performers. Her students have performed with regional theaters, including Bucks County Playhouse and the Walnut, Fulton, and Media theaters. Catherine holds a BA in music and German (St. Olaf College) and has completed training in vocal pedagogy (Eastman, Voice Foundation), child/adolescent voice (Westminster), and belting (Penn State). As a performer, Ms. Brown continues her own training in voice (Jackie Presti, NYC) and acting (Lisbeth Bartlett, Philadelphia). She has appeared in operas and musicals with the Academy of Vocal Arts, Barley Sheaf Players, Concert Operetta Theater, Dramateurs at the Barn, Forge Theatre, and the Savoy Company. As a TV background actor, she has worked on *30 Rock*, *Pan Am*, and *Do No Harm*. Catherine has also worked in public relations (Philadelphia Orchestra, Academy of Vocal Arts) and taught in Germany on a Fulbright grant.

Mezzo soprano **Kathryn Cowdrick** recently celebrated her 30th anniversary as a performer by appearing as Despina (Così fan tutte) for Opera Saratoga, the very first role she undertook in 1981. Trained as a speech pathologist, she is a graduate of Penn State and Columbia Universities. She was a member of the Juillard Opera Center before joining the San Francisco Opera as an Adler Fellow. Performing credits include the Wexford Festival, Spoleto Festival, Scottish Opera, Nederlandse Opera, Opera Festival of New Jersey, and the Washington National, Florentine, Arizona, Chautauqua, New York City, Memphis, Tulsa, and Vancouver operas. She has appeared in over 40 productions since joining the voice faculty of the Eastman School of Music in 1992. Her article, “Mentoring and Parenting a Young Classical Singer,” was published this year in *Classical Singer* magazine and she presents classes in vocal health for summer YAPs. Recent performances include *Le nozze di Figaro* for Fort Worth Opera, *Cendrillon* for Kentucky Opera, and *Madama Butterfly* for Opera Southwest.

**Risa Renea Harman** has been acclaimed for her technical virtuosity and communication skills as an artist. *The New York Times* noted: “She is that rare creature among singers, a really good recitaller.” Favorite operatic performances include the Queen of the Night in *Die Zauberflöte*, Zerbinetta in *Ariadne auf Naxos*, Adele in *Die Fledermaus*, the title role in *Lucia di Lammermoor*. She also created the role of Louise in the world premiere of William Schuman’s *A Question of Taste* for Glimmerglass Opera. Dr. Harman has appeared with New York City Opera, Fargo-Moorhead Opera, Lake George Opera, Lyric Opera Cleveland, Glimmerglass Opera, and as soloist at the National Cathedral, Alice Tully Hall, Avery Fisher Hall, Weill Hall, and the Kennedy Center. Her international credits include recitals in Sweden as the winner of the American Jenny Lind Competition and the Italian festivals *Da Bach a Bartók* and *Musica nei Chiostri*. She has received awards from the Lee Schaenen Foundation, Lotte Lehmann Foundation, Sullivan Foundation, Shoshana Foundation, Washington International Competition, Licia Albanese-Puccini Competition, and Palm Beach Opera. She received her DMA from Stony Brook University and currently is Artist-in-Residence with the Bay View Music Festival in Michigan.

Baritone **Kevin McMillan**’s performing career has spanned over 25 years with more than 850 concerts, fifteen professional recordings, a GRAMMY award, a Gramophone award, and numerous Juno award nominations. Critics have praised his “elegant lyric baritone voice” and “surgically remarkable interpretive skills” in appearances with virtually every major North American orchestra, including the New York Philharmonic, Boston Symphony, Cleveland Orchestra, Philadelphia Orchestra, and Los Angeles Philharmonic. Mr. McMillan has also established a presence in Europe, with appearances in centers such as London, Berlin, Barcelona, Paris, and Prague. He has worked with such conductors as Herbert Blomstedt, Pierre Boulez, Raphael Frühbeck de Burgos, Sir Andrew Davis, Charles Dutoit, Neeme Jarvi, Jesus Lopez-Cobos, Kurt Masur, Sir Roger Norrington, Hellmut Rilling and the late Robert Shaw and Sergiu Commissiona. Professor McMillan joined the faculty of the James Madison University School of Music in 2009.

**Tracey Moore** is the author of *Acting the Song: Performance Skills for the Musical Theatre*, and she gives master classes and workshops across the country based on her techniques (actingthesong.com). Her goal is to help students achieve a strong personal and physical connection to the material they present. Ms. Moore’s credits include performances with the Metropolitan Opera, New Jersey State Opera, the Broadway National Tours of *Ragtime* (Emma Goldman) and *Camelot* (Nimue), several Off-Broadway shows, and leading roles at many regional theaters, including the Lyric Theatre of Oklahoma, Municipal Theatre Association of St Louis, Mountain Playhouse, Darien Dinner Theatre, Gablestage, and Little Theatre on the Square. Presently, as an associate professor, she coordinates the musical theater BFA program at Western Kentucky University, where she teaches both singing and acting and is the Artistic Director for *Before Broadway*, a new musical development series with artists-in-residence. Tracey performs frequently with Orchestra Kentucky. traceymoore.com