



*National Association
of Teachers of Singing*
San Francisco
Bay Area Chapter
Newsletter

January & February 2008

Letter From the President

Again, SFBACNATS is at the forefront of continuing education. Five members attended this monumental occasion. Joaquina Calvo Johnson, Grace Johnson, Sue Field, Sara Oppenheim-Beggs and me. Brian Staufenbiel and Sherri Greenawald were also participating, making us the largest contingent from any chapter. This was the first joint meeting of the two sister organizations, NATS and NOA, in over 50 years! To mark the event, keynote speaker Dana Gioia, Executive Director for the National Endowment for the Arts, began the conference with a monologue.

This award winning poet with an MBA from Stanford gave us an interesting perspective on his position and asked us to return to our communities not to fight but to reconcile. This is a revolutionary shift in thinking and possibly the answer to the dwindling interest in arts education. He asked that we find ways to demonstrate the value of our business: improved behavior, improved reading scores, improved critical thinking skills, commitment to seeing a job completed with excellence and a statistically proven higher rate of volunteerism in adults that had music education as children.

We can learn much from his ideas. Activism does not inhibit creative endeavors, as his hysterical libretto for the new opera, *Tony Caruso's Last Show* proves, but enhances our art. I challenge us to take up the gauntlet of reconciliation and see how we can change the tide. Reports and biography of Dana Gioia are available at <http://www.nea.org/index.html>.

Sharon Kaye

**Please read this important notice regarding the upcoming
2008 Singing Festival!**

Dear SFBACNATS Members,

In December, our Singing Festival Chair, Ruthanne Crow moved to Colorado and I have volunteered to take up where she left off. This is my third year as a NATS teacher and I'm very excited to be in the thick of things, although I'm discovering very quickly that this is a really big job! I'm amazed at how many details there are to attend to. We have some volunteers lined up to help with the Festival but we need more. Please consider actively participating in this year's Festival by volunteering. We need adjudicators, time keepers, registrars, hosts and hostesses, sign hangers, tabulators, set up and clean up crews and probably a dozen more things I don't even know about yet.

This year's Festival will be held on **March 15** at Cal State East Bay, Hayward Campus. Because of the change in personnel, we are a little behind in getting out the registration documents so we have extended the deadline to **February 15**. All information and application forms are now available for download on the website! If you do not have access to the website, we will be sending you a copy in the mail.

I am looking forward to hearing all your students and working with some of you at the Festival. Until then, please do not hesitate to contact me if I can be of any assistance. I can be reached by phone at 408-314-7589 or by email at april_mceneely@yahoo.com.

Sincerely,
April McNeely

2007-2008 Officers

President: Sharon Kaye	sharonmezzo@comcast.net
Vice President of Programs: Sue Field	mezzo54@comcast.net
Vice President of Recitals: Victoria Rapanan	vrising@sbcglobal.net
Treasurer: Audrey Howitt	howitt123@aol.com
Recording Secretary: Dorothy Barnhouse	dorbarn@sbcglobal.net
Membership Secretary: Diana Rae Ryan	diana.rae.ryan@gmail.com
Newsletter Editor: Joshua Ian Elder	joshuaianelder@hotmail.com
Webmaster: Meghan Dibble	finalalice@hotmail.com
Hospitality Chair: April McNeely	april_mceneely@yahoo.com

Save the Date!

Sunday, April 6th 2-5 pm
SFBACNATS Spring Workshop

This event will consist of two workshops;

1. Tina Baird's presentation of her brand new DVD on Breathing (DVDs will be available for purchase)
2. A Studio Workshop, with chapter teachers demonstrating their own teaching methods, with students.

Venue tba

A note from your VP of Recitals

I am happy to report that my repeat communications are continuing to pay off! It looks like the new Danville student recital on Jan. 20 will be full, as well as the new Marin recital on Feb. 10th! We also have another new venue and date for Saturday, Feb. 23 in Los Gatos! I am so pleased that teachers and students are realizing the great value of these recitals.

Next challenge: A location in San Francisco.

Victoria Rapanan

ANNA CAROL DUDLEY

is singing a concert to celebrate her 77th birthday!

"From Dowland to Dallapiccola"
will be accompanied by Phebe Craig, harpsichord,
and Larry Marietta, piano.

January 20, 2008, 2 p.m.,
at the First Congregational
Church of Berkeley,
2345 Channing Way.
Admission free.

Materials for Newsletter Publication

should be sent **electronically** to:

joshuaianelder@hotmail.com

Deadline: February 20

2008 SFBAC NATS Singing Festival

Saturday, March 15, 2008

Cal State University - East Bay in Hayward
Music and Business Building

All ages are encouraged to join us for a thrilling day of vocal excellence and competition. Areas of competition are Musical Theatre, Art Song and Classical Aria.

Details, registration information, application forms and entrant qualifications are all available online at SFBACNATS.ORG.

Purpose of the Festival

The San Francisco Bay Area Chapter of NATS annual Singing Festival offers to our Membership's students

- Motivation toward vocal and musical growth
- Encouragement toward the preparation of appropriate repertoire for many genres of music
- An opportunity to sing before qualified and impartial judges and to receive constructive criticism of their performance
- An opportunity to have outstanding musical talent and vocal achievement recognized by teachers and peers

Final Round and Awards Presentation

First Place winners of each division are expected to participate in the Final Round, formerly known as Winner's Concert, which will be held on **Saturday, March 15, 2008 at 6:00 p.m. in the Recital Hall** at California State University East Bay in Hayward.

Edwin Barlow Scholarship and Emerging Artist Award: The Barlow Scholarship was established in 1995 as a tribute to Edwin Barlow, a local teacher, performer and NATS member who died in 1994. At the Winners' Concert, participating students will be evaluated by esteemed judges to identify winners of the Barlow Award and/or an Emerging Artist Award. The judges may decide to present one, both, or neither of these awards.

Eleanor Cohen Award: The Eleanor Cohen award was established last year in honor of Eleanor Cohen, NATS Emerita. The award is given specifically to a deserving vocalist who began studying voice on or after the age of 35. At the Singing Festival Winners' Concert, participating students will be evaluated by esteemed judges to identify winners of the Cohen Award. Presentation of this award is at the discretion of the evening's adjudicators and/or Ms. Cohen, if she is in attendance.



STUDENT RECITAL DATES

DANVILLE

FULL!
Sunday, January 20th at 3pm
Peace Lutheran Church
3201 Camino Tassajara, Danville, CA 94506
Directions @ www.peacejourney.org
For more information, contact Sue Field:
mezzo54@comcast.net or (650)796-1829

MARIN COUNTY

Sunday, February 10th, 2008 at 3pm
The Tamalpais in Greenbrae
Contact Rebecca Jones: rojones@vocalarts.com or 415.453.8237

SOUTH BAY

Saturday, February 23rd, 2008 at 3:00pm
Rehearsal 2:00 in the Terraces recital hall
The Terraces of Los Gatos
800 Blossom Hill Rd.
Los Gatos, CA 95032
For more information contact Katya Roemer or Peggy Spool
Katya: katyaroemer@mac.com or (408) 996-1038
Peggy: pmspool@pacbell.net or (408) 267-2615

NAPA

Sunday, February 24, 2008 at 3:30pm
Redwood Retirement Home
2350 Redwood Road, Napa
For more information, contact Vicky Van Dewark: 707-258-1204

WALNUT CREEK

Saturday, April 19, 2008 at 3pm
Rossmoor - Gateway Clubhouse, Fireside Room
Contact Karen Anderson:
operakar@sbcglobal.net or (925) 372-3660

SAN FRANCISCO

Spring Late Bloomers Voice Party
Originally announced for Sunday May 4, the date has been changed to Saturday, May 3, at 2 pm, at the home of Ellie Cohen in Oakland. Mark the date and register soon, remember the last one was full 6 weeks before the date.
Contact Ellie Cohen: elliecoh@gmail.com

Minutes of Jan. 13 2008 SFBAC NATS Board Meeting.

2:30 pm January 13

Home of Meghan Dibble, San Francisco

Present: Meghan Dibble, April McNeely, Victoria Rapanan,
Sue Field, Dorothy Barnhouse, Diana Rae Ryan, Sharon Kaye,
Josh Elder, Audrey Howitt.
Absent: nobody



Membership Report: Diana Rae Ryan

About 1/3 (one third) of the members have paid their dues for 2008. A number have made donations for the Barlow Fund and the Cohen Fund.
(Consult the SFBAC website to find out more about these funds.)

Treasurer's Report: Audrey Howitt

Checking: \$17,217.64
Barlow Fund 5,103.90
Cohen Fund 670.00

Funds from the checking account are being moved into interest bearing CD's. Checks received by the Treasurer will be deposited within two weeks of the time she receives them.

Newsletter: Joshua Elder

Joshua asks members to submit material, for instance, thoughts on an experience in your studio with a vocal pedagogy problem, information about how you are using technology in your studio... anything else you want to share with the other members, or any questions you would like to put out there for discussion.

Programs: Sue Field

Spring Workshop, April 6, Sunday 2 to 5 pm. Location TBA

1) Tina Baird's presentation of the DVD from Lyric Images on breathing. The DVD will be available for sale for the first time at this workshop. Among other things, it shows 3 dimensional animation of the physiology of breathing as applied to the special demands of singing.

2) Open studio, 3 teachers working with beginning or intermediate students on breathing.

Fall Workshop, October 12, Sunday 2 - 5 pm. Location TBA

Anatomy of Wholeness, presented by Babette Lightner. "What you need to know about your structure and function to sing and teach others to sing with dynamic power, expressive ease and optimal vocal health". For more information: <http://www.stonesinwater.com/anatomy.cfm> or www.babettelightner.com

Recitals: Victoria Rapanan

Question: should students be allowed to use microphones

- a) if singing jazz, or accompanying self with guitar?
- b) if very young and undeveloped?

Question: should students have to use the pianist provided by NATS for the recital if, for instance, singing in a non-classical style?

It was decided unanimously that Victoria Rapanan (VP Recitals) and the Recital Coordinator should make these decisions on a case by case basis.

Webmaster: Meghan Dibble

Coming VERY SOON, it will be possible to register online for all NATS events, including recitals, workshops and the Singing Festival. Forms will be available on the website, and payment can be made through Paypal.

Singing Festival: Sharon Kaye

Ruthanne Crow, the VP for the Singing Festival, has to move away from the Bay Area. April McNeely, current Hospitality Chairman, has volunteered to step in at the last minute to take care of this enormous job. Amy Schneider, last years VP Singing Festival coordinator, will meet with her if necessary to get her started. All Board members will be on call to help her. Sharon Kaye will take over the job of Hospitality for this event.

The deadline for registering students for the Singing Festival has been pushed back to February 15th. Members should look for the registration forms online, or print them out from an email all members will receive.

Next Board Meeting: (all chapter members are invited to attend)

February 3, 2:30 pm, I-Hop in Foster City.

submitted by Dorothy G Barnhouse,
edited by Sharon Kaye, Sue Field.

Ellen Robinson

will be returning to Anna's Jazz Island---a great way to celebrate Valentine's weekend! Make your plans *now* for a cozy dinner and a great musical evening -- romantic ballads, gusty blues, timeless jazz standards, and some of my own original material. Let's Pack the House...again!

ANNA'S JAZZ ISLAND

2120 Allston Way @ Shattuck

Berkeley 94704

<http://www.annasjazzisland.com>

510-841-5299

\$12.00 cover

We sold out last time---reservations are definitely needed.

See you there!

Ellen

Teaching Globally - Victoria Rapanan's experience

During the holiday season, I had the privilege of teaching classical singers from Manila and Bangkok in Master Classes and private lessons held in Manila, Philippines. I had a total of FORTY students, that ranged from voice teachers and choral directors to semi-professional singers. When I say "privilege", that is an understatement. It was one of the most rewarding experiences that I have ever had in my life, and I have never received as much appreciation and recognition from such talented singers!

Teaching in the Philippines has been a long time dream for me, but I was always told that I would never find classical students there because most sing pop, and most couldn't afford lessons anyway. In the Philippines, private lessons are only a possibility for the wealthy. It is unbelievable how these 40 students all began with 1 person, and how the news spread like wildfire.

Firstly, I must relate the royal treatment that was given to me. Pavarotti himself would not have received a better reception. The classes were in held in a hotel in the main business district of Manila. As soon as I walked into the lobby, I immediately focused on the large marquis displaying my name and the Master Classes. The coordinators and singers really put a lot into their preparation. I even had a Master of Ceremonies!

The singers were all excellent, and surprisingly, some had never had any formal training, other than choral rehearsals. These "natural singers" were very musical and really sounded like well trained singers! All of the singers, including the voice teachers, were thirsty for the technical knowledge that I shared. They were full of enthusiasm, as they joyfully embraced all of the technique presented, and their voices immediately adapted. Besides working with the individual performers in the classes, we also did a lot of group exercises, so everyone was involved.

What I came away with is how all of us singers are the same! Technique is technique, from one end of the globe to the other. I found many similarities to my own studio at home. Beyond technique, we singers all long to communicate from our hearts and express it through our voices, and it was especially evident with these singers. Many of them had *never* been exposed to opera or art song except through youtube and CD's, yet their commitment to singing it was double! Classical vocal repertoire is not readily available in the Philippines, and good voice teachers are scarce, so these singers are clearly driven by their own passion.

As if I could ask for more, I was presented with 2 gifts, including notes of appreciation from each of the singers. They have invited me to return to Manila, as well as to Bangkok, in July. Needless to say, I am making my plans now and can hardly wait for my next trip!

Victoria Rapanan

www.healthtechnique.com

NATS Winter Workshop, Los Angeles January 4-6th 2008

Intimate Opera in Small Venues;

How to stage an opera in the privacy of your home

Patrick Newall; University of Wyoming, Laramie, Director; Helios Ensemble, Texas

Patrick's sessions were of great interest to many teachers as many of us have and do produce opera scenes and short operas, with students.

He began by defining the intimate small venue, either houses, barns, coffee shops, classrooms (for educational outreach) and black box theatres seating 75 or fewer.

He then went on to address the main components of operas; sets, costumes, lighting, make up and addressed differences from traditional productions. One constant theme was attention to detail, as the audience is likely to be feet away from the singers it is critical that costumes are authentic and, make up is not overbearing. Lighting is best, when relatively simple. Set pieces can be smaller, in this intimate setting.

He stressed using what was available, in the venue and sometimes matching opera with venue, for example Menotti's Medium in a home, La Serva Padrona in a coffee house.

Musical Issues

For many productions only a piano is used. However, the addition of instruments adds to the richness of the production. A conductor is not normally necessary and there can be direction given from the piano.

Operas with few roles generally work best and the opera can be selected, with the singers available, in mind. Generally it will be difficult to use a chorus, although Patrick stressed, the creative and said that the chorus could become the set, acting out the parts, in some instances. Many Baroque operas work well, much Mozart, Britten and of course Menotti; The Old Maid and the Thief, The Medium and The Telephone. All Patrick's productions are sung in English, (supertitles would not be possible!) and this lends itself to the intimate setting and interaction with the audience.

One difference in blocking is that, in a small venue there is no need to 'cheat out' as the voices can easily be heard. The blocking should be believable and small scale, with attention to detail, using every day movements, necessary to the character being portrayed.

It is important to prepare the audience and remind them that they are part of the action. They can be encouraged to meet the performers at a reception after the opera.

Donald Pippin's
POCKET OPERA at NOTRE DAME
(Pippin's "POND")

Donald Pippin's Pocket Opera of San Francisco and Notre Dame de Namur University are proud to announce "Pocket Opera at Notre Dame," a structured performance, training, and academic program for young singers, music directors, and vocal coach/accompanists.

Pocket Opera and NDNU have been partners in opera productions and training since 2004, with their first joint production of Mozart's *The Magic Flute*. The collaboration has since grown, including productions of *The Tales of Hoffmann*, *The Merry Widow*, *The Merry Wives of Windsor*, Henry Mollicone's one act operas, Emperor Norton and Starbird, and the world premiere of Pippin's new English setting of Offenbach's *Genevieve*. 2008 productions include: Offenbach's *Orpheus in the Underworld* (February/March) and *La Bohème* (July).

The POND tiered program includes the "Pocket Opera Studio," an apprentice vocal performance program for graduate students on the brink of a career, and the "Pippin Opera Workshop," a training opportunity for undergraduate and less experienced vocalists. NDNU students rehearse and perform in a true apprenticeship with Pocket Opera's professionals on the NDNU campus, at the Florence Gould Theatre in San Francisco and at the historic Napa Valley Opera House. Young singers provide performance and dance skills to the company, and receive academic credit for their work as part of their curriculum for graduation. NDNU provides additional creative support to Pocket Opera with stage directors, music director/pianists, and costume design from the faculty, and stage management and crew assistance from qualified students.

Our mutual mission is to present opera that communicates to contemporary audiences, to provide professional level training, apprenticeship, and performing opportunities for young singing actors, and to develop new audiences for opera through community outreach and education.

APPLICATIONS AND AUDITIONS

Students may audition throughout the year, but will have the best opportunity for scholarship assistance by attending the formal auditions in early February. Accepted singers will audition again in early fall for roles in the upcoming season.

Auditions for Fall 2008 will be held on February 2nd. Additional appointments will be made as needed. Formal application to NDNU can be made online: www.ndnu.edu. To schedule an audition for undergraduate or graduate admission and/or scholarship, call 650-508-3429, between 9 a.m. and 5 p.m., weekdays.

For further information:

Debra Lambert
Chair, Department of Music & Vocal Arts
Notre Dame de Namur University
650-508-3694
dlambert@ndnu.edu

During the last session Patrick discussed some lesser known operas which lend themselves to this type of production. These include *Desiree* by J. Sousa, *Galantry* by Douglas Moore, *The Tsar* has his Photograph Taken by Kurt Weill, *Sojourner* and *Mollie Sinclair* by Carlisle Floyd, *Ravel's L'enfant et les Sortilèges*, *Le Villi* by Puccini and *Haydn's La Canterina*.

This last, I found the most possible, personally with only 4 characters; a light soprano, mezzo, 2 tenors (1 could be a light baritone). It is a comic opera about a voice teacher, his student, her mother (an ex singer), and the student's love interest. It's only 50 minutes in length.

Sue Field

Performances at the NATS/NOA Convention

I have the pleasure of reporting on the performances given at the Combined NATS and NOA Winter conference held last weekend in Los Angeles. The event was replete with numerous concert venues as well as workshops so entertaining that they too were performances. Indeed, the line between edification and entertainment blurred, but I will limit my comments to the formal performances. The festivities began Thursday evening with Robert Chauls' *Alice in Wonderland*, an opera designed for (elementary?) school audiences and ended Sunday with lesser known works in "Unsung Opera: Scenes for Presentation from Uncommon Repertoire." (Regrettably, I missed that one.) Sandwiched between on Friday and Saturday were nine (!) more performances including opera scenes, improvised arias, a winners' recital, a Gershwin cabaret, and the World Premiere of *Tony Caruso's Final Broadcast*.

My favorite was the NOA Chamber Opera Competition winner *Tony Caruso's Final Broadcast*, a one-act opera in ten scenes—music by Paul Salerni; libretto by Dana Gioia. The plot centers on radio broadcaster/below potential singer Tony Caruso's last broadcast of his classical music program slated to be replaced by an "easy listening" program. The trio marketers' disposal of the classical albums was delightful (e.g. "Tchaikofski, he's outski; Bach is a crock") and provided comic relief for an unashamed poignant story. The production was first-class in all areas—singing and staging. Although the music demands highly proficient singers (especially tenor and soprano) the opera as a whole is highly accessible for new and experienced opera goers. I look forward to seeing it again.

Grace Johnson

Northern California Regional Auditions for NATS-Artist Awards (NATS-AA)

March 1, 2008 @ San Francisco State University

The Northern California Regional Auditions for NATS-Artist Awards (NATS-AA) will be held at San Francisco State University on Saturday March 1st, 2008. The NATS Artist Awards is a national vocal competition for advanced students and young professionals -- singers getting ready to launch a professional career.

NOTRE DAME DE NAMUR UNIVERSITY AUDITIONS FOR FALL 2008 ADMISSION AND SCHOLARSHIP

Notre Dame de Namur University will hold auditions for incoming students and scholarship awards on Saturday, February 2nd. Auditions and applications are accepted year-round, but scholarship opportunities will be better with early audition.

Auditions are held for both undergraduate and graduate students in Music and Musical Theatre.

Scholarships:

Undergraduate opportunities include the Emerging Artist Scholarships of up to \$9500 annually. Individual named/ended scholarships are also available, based on audition. Graduate opportunities include assistantships and named/ended scholarships.

Special Programs:

Music Theatre Conservatory (six-week summer program offering college credit)
Pocket Opera at Notre Dame (academic/performance curriculum)

APPLICATIONS AND AUDITIONS

To schedule an audition for undergraduate or graduate admission and/or scholarship, call 650-508-3429. Formal applications for University admission can be made online.

Websites: www.ndnu.edu, musictheatreconservatory.org

For further information:

Debra Lambert
Chair, Department of Music & Vocal Arts
Notre Dame de Namur University
1500 Ralston Avenue
Belmont, CA 94002
650-508-3694
dlambert@ndnu.edu

GOOD NEWS!

Chapter Membership Dues can now be paid online!
Please visit: SFBACNATS.ORG

Happy New Year from the Mirage Ensemble!

We hope you can join us this winter for two brand-new chamber music programs for clarinet and piano.

Join Mirage Ensemble members clarinetist Rob Bailis, lauded for his "sweet, singing tone...and technical wizardry" (S.F. Classical Voice), and pianist Hadley McCarroll, hailed for her "...lively and exhilarating..." pianism, (San Francisco Classical Voice).

Grand Duo

Music by Weber, Beethoven, Poulenc, and Bernstein

SUNDAY, JANUARY 20th at 4 PM

Old First Concerts

1751 Sacramento Street in San Francisco

Tickets: \$15 General, \$12 Seniors (65 and older), \$12 Full Time Students

Call: (415) 474-1608

<http://www.oldfirstconcerts.org/>

Songs without words

Great instrumental music inspired by song.

Works by Gershwin, Bernstein, Copland, and others!

FRIDAY, FEBRUARY 22nd at 8 PM

The Berkeley Hillside Club

2286 Cedar St.

Berkeley, CA 94709

Admission: \$15 (\$10 for Club members and Seniors)

Call for more info: (510) 845-1350

www.hillsideclub.org/concerts.htm

Hope to see you there!

<http://www.MirageEnsemble.com>

510-595-4691



Our President's
Mission City Opera
Presents

Puccini's *Madama Butterfly*

At

Mission City Center for Performing Arts

3250 Monroe Street corner of Calabazas Blvd
Santa Clara, CA 95051

**February 15, 16, 22, 23 8:00 pm and
February 17 & 24 2:30 pm**

**Tickets available now at www.missioncityopera.org and 408.749.7607
Professional Singers, Orchestra, Fully Staged, Intimate Theater, Reasonable
Prices**

Support our Members --
Encourage Students to Attend

Anja Strauss announces 2 new classes for singers to be conducted at the San Francisco Conservatory

211: GERMAN LIED PERFORMANCE

Wednesdays, 7:00-8:30 p.m.

Starting February 6

Room C01

10 classes, \$350

This class - taught by a native German singer - serves as a hands-on approach to the preparation of German repertoire ranging from Mozart and Beethoven, over Schubert, Mendelssohn, Schumann, Brahms, and Wolf to Strauss, Mahler, Schönberg, and Berg. All songs will be performed and discussed in class. Students will work on song repertoire that can be found at SFCM's library. This class will conclude with a public recital.

212: PERFORMANCE WORKSHOP FOR SINGERS

Mondays, 7:00-8:30 p.m.

Starting February 4

Room 207

6 classes, \$215

This class will provide a safe environment for singers of all levels to enhance their performance skills. The class will meet weekly and each participant will present a selection of their choice. Students are encouraged to critique each other. We will then work on improving stage presence, such as introducing yourself and your repertoire.

Visit: www.sfcm.edu/prep_adultdivisions/adult

VOICE ART by JIM HEINER

EVERYONE CAN SING!

For voice teachers, singers and speakers - both young and "old"

Saturday, February 9th, 2008

9:00 a.m. - 5:00 p.m.

Fee: \$65

Resurrection Lutheran Church

7557 Amador Valley Blvd.

Dublin, CA 94568

voiceartworkshop@gmail.com

Voice Art is an innovative program for teaching this fact! Please join us for a practical and informative workshop that will explore the fundamentals of *healthy vocal production*. Through illustration, demonstration, application and discussion, participants will gain a better understanding of how the voice works, learn a "palette" of exercises to be used in preparing the performer to sing any style, and discuss possible solutions to a variety of vocal problems. All of these tools can then be applied to solo vocal performance, the private voice studio and the choir rehearsal.

All materials will be presented in a format that will be relevant and accessible to the *vocal educator, novice voice student, and the professional singer*.

This workshop is the first in a series which will include diction, anatomy, acoustics, sight singing, belting, opera, jazz, gospel, pop, country, Broadway, rock 'n roll and public speaking. Future workshops will continue to explore the voice, practice our "palette" of exercises, and discuss related topics such as: the changing voice, singing styles, conducting techniques and vocal/choral repertoire. In addition, we will work together to share ideas and solve problems.

Vocal Master Class

Registrants are encouraged to sign up for an opportunity to work with *Jim Heiner and Eleanor Cohen* in an open forum to address specific vocal problems and to critique vocal repertoire.

INSTRUCTORS

JIM HEINER

ELEANOR COHEN

ROB LAPPA

JODY PRAKLET, intern

