

## Teaching Philosophy

In my studio and classroom, I approach voice teaching through a fact-based holistic lens. My knowledge of voice science gives me a comprehensive understanding of the function of the voice, which is the foundation for my teaching. I start with vocal function which facilitates ease and freedom throughout the voice. During a lesson, I explore all facets of the voice with a focus on registration balancing, which is an essential charge of the musical theatre voice teacher. Balancing the 'middle voice' or 'coordinated register' enables efficient shifting of styles which is required of the MT singer. I also believe it is essential for the singer, especially if they have professional aspirations, to have a working knowledge of the various anatomical and functional parts of their voice. This makes for a stronger and more knowledgeable performer. A 'cross-training' vocal engagement has been proven for decades to benefit the musical theatre singer, for whom the vocal demands of the industry can be detrimental. I also support learning classical voice repertoire to form certain coordination and skills needed for sustainability in the contemporary singer/actor. Because musical theatre artists face extraordinary vocal demands in the contemporary theatrical industry, I believe it is essential that the young musical theatre artist can navigate their own basic vocal health. Having a comprehensive understanding of vocal health, physical health and injury possibilities are an essential aspect of a performing career to insure sustainability throughout your voice career. Each student has a unique set of issues, any one of which cannot be addressed by a strict methodology. In each lesson, I construct exercises and vocalizes that focus on injury-prevention and sustainability. As a vocologist, I also provide rehabilitation for musical theatre voice. As the demands of the industry continue to grow, knowing how to retrain and realign a voice post-surgery or therapy from phono trauma is paramount to the contemporary musical theatre voice teacher. I also maintain an extensive knowledge of musical theatre solo repertoire which can be a key factor in building a voice. The current student wants to sing everything right now, but having a knowledge of the pedagogical aspects of what a song can offer the young artist is a critical skill of the musical theatre pedagogue. Holistically understanding the nature and heart of the young artist while being able to communicate as an artist on a similar artistic journey has proven to me as an essential aspect of teaching the current young artist.

I am committed to creating a studio and classroom that decentralizes whiteness and patriarchal values and promotes antiracism. Musical Theatre, after the murder of George Floyd, has been turned upside down. Our industry has been greatly affected by a realization of institutional racism and white supremacy. We are in a moment of change, and it is essential that musical theatre education and voice education shifts in order to reflect the needs of ALL singers of ALL cultures and backgrounds. It is no longer acceptable to use a system of patriarchy as those exhibited in the western music and theatre education. It is paramount that we as artist educators work against white supremacy and strive for equity and allyship, thereby creating future generations of artists living in a world and an industry in which everyone belongs. I believe in mutual respect in the educational moment, which is vastly different from past philosophies of performing arts training that place the teacher in a master role and the student as the subordinate learner. I teach with clarity and transparency, always open to discussion. I

believe that open communication is key to creating an equitable voice studio, where respect is present on both ends.