VOICEPrints

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CALENDAR: Upcoming Events 2026

OCTOBER	DECEMBER	FEBRUARY	MAY
October 5, 2025 5:30 PM National Opera Center, 330 7th Avenue, 7th Floor, NYC Broadway: 16/32 Bar Audition Workshop	December 7, 2025 6:30pm National Opera Center 330 7th Avenue, 7th Floor, NYC An Operatic Masterclass Presented by: Alison Bolshoi	February 22, 2026 6-8 PM EST Online via Zoom Play-based Learning, Engagement, and Lesson Pacing Presented by: Nikki Loney	May 3, 2026 6:00pm National Opera Center 330 7th Avenue, 7th Floor, NYC Echoes from the East: East Asian Repertoire and Japanese Song Masterclass. Presented by: Sahoko Sato Timpone

Summer's Featured Contributor

Claudia Friedlander is a voice teacher and fitness trainer based in New York City. Born in Queens and raised in New Jersey, she began her musical studies as a clarinetist. Her passion was fueled by her early experiences playing in the Young Artists Orchestra at Tanglewood under the batons of Seiji Ozawa and Leonard Bernstein. This led to private studies with Richard Stoltzman, a Master's degree in Clarinet from Peabody Conservatory, and a brief stint as the principal clarinetist of Orquesta Sinfónica del Estado de México. During her undergraduate studies at Bennington College, she was encouraged to study singing by longtime faculty member Frank Baker. She sang while continuing to play her instrument, earning a Master's degree in Voice at Peabody simultaneously with her clarinet degree. Eventually, her fascination with the physiological process of singing eclipsed her passion for clarinet. In 1995, she began doctoral studies in vocal performance and pedagogy at McGill University, which she completed in 1999. In 2002, Dr. Friedlander moved to New York City, apprenticed herself to renowned pedagogue W. Stephen Smith, and established her voice studio. In her first few years of teaching, frustration with her inability to address the mechanical dysfunction some of her students possessed in a methodical and rigorous way motivated her to study kinesiology. After receiving her certification as a personal trainer from the National Academy of Sports Medicine, she became inspired to apply the concept of sport-specific training to the professional voice. Dr. Friedlander has presented workshops on vocal fitness for The Voice Foundation and the Performing Arts Medicine Association, and was an invited panel discussant on health and wellness for OPERA America. Her students have performed on Broadway, and at leading opera houses including The Santa Fe Opera and the Metropolitan Opera. She is the author of the monthly column "Musings on Mechanics" for Classical Singer Magazine as well as a widely read and cited blog on vocal technique and fitness, The Liberated Voice. In 2008, she joined the faculty of the Weill Music Institute at Carnegie Hall, where her most recent project was the development, in collaboration with Joyce DiDonato, of The Singer's Audition Handbook, an interactive online career development guide for young singers.

LETTER FROM THE PRESIDENT

Please join me in welcoming the new slate of NYSTA officers for the coming term:

Sahoko Sato Timpone – President
Martin Hurt – Registrar
Tracy Koch – Secretary

Benjamin Berman is returning as Treasurer, and I will be serving as Vice President in order to serve as Sahoko's on-location representative in NYC.

I have been grateful to serve as President these last few years. I have learned much about the organization and have been so happy to get to know many members and learn about the wonderful work being done in voice studios around the world. I hope our programming has been valuable to you and supported you on your journey as a singer or trainer of singers. We are working toward offering additional services to local and distant members and to have the infrastructure in place to begin offering them during Sahoko's presidency. Please be on the lookout for those in future issues of VOICEPrints!

If there is any programming we have not offered that you would like to see presented, please do let us know. You can email Sahoko at president@nyst.org

With warm wishes for a beautiful summer and hoping to see you (online or in-person!) at the events next season!

-Elizabeth

Sahoko Sato Timpone,
Incoming President

Martin C. Hurt,
Incoming Registrar

Tracy Koch,
Incoming Secretary

LETTER FROM THE EDITOR

Ronald Land
Editor-in-Chief

Greetings Gentle Readers!!

I hope that all of you have begun to get a start on Summer! The hectic nature of Spring, with its recitals, exams, juries, and grading, is now past – and it's time for some relaxation!

You may have noticed that this edition of VOICEPrints is later than usual. Various issues necessitated a delay but also allowed the NYSTA Board to re-evaluate the VOICEPrints schedule. We are going to be moving forward, starting with this issue with a seasonal format – with an issue each for Fall, Winter, Spring, and Summer.

In this issue, we present Part 4 of Claudia Friedlander's series on Myofascial Release, and Justin John Moniz reviews *Hearing Singing: A Guide to Functional Listening and Voice Perception* by Ian Howell. This issue also introduces a new feature, **Books We Can't Live Without**. The first list is mine – not a review, but the books I find I use most in my teaching, and always have close to the piano or my desk. Please think about sharing your "go-to" list with our readers!

In the President's letter – you will read Elizabeth Saunders' last letter as President, and her introduction of our new officers. If you get a chance, in person or by email, please take a moment to congratulate Elizabeth on an excellent tenure as President of our organization. She has done much to organize and modernize NYSTA and handed off to our new President, Sahoko Sato Timpone, an organization primed to move forward. BRAVA Elizabeth!

When last we met, our cocktail recipe was one to help us keep warm. This issue's cocktail is similar in ingredients but meant to help us stay cool. You can enjoy this Peach Spiked Iced Tea all summer, and I hope you do!

Have a Wonderful Summer!!

R

Spiked Peach Iced Tea

4 oz. Sweet Iced Tea
Since I am fond of all things Southern, I like Luzianne©

1-1/2 oz Bourbon (you can substitute any whiskey or SoCo if you really want it sweet)

1oz Peach Schnaaps

Squeeze of fresh lemon juice

Pour all ingredients over ice.

Garnish: I love to use frozen peach slices – which can also act as an ice cube that doesn't dilute the flavor.

Sit back, enjoy the summer sun and gathering with your friends, and remember that not so long ago, the tea recipe was for cold weather.

Book Review: *Hearing Singing: A Guide to Functional Listening and Voice Perception*

by Ian Howell

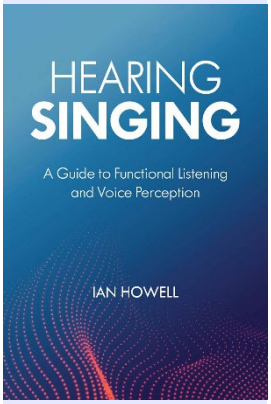
Reviewed by Justin John Moniz

In recent decades, the field of voice pedagogy has experienced a significant shift toward interdisciplinary inquiry. Advances in acoustics, psychoacoustics, vocology, and voice science have fundamentally reshaped how teachers understand the singing voice and its underlying function. Yet despite the growing body of scientific literature available to voice teachers, a persistent challenge remains: how do pedagogues translate complex acoustic information into meaningful listening strategies within the applied studio? Ian Howell's *Hearing Singing: A Guide to Functional Listening and Voice Perception* seeks to answer precisely that question.

Dr. Ian Howell

Widely known for his pedagogical work on acoustics and contemporary functional voice training, Howell presents an ambitious and remarkably comprehensive examination of how singers and teachers perceive vocal sound. Rather than approaching voice science as a purely analytic or technological discipline, Howell centers the listener's perceptual experience, arguing that functional listening itself is among the most important and underdeveloped skills in contemporary voice pedagogy.

The book opens with a thoughtful introduction that carefully establishes both its purpose and scope. Howell immediately acknowledges the inherent complexity of discussing voice perception, timbre, pitch, and resonance while also emphasizing the limitations of oversimplified pedagogic models. Particularly noteworthy is Howell's insistence that many traditional descriptions of vocal sound fail to capture what listeners are actually perceiving adequately. This central premise becomes the foundation upon which the remainder of the text is constructed.



The early chapters provide a historical and conceptual framework for understanding vocal perception. Howell examines existing pedagogic models of phonation and resonance while introducing readers to increasingly sophisticated understandings of auditory processing. Discussions of pitch perception, auditory roughness, spectral analysis, and timbre are carefully scaffolded, allowing readers to gradually build fluency with terminology that can often feel intimidating within acoustical literature. Importantly, Howell succeeds in maintaining accessibility without sacrificing intellectual rigor.

Among the book's greatest strengths is its organization. Each chapter progresses logically from foundational theory toward practical application, frequently concluding with discussion questions and pedagogic implications. This structure makes the text particularly valuable not only for individual teachers but also for graduate pedagogy courses and teacher-training environments. The inclusion of appendices that address waveforms, spectra, and spectrograms further strengthens the volume's pedagogical utility.

Ian Howell. *Hearing Singing: A Guide to Functional Listening and Voice Perception.* Lanham, MD: Rowman & Littlefield, 2025. Paper, 254 pp., $38.00, ISBN 979-8-8818-0464-0.

Particularly compelling are Howell's extensive discussions surrounding timbre, brightness, tone color, and auditory roughness. While these concepts are frequently referenced in teaching studios, they are often discussed using inconsistent terminology and with limited acoustic specificity. Howell attempts to reconcile subjective listening experiences with observable acoustic phenomena, offering readers a more systematic framework for identifying and describing vocal qualities. His exploration of "absolute spectral tone color" and the intersection of pitch resolution, roughness, and resonance strategies represents one of the book's most distinctive contributions.

Equally valuable is the author's ongoing effort to connect perceptual qualities directly to functional vocal behavior. Rather than treating acoustics as separate from pedagogy, Howell repeatedly demonstrates how listening strategies can guide technical decision-making in real time. Chapters such as "How to Teach Singing" and "Pedagogic Practices and Functional Listening Examples" successfully bridge the gap between scientific theory and studio application, reinforcing the text's practical orientation.

The breadth of material addressed throughout the volume is undeniably ambitious. At times, readers unfamiliar with acoustics, psychoacoustics, or spectral analysis may find themselves moving slowly through especially dense conceptual sections. Nevertheless, Howell consistently provides conceptual "guardrails" that help orient the reader and reinforce the book's central pedagogic goals. The text rewards careful and repeated engagement, particularly for teachers seeking a deeper understanding of how perception informs vocal instruction.

Another particularly commendable aspect of Howell's contribution is his willingness to challenge long-standing assumptions within voice pedagogy. Discussions surrounding registration, resonance strategies, brightness, and even the language traditionally used to describe vocal qualities encourage readers to reevaluate inherited pedagogic terminology. While some readers may disagree with particular conclusions or conceptual models, the book succeeds in stimulating critical thought and meaningful dialogue within the profession.

Ultimately, *Hearing Singing* is not simply a book about acoustics or listening; it is a book about how teachers think about sound. Howell invites pedagogues to move beyond reductive binaries and toward a more nuanced understanding of the perceptual complexity underlying vocal function. In doing so, he offers an important contribution to the evolving literature surrounding contemporary voice pedagogy.

This volume will be especially valuable for advanced voice teachers, graduate pedagogy students, vocologists, and singers with a strong interest in acoustics and functional voice training. Howell's synthesis of perceptual science, practical pedagogy, and functional listening strategies establishes *Hearing Singing* as a significant and thought-provoking addition to the current pedagogic literature.

Dr. Justin John Moniz serves as Associate Director of Vocal Performance and Coordinator of Vocal Pedagogy at New York University's (NYU) Steinhardt School, where he holds the rank of Associate Professor. Moniz is also a member of the Vocal Arts Faculty at Manhattan School of Music, where he teaches vocal wellness and physiology. His students regularly appear on Broadway, off-Broadway, on national tours, in regional theaters and opera houses, and on national television. A leading expert on contemporary vocal pedagogy, Moniz is regularly engaged as a guest clinician and consultant for organizations including the National Association of Teachers of Singing, the National Opera Association, the Royal Conservatory of Music, the New England Conservatory, Boston University, and Berklee College of Music. As a voice teacher, researcher, and NASM Certified Personal Trainer, he is particularly passionate about identifying parallels between the worlds of voice science and sports medicine, specifically regarding vocal load, efficiency, and sustainability. In 2025, he was named the Ellen Faull Master Teacher for the NATS Intern Program and earned the NYU Steinhardt Teaching Excellence Award. Moniz serves as an associate editor for the Journal of Singing, where he writes the "The Versatile Voice" column. www.justinjohnmoniz.com

FEATURE:
Myofascial Release: Vibrate Your Way to Better Resonance
By: Claudia Friedlander

This is the final column in a four-part series exploring myofascial release [MFR] and its applications in the voice studio. *Part 1* provided an introduction. *Part 2* covered the role fascia plays in breath support. *Part 3* explored how myofascial release exercises can improve range of motion and coordination in the anatomy involved in phonation. This column offers myofascial release exercises for the anatomy involved in resonance and articulation.

VVT and Me

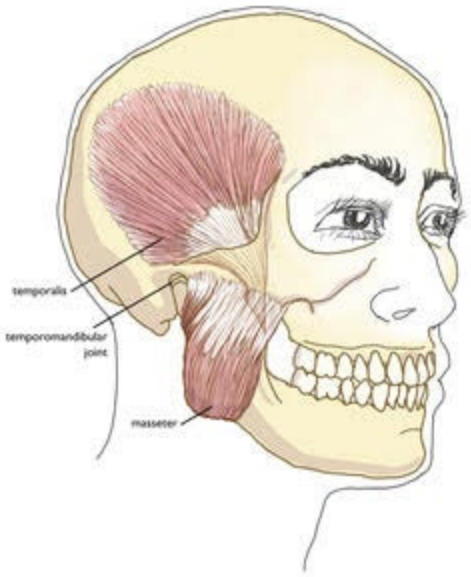
Throughout my teaching career, one of my core premises has been that singing is movement, and developing skill at singing is fundamentally a process of conditioning and coordinating our vocal anatomy. But it wasn't until I encountered Vibrant Voice Technique [VVT] that I felt empowered to incorporate myofascial release into my studio teaching in a deep and meaningful way. Founders David Ley and Elissa Weinzimmer have created a highly effective system for freeing up the singer's instrument, and I cannot recommend their methods highly enough.

The use of external vibration to release, activate, and introduce sensation into tight or dormant tissues has applications for many components of our vocal anatomy. However, the area where VVT has yielded the swiftest and most dramatic results for my students is, without question, articulation and resonance. Surely every voice teacher has experienced how stubborn jaw and tongue tension can be! It was such a revelation to finally be able to offer my students a reliable resource for alleviating what I consider a nearly universal challenge for singers.

TL;DR, feel free to grab your massager of choice and skip to the exercise sequences (this is my preferred model, but this more affordable one will also do the trick). But I hope you will read on and learn why I find conditioning and coordinating our articulation and resonance anatomy to be such a universal challenge, and why I believe these exercise sequences can help your students rise to that challenge.

The Strongest Muscles in Your Body Are in Your Mouth

The masseter, the primary mover of the jaw, is *the strongest muscle in the body by weight*.



Muscles of the Jaw. Illustration created by Sandy Escobar and borrowed from *Complete Vocal Fitness: A Singer's Guide to Physical Training, Anatomy, and Biomechanics*, © 2018 Claudia Friedlander. Used by permission.]

The anatomy that we use for articulation and resonance originated as components of our digestive system. Humans have been eating and drinking for far, far longer than we have been speaking and singing. Our evolutionary predecessors developed highly efficient jaws, tongues, and lips more than 200 million years ago. In comparison, homo sapiens are believed to have first acquired modern speech and language less than 200,000 years ago. We were developing the skills and efficiency of chewing, sucking, and swallowing for a very long time before we discovered that certain components of our digestive system could also be useful for communication.

While our jaws, tongues, lips, and soft palates have evolved to be very good at multitasking, their primary functions remain their roles in digestion. Sure, it can be deeply frustrating to discover that you can't define an "ah" vowel without your tongue retracting, but if you were to lose the ability to swallow, you could die. It may be remarkably annoying if your jaw tightens up every time you articulate a consonant, but again, if you lose the ability to chew, you could die. Survival is the priority. What this means for us as singers is that we are endowed with very strong jaw muscles, very strong hyoglossi (the muscles that retract and depress the tongue), and comparatively weak orbiculares oris (the muscles that round the lips).

In my column on the benefits of myofascial release for the laryngeal anatomy, I mused that what we think of as the *presence* of innate talent is more indicative of an *absence* of the physical tensions that commonly create resistance in the voice. This is also true with respect to our resonance anatomy. When we describe a person's voice as "beautiful", what we are usually describing is the quality and consistency of their resonance. Some singers instinctively figure out how to create expansive, consistent resonance in their voices, but this doesn't mean they possess resonators inherently more beautiful than those of their peers. It just means that their digestive anatomy responds more readily to the multitasking demands singing places on it. All of us can train our resonators to amplify our voices beautifully and consistently.

What Is Vocal Resonance?

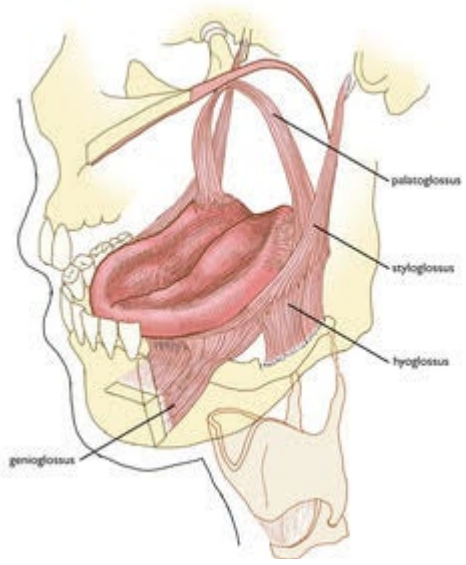
Many elements can potentially resonate with our voices when we sing, including the acoustics of the room we are performing in, a microphone and amplification system, and our entire bodies. In this discussion, I am limiting my definition of vocal resonance to include only those elements that are both housed within our bodies and that we can coordinate and control. That means all the space above the glottis inside our throats, mouths, and noses, also known as *the supraglottal tract*. The way we shape this space filters and amplifies the vibratory signal produced by the vocal folds.

Vowel sounds are internal resonating shapes. We may sing full words, but it's primarily the vowel sounds embedded in them that resonate the sustained singing voice. The two main factors that determine what vowel we produce are 1) the position of the hump of the tongue inside the mouth, and 2) the size of the mouth aperture, which can be more efficiently adjusted with the lips than with jaw movement. There is a lot more to vocal acoustics than I can cover in this column. If you are curious, I recommend *Practical Vocal Acoustics*, Ken Bozeman's definitive work on the topic.

Consonants are produced by movements of the articulators that essentially decorate each sustained phrase of singing, ideally without interfering with consistent legato or resonance. The more swiftly and intentionally we engage in the movements required for consonants, the more they will support resonance and phrasing rather than interfere with them.

The quality and intentionality of your articulation determine the quality and consistency of your resonance.

The articulatory coordination we develop in the service of intelligible speech is usually insufficient for creating effective, consistent resonance for the singing voice. Fortunately, our articulators are highly malleable, capable of moving fairly independently from one another, and responsive to training.



Tongue Retraction. Illustration created by Sandy Escobar and borrowed from *Complete Vocal Fitness: A Singer's Guide to Physical Training, Anatomy, and Biomechanics*, © 2018 Claudia Friedlander. Used by permission.]

Myofascial Release Exercises for Articulation and Resonance

Here are some exercise sequences that condition and coordinate your jaw, tongue, and lips for more efficient articulation. The first step in each sequence assesses range of motion and coordination; the second step is myofascial release; the third is practicing efficient coordination in the comparatively friction-free environment that the MFR helped create. I recommend brushing your teeth, scraping your tongue, and washing your hands before performing these exercises.

Jaw/Tongue Separation

Allowing the jaw to remain in a relaxed position most of the time helps create a consistent resonance chamber for all your vowels.

- Assess: Open your jaw to a position allowing for about one finger's width separation between your upper and lower front teeth. While observing yourself in a mirror and pressing your palms or knuckles against your cheeks, say ah–nah–nah–nah [ɑ nɑ nɑ nɑ nɑ], using the tip of your tongue to articulate the n sound while leaving your jaw 100% relaxed and inactive. The assessment is simple: Can you do it?

- MFR: Locate your masseter by placing your hands on either side of your face and noting where you feel a bulge when pressing your molars together. Turn on a small massager and hold the tip against the location where you found the bulge on one side. Begin with your jaw closed and then slowly open and close your jaw while holding the

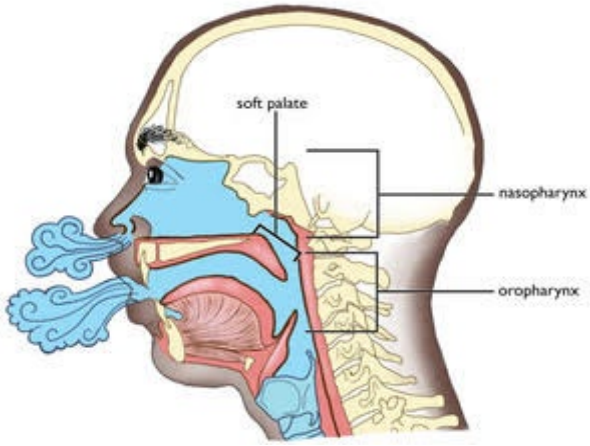
massager in the same location (external vibration is most effective when you leave the massager in place while engaging and releasing the muscle). Repeat this movement several times, noting whether the jaw is tighter on one side than the other and whether the movement is smooth or irregular.

- Practice: Repeat the movements used in the assessment. Say [ɑ nɑ nɑ nɑ nɑ], using the tip of your tongue to articulate the n sound while leaving your jaw 100% relaxed and inactive.

You can do it! You may need to go very, very slowly at first, but eventually you will train your jaw to only participate in articulation when you intend it to.

Hyoglossus Release

The position of the hump of the tongue is a key determinant of what vowel sound you are expressing. When the tongue is in a retracted position, there literally is no hump of the tongue contributing to vowel definition, necessitating effortful compensations from the assorted tissues inside your mouth and throat, and usually resulting in unintelligible diction.



Supraglottal Tract. Illustration created by Sandy Escobar and borrowed from *Complete Vocal Fitness: A Singer's Guide to Physical Training, Anatomy, and Biomechanics*, © 2018 Claudia Friedlander. Used by permission.]

- Assess: Open your jaw to a position allowing for about one finger's width separation between your upper and lower front teeth. While observing yourself in a mirror and pressing your palms or knuckles against your cheeks, say ah–æ–eh–ay–ee [ɑ æ ɛ e i] by shifting the hump of your tongue progressively forward in your mouth (again while leaving your jaw 100% relaxed and inactive). Can you do it?

- MFR: Turn on a small massager and gently press the tip against the underside of your jaw midway between your chin and your neck. Open your mouth while maintaining a long, relaxed neck position rather than craning your head back. Moving very slowly and continuously, stick your tongue out as far as you can and then draw it back into your mouth. Repeat this movement several times, noting whether the movement is smooth or irregular.

- Practice: Repeat the vowel progression used in the assessment. Practice saying [ɑ æ ɛ e i] by shifting the hump of your tongue progressively forward in your mouth while leaving your jaw 100% relaxed and inactive.

What I find most challenging about this exercise is that at first, the tongue may feel unwieldy and uncooperative, making it impossible to simultaneously practice the movements *and* audiate the vowel you intend. With practice, you will be able to pay attention to both, but at first, you may have to trust that there is a position that will yield beautiful definition for each of these vowels that does not include a retracted tongue.

Lip Rounding

The lips are very good at adjusting the size of your mouth aperture without compromising the size and shape of the internal resonance space. Because speech may accustom us to making this adjustment with the jaw instead, it is often necessary to practice engaging the lip muscles and integrating them into vowel definition while practicing, allowing the jaw to remain relaxed.

- Assess, Part 1: Open your jaw to a position allowing for about one finger's width separation between your upper and lower front teeth. While observing yourself in a mirror and pressing your palms or knuckles against your cheeks, say ah–awe–oh–ooh [ɑ ɔ o u] by progressively drawing the corners of your lips towards each other (again while leaving your jaw 100% relaxed and inactive). Can you do it?

- Assess, Part 2: Open your jaw slightly, relax your lips, and use your fingers to press the corners of your lips closer together (as in a fish face). Find the muscles that would hold your lips in that position without support from your fingers, and maintain the position without help from your fingers. Can you do it?

- MFR: Turn on a small massager and gently press the tip against the corner of your lips on one side. Slowly and repeatedly round and relax your lips.

- Engage: Place the soft underside of your palm just below the thumb between your lips. Engage your lips to form a seal around the area and then suck steadily on your palm, sustaining this movement for four to eight seconds and then relaxing.

- Practice: Repeat the vowel progression used in the assessment. Practice saying [ɑ ɔ o u] by progressively drawing the corners of your lips towards each other while leaving your jaw 100% relaxed and inactive.

The muscles that round our lips tend to be weak and underactive. When you first begin performing these exercises, you may find that your lips tremble a bit, similar to the way larger muscle groups fatigue from strength training exercises. But they will develop the requisite strength very quickly with a little bit of training.

A Ballet Class for Your Mouth

Ballet dancers learn and continually habituate the five fundamental foot positions that form the basis of classical dance. I often describe articulation training as analogous to this process. Dancers use their legs to carry them down the street and up and down stairs, just like the rest of us, but when it is time to dance, they condition their legs to conform to a very specific vocabulary of movement that supports the language of the choreography they have specialized in. Optimizing articulation for singing is a very similar process.

Not all dancers study ballet, and not all singers perform classical repertoire, but all of us benefit from intentionally coordinating our anatomy to excel at whatever movements we think will best support our artistry. This column offers some general principles and introductory exercises for resonance and articulation. If you would like to do a deeper dive into these ideas, please explore my Articulation for Singers online course, which I am making available for free via this link to thank you for reading and encourage you to keep going!

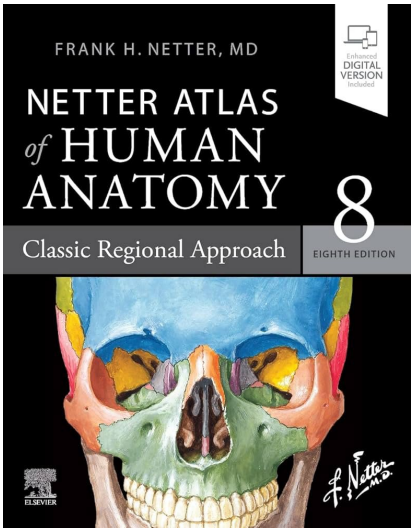
FEATURE: Books We Can't Live Without
Edition: Ron Land

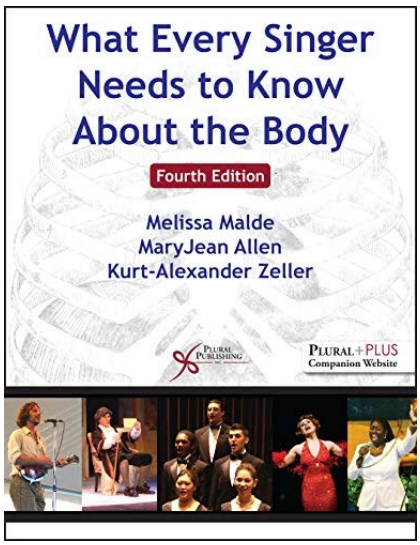
Have you ever wondered, as you gaze upon the volumes you keep close by, what books other teachers feel that way about, and why? Any time I'm in a colleague's studio, I like to observe what they keep around all the time – equipment they use to teach online, exercise/fitness equipment, visual aids like posters and larynx models, and, most especially, books. So this feature of VOICEPrints will introduce you to that list of books that are always in reach for your colleagues – starting with me. This is not the place for reviews, but for resource sharing.

Like many of you, I teach several different things at any given time: art song, opera, musical theatre, language diction, voice and speech, and acting through song. So, I compiled my "menu" for you with that in mind and selected my go-to books from a variety of pursuits. Here they are, and please, please consider sharing your list with us in future issues!

Netter Atlas of Human Anatomy – 8th Edition

I still have and use my 50-lb version of Gray's Anatomy – but this paperback version of the Netter Atlas is infinitely more portable and has a fantastic online-enhanced digital version as well. The illustrations are outrageously good, and the Netter has become a standard in Medical School courses across the country. Nothing dismisses physical myths like a GREAT anatomy volume, and for me, this is the one!



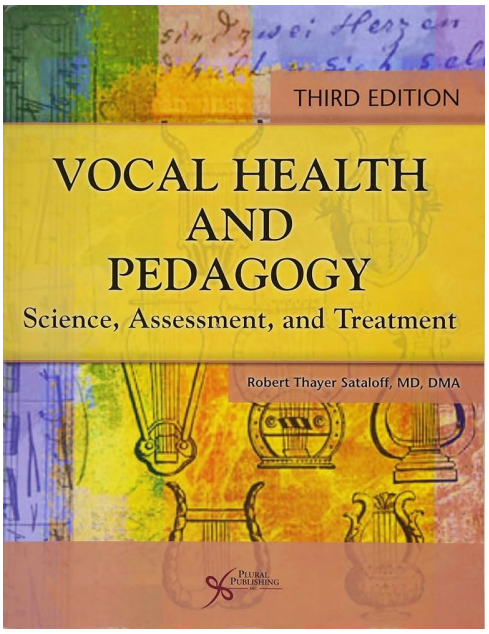


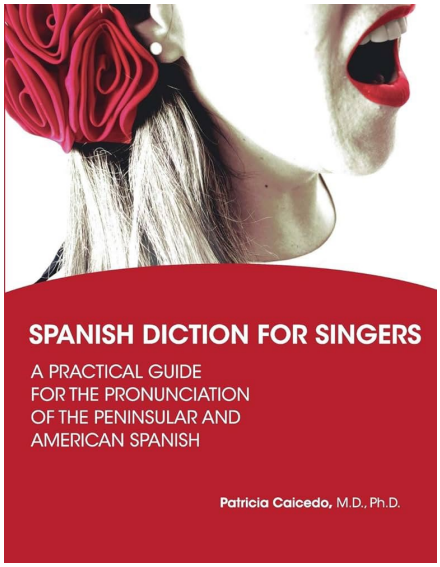
What Every Singer Needs to Know about the Body – 4th Edition
Melissa Malde, Mary Jean Allen, and Kurt-Alexander Zeller

I love this book as an introduction to body mapping and biotensegrity, and I often use it for independent reading assignments with my students. Using the access code, the companion website is excellent as well.

Vocal Health and Pedagogy – Science, Assessment, and Treatment 3rd Edition
Robert Sataloff, MD, DMA

I'm not sure this tome needs much more explanation than to say that it is THE answer book. When in doubt, check with Dr. Sataloff.





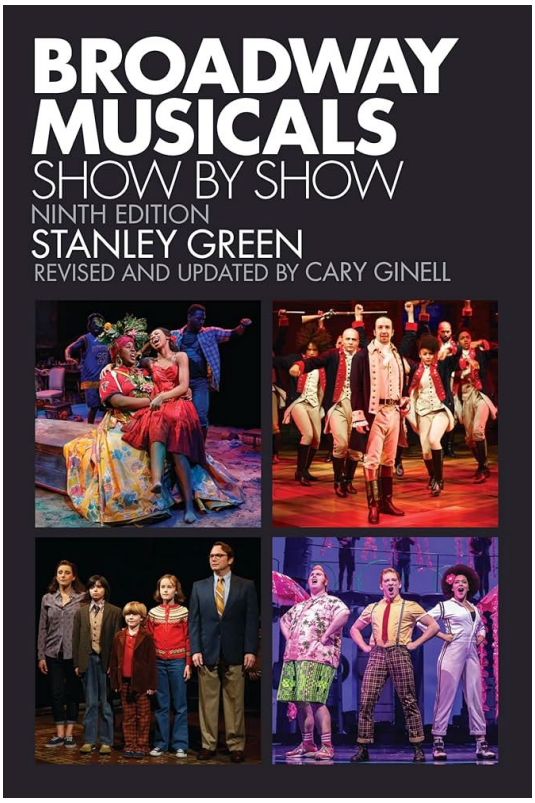
Spanish Diction for Singers – A Practical Guide for the Pronunciation of the Peninsular and American Spanish
Patricia Caicedo, MD, Ph.D

I adore Spanish art song, and sing in Spanish for my church job, so this volume is never too far from my desk. Patricia has contributed to this journal, and recently has joined the NYSTA Board of Directors – so I'm proud to share this volume by one of "our own."

Song, A Guide to Art Song Style and Literature, and
Art Song, Linking Poetry and Music
Carol Kimball

This is a twofer – since I use them so often together. I can't tell you how often I utilize these books in Art Song preparation and repertoire classes. I often use portions of the Art Song Poetry text in Voice and Speech class materials. If you aren't familiar with these gems, please investigate them.

And, last, but certainly not least:



Broadway Musicals Show by Show 9th Edition
Stanley Green, revised and updated by Cary Grinell

When my often tired and addled brain can't remember what year a show was written, or I am unsure if Lady in the Dark is actually Golden Age, this book is my treasure trove of answers. When faced with date requirements for repertoire submissions or looking for that "also ran" musical, this dynamite little volume can prove faster even than your iPhone.

So, if you're curious – check out my selections. They are all available on Amazon. And do share yours with us!!

Cheers!

Ronald F. Land enjoys a career that has included work as a pianist, singer, Music Director/Conductor, Administrator, and Educator. He is currently Adjunct Associate Professor of Voice at Rider University and Long Island University – Post Campus. He will join the faculty of the Hawaii Performing Arts Festival in Summer 2026 as Musical Director of *The 25th Annual Putnam County Spelling Bee*. He has also served on the faculty/staff of Queens College and Manhattan School of Music and was the Co-Chair of Musical Theatre at Five Towns College. His students sing in Opera Houses, Musical Theatre Productions, and Concert Halls nationally and internationally, and are often winners in competitions worldwide. Ron is the founder and President of the Nassau-Suffolk-Queens chapter of the National Association of Teachers of Singing (NATS), and serves on the Board of the Eastern Region. This is his second year as Editor-in-Chief of VOICEPrints for NYSTA.