



Teaching Philosophy

When a student walks into a voice studio, they are looking for a safe space to find an efficient vocal production and for a place to play with new ideas to get them to where they want to be as an artist. As a teacher, I want to provide the environment for a student to feel safe to play, experiment, develop, and take a journey to find not who they want to be, but who they are. I am a teacher who encourages process not industry products/results. I believe that through the process, we will find where the individual fits in the industry. I desire for every one of my students to experience a free and effortless vocal production that will empower them not only musically, but also in their daily life. I strive for my students to find their own voice. Finding their own voice requires patience and breaking down walls that the industry has put into their minds. A student must be encouraged throughout the process and trust the teacher will get them exactly where they need to be and where the voice allows them to be. The goals that I give each student are attainable and in their grasps. I remind them that they do not need to be frustrated when things do not come together. I encourage them about how the voice is different every season, day, time, hour, second, etc. I help them develop experiential and awareness skills to understand their own voice and process. Each week, I am always on my toes because their voices are sometimes changing rapidly and I am continually changing my tactics to getting them in a stable equilibrium.

My goal is getting a student into a functional unity and in a stable equilibrium. A functional unity is when the breath energy, valving, resonance strategy, vocal tract shapes, and the embouchure are working as one efficient unit. A student has achieved this when the air is moving, not going into overdrive, finding the correct vowel shapes that release sound and minimizes pressure, and the embouchure is closely being monitored so the vocal tract shape is correct for each part of the vocal range. Assigning repertoire that fits their age, technical facility, voice classification, type, personality, and

musicianship skills is also important in a student's process. My job as a voice teacher is to build proprioceptive awareness so the student can define what is going on in their bodies and the experiences of each nuance. I do not share a nervous system with these students so the more I build on their proprioceptive awareness, the more I will understand their instrument. Repertoire should assist a student's journey instead of planning for short sighted programming desires. I want to see growth with each addition of repertoire. I daily update myself with knowledge in all the related fields so I can get closer to understanding each voice (physiology, psychology, vocal performing arts, otolaryngology, speech language pathology, acoustics, anatomy, audiology, vocology, physics and all the other interdisciplinary arms).

As a teacher, it is important to find a balance between the nomothetic physical/acoustical laws that govern the negotiation of the vocal mechanism and with the uniqueness and diversity of our singers. The first thing to establish in ourselves is that there are specific laws, rules, and formulas that go into singing, but when I am teaching a student, the nomothetic should be found in each individual student instead of saying this is law and this is the ONLY way. Each individual student has a different physiology, anatomy, resonance cavities, and they are all in different stages of their process.

The relationship between a student and a teacher is crucial to a student's vocal process. The voice is an intimate instrument and it is important that the student feels safe to be emotionally available. There needs to be communication about progression, process, productivity, honesty about where they are emotionally, mentally, and physically at for that specific day, and what the teacher's plans are for the foreseeable future. There needs to be trust from the student and from the teacher. A teacher needs to trust that the student will take the information with them and use it in their own practice sessions and truly take a hold of the opportunity to hone in on the skills they need to be vocally efficient. A student must trust that the teacher is continually taking their voice home and coming up with lesson plans and strategies to take the student to their next step in their process. A student must be willing to try new strategies. A

teacher must be open to the student's ideas as well. A student needs to feel comfortable to question a teacher and it is the teacher's job to go out and find the answer and the teacher needs to be okay with not knowing all the answers.

My biggest purpose in a singer's journey is to encourage a more student-centered atmosphere by being the guiding figure through the student's vocal process. The teacher must have the knowledge and seasoned ear to know and hear what the student is producing. As a teacher, I communicate with the student constantly and continue to make the student feel like they are in a collaboration instead of a dictation. It is my job to continue to evolve so that students will not get stuck in one box, but be able to flourish into the vocalist they are and will not be held back by stubbornness, lack of knowledge, and lack of a collaborative spirit.