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EDUCATION

Columbia University, Teachers College - New York, New York

Doctorate in Music Education (October 1996)

Dissertation: "Applied Voice Instruction: Constructing a Measure for Evaluating Voice Teacher Effectiveness"

Areas of Interest: Performance, Applied Music Instruction, Student-Centered Learning, Singing and Retraining the Voice (Muscular Tension Dysphonia), Developmental Perspectives in Singing, Music Theatre Singing and Belting, Constructivism in the Choral Setting, and Children's and Adolescents' Voices

University of Colorado - Boulder, Colorado

Master of Music in Voice Performance and Pedagogy (May 1988)

Intensive studies with Dr. Barbara Doscher

International Inlingua, Schools of Languages, Lugano, Switzerland

Year study of Italian and French (1985-1986).

Boston University - Boston, Massachusetts

Bachelor of Music in Voice Performance (May 1984)

Student of Shirlee Emmons

Franklin College, Lugano, Switzerland

Semester abroad studying music, Italian, French, and German (1983)

PROFESSIONAL EXPERIENCE

Lecturer of Music and Music Education, Columbia University, Teachers College, NYC,
present position since 2002 (previously part-time from 1996-2002)

Overall Responsibilities:

- Teaching 5 courses
- Advising students in programs (MA, EDM, and EDDCT)
- Overseeing two doctoral certification projects (aural exam and performance program/recital)
- Overseeing adjunct instructors and student instructors in applied music instruction
- Evaluating performance requirements for all students (including recitals and portfolio requirements)

- Director of Summer Doctoral Cohort Program including advertising, recruitment, advising sessions, and organizing social gatherings
- Doctoral committee work
- Community performance opportunities (Musical Serenades and Fall Into Music)

Classes include:

- **Teaching Applied Music (A&HM 6023):** This one-semester course reviews the literature available in applied music and connects theory to practice by developing students' teaching pedagogy. Teaching is peer-reviewed via video recordings with consideration given to a student-centered approach and diverse populations and music. Volunteers for lessons are recruited for the **Fall Into Music** program from around the college with a culminating end-of-semester performance. This program is supported by the Vice-President's Office of Diversity and Community Affairs.
- **Vocal Pedagogy (A&HM 5023):** This course reviews and studies the principles of the voice and how to apply this knowledge to practical applications in the singing world, including private studio work and the choral world, young voices and maturing voices, and classical and popular styles. Final research project is designed to take on an area of students' particular interest and delve further into its study by a literature review or field observations and interviews. Current topics include *transgender* voice, vocal identities among teens, music teacher vocal burnout, and repertoire topics including Korean folk singing and Tuvan overtone singing.
- **Choral Pedagogy (A&HM 4023):** This course develops practical applications of singing for the choral world, focusing specifically on the developmental aspects of the K-12 voice. A final performance is developed including diverse repertoire, original musical arrangements, and peer collaboration in repertoire and conducting.
- **Internship (A&HM 6481):** This course addresses college teaching and allows students to observe another teacher or to self-reflect on their own teaching. Projects and readings focus on classroom teaching for the college teacher. A portraiture approach is included in the data collection; development of a new course is an example of the practical application of material.
- **Special Topics: Singing for the Classroom Teacher:** This course encourages students to learn how to use their voices in the classroom and to establish healthy singing and speaking habits, new repertoire and collaboration among the students.
- **Voice Lessons (A&HM 5152):** Weekly private lessons for students at all levels. Students are asked to journal lessons, evaluate their own work, and give a performance by the end of the term. Ownership of the voice is the goal. Vocal self-identify is an important aspect for musicians, who will need this ability to self-reflect and apply this information to their own teaching and choral situations.

Performance Requirements/Opportunities:

- **Recitals (A&HM 5058 and 6058):** Masters and Doctoral recitals are mentored and reviewed. All students have performances in their graduation portfolios, and doctorate students complete a recital program as their certification project.
- **Musical Serenades:** The goal is to create a supportive environment for students to share their progress in an informal musical and social setting. Initiated six years ago, five concerts are currently held each year for all members of the community, including music students and their own students in the applied music program. A variety of music with a broad range of genres and instrumentation is offered at the end of every semester. One aim is to reflect on the diversity of music and approaches in a supportive and welcoming environment at Teachers College.
- **Musical Serenades Junior:** This program for our younger students who are currently studying with TC music students allows them to perform on their instruments or sing in a supportive environment.
- **Fall Into Music:** Free lessons are offered through A&HM 6023 to the Teachers College community culminating in a concert. Volunteers from around TC are offered 8 lessons in a variety of instruments to reconsider the applied music pedagogy.
- **Professional Development for Applied Music Student Instructors:** These events highlight issues particular to the applied music studio. Current for Spring 2016 were events including “meet and greet”—an opportunity to share pedagogical practice; “Savvy Studio” approaches for the business side of the studio; and an open “Dress Rehearsal” for Musical Serenades.

Artist Faculty, International Lyric Academy in Rome, Viterbo, Roma, Summer 2016

Summer 2017 Tarquinia (Le Nozze di Figaro)

Assisting in training and repertoire for a summer festival in July 2016; productions include *Magic Flute* (Mozart) and *La Boheme* (Puccini); Includes both pre-professional training (graduate and post-graduate) as well as younger singers (13-18 y.o.).

Adjunct Professor of Voice, New York University, New York City, 1998-2002

- **Instructor of Vocal Pedagogy:** Semester course designed to help young singers understand the basics of vocal production.
- **Studio Instructor of Voice:** Applied voice instruction (classical and musical theatre); instruction included master classes, diction, ornamentation, and performance techniques; preparation of material for juries, auditions, opera, competitions, and recitals.
- **Instructor of Italian, English, French Diction Classes:** Classical voice major learning IPA (International Phonetic Alphabet), singers' pronunciation, and basics of style.

Voice Faculty, The New School University, Actors' Studio, New York City, 1996-December, 2001

- **Instructor of Class Voice:** Graduate-level class aimed at technical development and self-evaluation; projects include evaluative listening assignments, journals, and repertoire.

Adjunct Voice Faculty, William Paterson University, New Jersey, 1994-1998

- **Instructor of Studio Voice for Classical and Jazz Voice Majors and Minors:** Weekly lessons working on technique and repertoire.
- **Instructor of Class Voice for the Music Education Major:** Course includes basics of singing technique and IPA; projects include creating warm-ups for class, listening assignments, leading warm-ups, and ornamentation.
- **Instructor of Vocal Pedagogy to undergraduate voice majors:** Projects include repertoire for beginning students, medical conditions for singers, and applied lessons.

Voice Faculty, American Musical and Dramatic Academy (AMDA), New York City, 1993-1998

- **Studio Instructor of Musical Theatre Performance Majors:** Instruction in musical theatre and classical repertoire including musical preparation. English and Italian diction, belting, and performance techniques.

Bibliographer/Reference Librarian, Music Library, Columbia University, October 1993-October 1994

- **Collection Development** including selecting new acquisitions, overseeing budget, and score/book preservation.
- **Reference Services** including consultations with faculty/students.
- **Supervision of Graduate Assistants** in appropriate subjects.

Voice Instructor (Private Instructor), 1988-present

- **Voice Instruction/Consultant:** Styles covered include classical, musical theatre, and popular music; preparation of yearly performances, auditioning material for music theatre, opera, university programs and professional auditions; ages 12-professional, including retraining aspects of singing.

INVITED PRESENTATIONS

Summer 2017:

International Conference for Voice Teachers (ICVT), Stockholm, Sweden, August 2-6, 2017

“A Developmental Look at Singing” Presentation

“Mentoring: Models for Change”

First Annual Vocal Pedagogy Summit, March 20-22, 2015

Invited member to review and advise on policy and practice on vocal pedagogy across the country

World Voice Day Symposium, National Association of Teachers of Singing, April 5, 2014, New York City, Moderator and Coordinator

“Effective Training of the Child and Adolescent Voice” - A workshop and panel presentation on the development, treatment, and training of child and adolescent voices. This overview of the changes in the developing voice's structures and functioning was targeted to private studio teachers as well as K-12 vocal music educators.

Network of Music Career Development Officers (NETMCDO) - Meeting of music career development and entrepreneurship educators from conservatories and universities across the U.S. (plus Canada and Australia), January 15-16, 2014, New York City, Manhattan School of Music, Invited Guest

“Assessing Our Students’ Learning: Practical Advice to Encourage Meaningful Evaluation”

New York Singing Teachers Association’s Oren Brown Professional Development Program: Comparative Pedagogy, New York City and Online Webinar, June 2013, Invited Guest

“How to Address and Avoid Muscular Tension Dysphonia”

Third Street Community Music School, New York City, Fall 2012, Invited Guest

Professional Development Workshop for Applied Instructors

William Patterson University, New Jersey, April 2012

Invited Lecture on Vocal Pedagogy, including vocal use and misuse

World Voice Day, Microphone Workshop at CityTech, Brooklyn, April 18, 2010 –

Invited Guest Speaker

“Overview of the Voice”

National Association of Teachers of Singing, New Jersey, 2004, Annual Doris Lenz Festival for High School Singers

Master Class, Regional Singing Competition

New York Singing Teachers Association in New York City, October 2003

“March of the Falsetto” - demonstrating techniques for the whistle register.

CONFERENCES AND PRESENTATIONS

June 2017:

The Voice Foundation Annual Conference, Philadelphia, June 2017

- “Getting Voices Going” workshop presentation

Singing Voice Science Workshop, Montclair, NJ June 2017

- Practical Pedagogy Session

April 2017:

Assessment Conference ISAME Birmingham, England

“Reflective Practice in the Applied Music Studio” With Kelly Parkes

Summer 2016:

The Voice Foundation Annual Conference, Philadelphia, June 3-6, 2016

- “Practice and Perception Among Female Adolescent Singers”
- “Music Theatre Singing for Female Adolescent Voices” (Workshop)

Singing Voice Science Workshop, June 8-10, 2016

Presenter, Overview of Current Pedagogical Practice

National Biennial Conference by National Association of Teachers of Singing (NATS), July 2016

“Publishing and Copyright in the Music Industry” (AATS)

National Biennial Conference by National Association of Teachers of Singing (NATS), July 2014

- “A Developmental Look at Singing”
- “In Support of Fact-Based Pedagogy” (Presentation with American Academy of Teachers of Singing [AATS])

The Voice Foundation Annual Conference, Philadelphia, June 2014

“Addressing and Avoiding MTD—A Voice Teacher’s Perspective” (Workshop)

Voice Foundation Annual Conference, Philadelphia, June 2013

- “Do We Agree on What We Hear? Listening for Dysfunction in the Singing Voice” (MTD referrals study, phase two)
- “Perceptions From the Field: There’s No Belting like High Belting” (Poster session)

Phenomenon of Singing, International Symposium, Voices 500, St. John’s, Canada, July 2013

- “How to Please Some of the People ALL of the Time: Releasing Individual Voices in the Choral Setting” (Presentation)
- “Is It Really THEIR Voices?” (Presentation on kids’ voices)

American Choral Directors Association National Conference, March 2013, Dallas, Texas

“Is It Really THEIR Voices?” (Presentation on kids’ voices)

College Music Society National Conference, Portland, Oregon, October 2009

- *“Voice Teachers Tell All”* – (A survey was developed to understand better how voice teachers prepare for their teaching roles. Currently teaching singers were surveyed to learn about their influences with the intent to inform new teachers better.)
- *“Online Teaching in Music”* (Panel Presentation on two issues critical to the effectiveness of online instruction in music)

The Voice Foundation, Philadelphia, June 2009

- *“A Further Look at Longitudinal Vocal Development”* (Poster Session with Dr. Lori McCann, Karie Brown, Danielle McRoy, and Amanda DeMaris)
- *“Collaboration and Conquest: Working Through MTD With Speech Pathologist and Voice Teacher”* (with Dr. Linda Carroll, SLP)

MENC: Research in Early Childhood Music, University of Delaware, January 2009

- *“Mirrors of Meaning: Studies of Mutuality and Influence in Musical Encounters Between Young Children and Adults”* (with Dr. Lori Custodero, Dr. Patricia St. John, Faye Timmer [doctoral student at TC]).
- *“Co-constructing a Playground for Performance in Studio Instruction: A Circle of Fifths”*

International Society for Music Education, Bologna, Italy, July 2008

- *“Longitudinal Look at Vocal Development”* (Symposium involving TC faculty and students)
- *“Introduction and Overview”* and *“Oops...Now What? Retraining the Singer”*
- *“Responsive Pedagogy”* (Symposium involving TC faculty and students)
- *“I’m Still Learning...Both From My Students AND My Children”*
- *“Critical Thinking in the Applied Music Studio”* (with Laura Baldacchino, TC graduate student)

College Music Society National Conference, Salt Lake City, Utah, 2007

“Continuing the Journey: Still Working Towards Student-Centered Studio Instruction” (with Dr. Hal Abeles and TC graduate students)

College Music Society National Conference, Quebec, Canada, 2005

“Working Towards a Student-Centered Applied Music Studio” (with Dr. Hal Abeles, Marilyn Thompson, and Stephanie Letson).

NYSSMA (New York State Schools of Music Association) Conference, 2005

“Everything I Wanted to Know About Teaching Music I Learned From My (Her) Baby” (Research presented with Dr. Lori Custodero)

The Voice Foundation National Conference, Philadelphia, 2003

- *“Diagnostic Voice Training”* (Workshop Presenter)
- *“Injured Voices: Can This Voice Be Saved?”* (Panel Member)

INTERNSHIPS

Intern in Vocology at Mt. Sinai Hospital, New York City, NY, January-April 2003

Participation in retraining of singers with Dr. Peak Woo, M.D., and Linda Carroll, Speech-Language Pathologist; on site two full days per week observing Dr. Woo and aiding Dr. Carroll in assessment measures and clinical retraining.

Intern in Vocology at St. Luke's Hospital, New York City, NY, 2003-2004

Participation in retraining of singers with Dr. Anat Keidar, Ph.D., Speech Pathologist.

PUBLICATIONS

"Discovering Voices: Expanding Students' Musical and Vocal Ideals in an Urban Community Children's Choir," Nicole Becker and Jeanne Goffi-Fynn. *Choral Journal*, 56(7), 2016.

"Collaboration and Conquest: MTD as Viewed by Voice Teacher (Singing Voice Specialist) and Speech-Language Pathologist," Jeanne Goffi-Fynn and Linda M. Carroll. *Journal of Voice*, 27(3), May 2013. doi: 10.1016/j.jvoice.2012.12.009. Epub 2013 Mar 7.

"Factors of Applied Instruction," Jeanne Goffi, Hal Abeles, Susan Levasseur. *Journal of Music Teaching and Learning*, Spring 1992.

RECITALS/RECORDINGS

May Day Concert, May 1, 2013

Program offered for school children through the Office of School and Community Partnerships, Teachers College, Columbia University

Songs of Innocence: Songs Performed Based on William Blake's Poetry,

November 3, 2012; encore version for kids, November 5, 2012

Women in Song: A Collaboration of Life and Music, Teachers College, 2011

Duet Chamber Recital with Faculty Artists

New York: Faculty Recital Series at Columbia University
NYU Faculty Recital

New Jersey: Faculty Chamber Concerts at William Paterson University
The Three Sopranos, series of concerts
Contemporary Music Series
From Renaissance to Romance: Women in Song

Switzerland: Spring Festival, Lugano, Switzerland

Additional Recitals: Italy, Austria, Massachusetts, Colorado, Nebraska

Recording: Faye Silverman Love Songs

An entire CD of Silverman's chamber work, *Manhattan Stories*, including "Love Songs for Voice and Flute." Available on Albany.

Recital, Mannes College, Faye Silverman, Composer

Opera Roles:

<i>Heraclea</i>	"Coloratura"	Opera Nova, New York
<i>Daughter of the Regiment</i>	"Marie"	Opera Nova, New York
<i>Le Nozze di Figaro</i>	"Susanna"	Opera Forum, New York
<i>Les Contes d'Hoffmann</i>	"Olympia"	Opera Forum, New York
<i>Hansel and Gretel</i>	"Sandman"/"Dew Fairy"	Opera Forum, New York
<i>Die Fledermaus</i>	"Adele"	Cambridge Theatre Ensemble, University of Nebraska, Newton Opera
<i>Old Maid and the Thief</i>	"Laetitia"	Opera Lab, Boston
<i>Hansel and Gretel</i>	"Gretel"	Lolli-Opera Tour, Nebraska
<i>Viva la Mama</i>	"Luisa"	Janus Opera, Boston
<i>The Dybbuk</i> (premiere)	"Leah"	New Repertory Players, Boston
<i>The Fantasticks</i>	"Luisa"	New Directions, Boston

Other roles include: "Sophie" (*Das Rosenkavalier*), "Baby Doe" (*The Ballad of Baby Doe*), "Constance" (*Dialogue des Carmelites*), "Despina" (*Così fan tutte*), and "Norina" (*Don Pasquale*)

SOLO ORCHESTRAL AND ORATORIO ENGAGEMENTS

Cantata Singers, New York,
Bach *Christmas Oratorio*
Mozart, *Magic Flute*
Bach, *Motets*

Festival Delle Valli, Italian tour with Rumanian Radio Orchestra performing Vivaldi's *Gloria*

Sessione Sienese, Joseph Del Principe, conductor, performing operatic repertoire in Italy

Concert Series, Lugano Radio Orchestra and Coro Lauretano, including *Messiah*, Faure's *Requiem*, and chamber music

Nebraska Chamber Orchestra, Schubert's *Mass in A Minor*

STUDENT PERFORMANCES

Selected Solo Recitals include:

Joel Klein, MA, "Who me?"
Felicity Graham, MA, "Sweet Freedom's Song"
Claudia Cali, EDD, "Songs of Belonging"
Adriana Diaz Donoso, "The Sounds of My Memories"
Jane Irvine, "Love, Dames, and Video Games"
Christianne Roll, EDDCT, "Cabaret Songs"
Nicolas Dosman, EDD, "Granada"

Every Voice Choir - Co-Founder and Voice Specialist

Kids Choir (ages 7-10)
Youth Choir (ages 10-14)

Concert Choir (inaugural season Fall 2014)
Audition Prep (inaugural season Fall 2014)
Young Men's Vocal Workshop (inaugural season Fall 2015)
Vocal Workshop (inaugural season Spring 2015)

EVC Performances:

Peace Seekers, January 23, 2013

Sing! May 2013

Peace Seekers II: Peace, January 22, 2014

Our Own Songs, May 29, 2014

Hodie by Ralph Vaughn Williams, Carnegie Hall, Debut of EVC, December 7, 2014

Peace Seekers III: We Can Change the World, January 22, 2015,

Sing to the Sun, Spring, 2015

Peace Seekers IV: Lift Every Voice, January 21, 2016 (Merkin Hall)

Grow Little Tree, May 19, 2016 (MSM Gorden Hall)

My Corner of the Sky with the Transformers, May 2016

Peace Seekers: Lead the Way, January 21, 2017 (Merkin Hall)

Awakening of Spring: Workshops and TC Chamber Mosaics, May 5, 2017

Menagerie of Song, May 18, 2017

Every Voice Choir Audition Prep - Preparation for the auditioned Performing Arts High School, Inaugural season, Fall 2014 (continued annually)

Assisting our young singers to prepare for a performing arts high school

"Getting to Know You" - Workshop Performance, 2014

Mock auditions for young singers, Fall 2015

NATS Annual Competition - Coordinator and Adjudicator, New York City, Annually since 2013

NATS Annual Competition - Adjudicator, New Jersey, 1994-2000

Every Voice Music Theatre Workshop - Inaugural season, Spring 2015

"School's Out!"

Young Men's Vocal Workshop - Fall 2015 and ongoing

Worked with young men as their voice transitions; encouraged knowledge of their voices, ownership, and enjoyment in singing

Debut with Peace Seekers IV: January 21, 2016 at Merkin Hall

Solo performance: "My Corner of the Sky," May 13, 2016

SERVICE TO THE FIELD/PROFESSIONAL AFFILIATIONS

• **American Academy of Teachers of Singing (AATS)** (invited to join fall, 2008)

A select group of nationally recognized teachers of singing and voice experts.

Members include faculty at prestigious colleges, universities, and conservatories, as well as teachers in independent studios. Many members are esteemed

performers of classical and/or contemporary commercial music, noted authors, and voice science researchers. Members are accepted by internal nomination only. As directed by the AATS charter, the maximum number of members at any given time is 40. See website AcademyofTeachersofSinging.org for list of publications; recent articles include:

- 2010 - "Coaching the Classical Singer"
- 2012 - "Keeping Music in the Schools: Advocating for the Arts as Core Curriculum"
- 2014 - "Research and Creative Accomplishment in Promotion and Tenure: A Realistic Look at Expectations for Teachers of Singing in Academia"
- 2014 - "In Support of Fact-Based Voice Pedagogy and Terminology"
- 2014 - "Research and Creative Accomplishment in Promotion and Tenure: A Realistic Look at Expectations for Teachers of Singing in Academia"

National Opera Association, Roundtable Member (invited to join fall, 2008)

- Strategic Committee Member; annual meetings to discuss and plan for opera outreach, training, and support
- Singer Training Forum, Member; annual meetings to discuss and plan opportunities for singer (and teacher) training events and collaboration
- Invited expert for "Singer Training Sessions"
 - Feedback provided to pre-professional opera singers to guide their careers (Philadelphia and New York City Opera Center)

Judge for New York Lyric Opera Competition (Semi-finals and Finals), Spring 2010

National Association of Teachers of Singing (NATS), current Vice-President in New York and previously New Jersey. Duties include adjudication of competitions (November), planning of workshops, performance opportunities, and general teacher and singer education including a new pilot program on mentoring young teachers

- **Meet-and-Greet Collaborative Approach** to discuss new ideas in small groups with facilitator in each group, September 2014, 2015, 2016
- **Festival of Song: Auditions**, November 18, 2014, 2015, etc annual festival
- **World Voice Day 16 Bar Music Theatre Workshop**, 2015
- **Winner's Performance**, 2015
- **World Voice Day Breath and Coordination in Singing**, 2016
- **NYC Mentoring Program Inaugural Season**, Fall 2016
 - **Developed a mentoring program to serve NYC teachers**

Every Voice Choir, Founder, Voice Specialist, and former Board Member

Every Voice Choir - The mission of Every Voice Choir is to promote the musical and personal growth of youth by empowering them to discover and share their voices with confidence and pride.

New York Singing Teachers Association (NYSTA), former **Board Member**. Duties included planning monthly workshops and weekend seminars for voice teachers.

Former Coordinator of the Professional Development Program, a program in vocal pedagogy.

Instructor of Applied Pedagogy Course via Webinar

Pi Kappa Lambda (National Music Honor Society), Member.

Guest Editor for Scott Harrison/Jessica O'Bryan (Eds.), *Teaching Singing in the 21st Century* (Springer Publications), 2013

Interviewed for Michael Shaughnessy at University of Eastern Finland
Problems in Music Pedagogy, 2013.

SERVICE TO PROGRAM IN MUSIC AND MUSIC EDUCATION

Director of Applied Music

Coordinator of adjunct instructors in applied music (currently 23) in addition to Student Instructors (currently 35). Specific issues include goals for establishing good teaching practices in a student-centered environment: syllabi, teaching evaluations, community of teachers, and performance opportunities. Special topics for our student instructors include mentoring and peer collaboration, master classes, and performance venues. Approximately 150-200 students register for lessons per year.

Director of Doctoral Cohort in Music

Program designed to allow performers to complete their doctoral studies while keeping faculty teaching positions. Duties include interviewing prospective students, reviewing performance tapes and auditions, advising and facilitating issues due to distance learning opportunity. During summers, social and information sessions are programmed, doctoral aural exams administered, and general support is offered during their stay.

Song of America (Workshop with Thomas Hampson and the Hampson Song Foundation), April 23, 2016

Incorporating strategies to bring art song into the classroom.

Dissertation Advisor

Sponsored List:

1. "A Study of Selected Songs of *Les Six*: A Pedagogical Analysis for College Voice Students in Korea" (Kim, 2005)
2. "The African American Art Song: A Continuum in the Art of Song" (Thompson-Cornwall, 2006)
3. "The Effect of Teaching Strategies on Students' Experience with Musical Performance Anxiety" (Lee, 2006)
4. "Music Theater Vocal Pedagogy and Styles: An Introductory Teaching Guide for Experienced Classical Teachers" (Hall, 2006)
5. "W.C. Handy's Contribution to African American Solo Vocal Concert Music" (Thompson, 2007)
6. "Recalling Giuseppe De Luca (1876-1950)—A Narrative Journey Told out of His Teacher-Student Relationship with Charles Guild Ready (b. 1921)" (Andrews, 2008)
7. "A Collective Case Study of Self-Regulated Learning in Instrumental Practice of College String Majors" (Kim, 2008)
8. "A Curricular Design for Music Appreciation Based on the Function of Music in Society" (Hartwell, 2008)
9. "Perspectives of Opera Singing Training and Education Through an Examination of Collegiate-Level Opera Programs" (Graham, 2009)
10. "Developing a Pedagogy for Gospel Singing: Understanding the Cultural Aesthetics and Performance Components of a Vocal Performance in Gospel Music" (Robinson-Martin, 2010)
11. "Self-Regulation of Voice Practice: A Study of University-Level Music Students' Singing Practice" (Ali, 2010)

12. "Teaching Undergraduate Class Piano: A Study of Perspectives of Self, Students, and Colleagues" (Amoriello, 2010)
13. "Contemporary Flute Teaching in the Applied Studio" (Baldacchino, 2010)
14. "Rage to Master: A Case Study of 6 Students in a Gifted Music Program" (Thompson, 2010)
15. "Perceptions of Female Adolescent Singers on Their Singing and Training" (McRoy, 2010)
16. "Finding the Balance: Jan Kagarice, A Case Study of a Master Trombone Teacher" (Marston, 2011)
17. "Singers' Perspectives on Their Musicianship and Its Pedagogical Approaches" (DeMaris, 2012)
18. "Collaborative Inquiry Case Study: A Peer Learning Group of College Music Majors" (Jung, 2013)
19. "An Applied Voice Teacher's Process to Teach Singers to Embody Articulatory Skills Towards a Resolution to Problematic Phonemes: Three Case Studies" (Cox, 2014)
19. "Female Musical Theatre Belting in the 21st Century: A Study of the Pedagogy of the Vocal Practice and Performance" (Roll, 2014)
20. "Investigating Teaching and Learning Dynamics: Beginner Level Non-Major Group Piano Class" (Yun, 2016)
21. "Exploration on Modeling Strategies in Piano Studios in Korea" (Chung, 2016)

As Second Reader:

1. "A Development of Korean Piano Method with Accompaniment MIDI Disks for College Music Majors Whose Primary Instrument Is Not in Piano" (Kwon, 2005)
2. "An Investigation of College-Level Music Appreciation in Taiwan" (Kong, 2006)
3. "Black Male Voice Majors: Taking All Music for Their Province" (Banks, 2007)
4. "The Effects of the Modified Caring at Columbia Music Therapy Program on the Psychological Conditions of Refugee Adolescents from North Korea" (Choi, 2007)
5. "Common Stressors of Freshman Voice Majors" (Poniros, 2007)
6. "Rapport in the Applied Voice Studio" (Clemmons, 2007)
7. "Pursuing Applied Music in a Cyber Environment Using Desktop Videoconferencing" (Dye, 2006)
8. "The Effects of Jealousy in a Conservatory Setting" (Kim 2008)
9. "Making Music in Music Appreciation" (Fox, 2008)
10. "A Comparative Survey of Goals and Strategies of College Music Performance Teachers Across Instrumental Groups" (Wexler, 2008)
11. "Designing Constructivist Piano Instruction: Collaborative Action Research With Teachers in Korea" (Bae, 2010)
12. "An Investigation of Flow Experience in Middle School Beginner String Orchestra Students" (Cassie, 2011)
13. "Criterion Referenced Self-Assessment in the Applied Vocal Practice Room" (Frey-Monell, 2011)
14. "Internal Aspects of Flute Technique: A Mixed-Method Investigation of Teaching Strategies and Their Effectiveness" (Hohouser-Rizzo, 2012)
15. "Song of Your Voices: Violin Performance Major Students' Perceptions Towards Their Lives in Violin Learning from Childhood to the Music Schools in New York City" (Su, 2013)
16. "The Master's Degree Program in Piano Pedagogy: Leading to Future Teacher Success" (Meyers, 2014)

17. Rituals in and of Leadership: The Pre-performance Preparations of Master Choral Conductors” (DeGraff, 2016)
18. “Expressivity in Piano Playing: Teacher-Performer Perceptions, Strategies, and Application” (Tobey, 2016)

As Third Reader (selected dissertations)

1. “Something to Think About the Rest of One's Days: Music in a Liberal Education” (Lapp, 2011)
2. “Choral Conductors Beware: Stereotypes of Collegiate Choir Members Towards the Concert Spiritual” (Miller, 2011)
3. The Collaborative Rehearsal: Blogging as a Reflective Paradigm for Band” (Brown, 2012)
4. “An Investigation of the Careers of Conservatory Trained String Players in the United States: Their Preparations, Development, and Success in the Twenty-First Century” (Ondracek, 2013)
5. “Alternative Strategies for a Collegiate Aural Skills Classroom: An Observational Case Study” (Song, 2014)
6. “A Mixed Methods Study of Students' Perceptions of an Interdisciplinary Method for Teaching Injury-Preventive Piano Technique” (Lister-Sink, 2015)
7. “Beyond Boredom in the Bandroom: Investigating Adolescent Student Engagement and Motivation during Secondary Band Classes” (Weiss, 2015)
8. “The Cambiata: A Study of Ambiguity and Metaphor in Music and Music Education—An Autobiographical Account” (Stubbe, 2015)
9. “Choral Performance Expression: A Multi-Sensory Approach” (Hoffman, 2016)

SERVICE TO COLLEGE

- Outside dissertation: “Networked, Social, and Multimodal: Adolescents Composing Across Spaces” (Warner, 2014)
- Consultant across TC for music performance opportunities including Convocation, State of the College, Medalist Dinner, and other events throughout the year.
Committee member: Convocation

SUMMER INSTITUTES

- **Zurich Opera Studio** with Marc Belfort at Lago di Garda, Italy
- **American Institute of Musical Studies (AIMS)** in Graz, Austria
- **Sessione Senese**, Joseph Del Principe, conductor in Siena, Italy

CHURCH SOLOIST POSITIONS

- Immanuel Lutheran Church, New York City, NY
- First Baptist Church, Boston, MA
- First Methodist Church, Lincoln, NE
- St. Michael's Episcopal, Randolph, MA
- Grace Lutheran Church, Needham, MA

VOCAL TRAINING

- Bill Riley - New York, NY
- Barbara Doscher - Boulder, CO
- Carole Haber - Boston, MA
- Anna di Cavalieri - Lugano, Switzerland
- Shirlee Emmons - New York, NY

MASTER CLASSES

- Phyllis Curtin - New York, NY and Boston, MA
- Martina Arroya - New York, NY
- Thomas Grubb - New York, NY
- Marc Belfort - Lago di Garda, Italy

COACHES

- Bruce Norris - New York, NY
- Thomas Grubb - New York, NY
- Richard Krittendon - Boston, MA
- David Bartholomew - Lincoln, NE
- Robert Spillman - Boulder, CO
- Allen Rogers - Boston, MA
- William Merrill - Boston, MA
- Jeffrey Stevens - Boston, MA

CONDUCTORS

- David Labovitz - Cantata Singers, New York
- Josif Conta - Rumanian Radio Orchestra
- Fred Rogosin - Lugano Radio Orchestra
- Thomas Dunn - Boston University, Boston, MA
- Aaron Kula - Longwood Symphony Orchestra
- Robert Emile - University of Nebraska

SCHOLARSHIPS/FELLOWSHIPS

- **Teaching Assistantship and Scholarship, Columbia University**, Teachers College, New York, NY, 1991-1996
- **Teaching Assistantship and Scholarship, University of Nebraska**, Lincoln, NE, 1989-1990
- **Italian Scholarship, Circolo Italiano**, Denver, CO, 1988
- **Academic Scholarship, University of Colorado**, Boulder, CO, 1988
- **Academic Scholarship, Franklin College**, Switzerland, 1983

LANGUAGE SKILLS

- Italian - Fluent
- French and German - Good comprehension, knowledge of pronunciation and diction
- Ability to instruct diction in Spanish and Latin