November 13, 2018

Dear Dr. Sataloff, Members of the Voice Foundation and NATS:

My name is Edrie Means Weekly, and I am an active professional singer and an adjunct associate professor and Co-Founder of the Contemporary Commercial Music (CCM) Vocal Pedagogy Institute Shenandoah University. There my duties include teaching applied voice, applied repertoire and musical theatre singing styles to undergraduate musical theatre students and graduate contemporary commercial music vocal pedagogy students. With this letter of intent, I am applying for the Van L. Lawrence Fellowship for 2019.

If awarded the Van Lawrence Fellowship, I will investigate the effectiveness of cooling down the musical theatre voice and returning balance to the laryngeal muscles post heavy voice load and hyper-functional singing.

We understand that vocal warm up exercises are essential for developing healthy vocal function. There are numerous texts and articles written on this subject. Cool down exercises effectiveness is still in the early research stages. Singing Voice Specialist, Dr. Kari Ragan presented the use of cool-down exercises in classically trained singing post heavy voice load at the Voice Foundation Symposium several years ago. There seems to be no studies investigating the use of cool-downs in musical theatre singers. There is no debate that athletes and dancers warm up and cool down to prepare, improve performance and prevent injury. Singers are ‘vocal athletes’ needing warmups to improve the performance, endurance and prevent injury as well. However, ‘vocal athletes’ tend to overlook cooling down as a necessary aspect of maintaining vocal health. I am particularly interested in the injury prevention aspects of muscle re-balancing that cool-downs offer.

The study will include five male and five female musical theatre belters single subject design. They will complete singing tasks which will include high belt repertoire. Spectrograph and electroglottograph (EGG) measurements will be made for acoustical analysis and to determine of the degree of contact between the vibrating vocal folds during the subjects final belting task and after cool-down protocol. The process will be repeated for these subjects at another time without the cool-down. In this case, the second set of measurements will be taken after an interval equivalent to the duration of the cool-down exercises. Each subject will also fill out the Singing Voice Handicap Index, and Self-Perceptual prior to the study. Self-assessment instruments including the Evaluation of the Ability to Sing Easily (EASE) survey, Vocal Tract Discomfort Scale (VTD), Questionnaires prior to and after a 50 minute voice load.

Cool-down Protocol for musical theatre belters will include:

2. Tongue stretches: Guy-La – 5-4-3-2-1-2-3-4-5-4-3-2-1 – just the tongue moving.
3. Lip/Tongue trills to release and relax tension. Ascending slides working up the scale (1-5-1), A3 (220 Hz) and ascending to D5 (880 Hz).

4. Straw phonation:
   a. Ascending slide slowly from bottom lowest note with ease to top note with ease.
   b. Ascending slides working up the scale (1-5-1), A3 (220 Hz) and ascending to D5 (880 Hz).
   c. Ascending slides working up the scale (1-8-5-3-1), A3 (220 Hz) and ascending to D5 (880 Hz).

5. A gentle vocal fry for five second durations (not more than five times)


7. Soft, floaty five-note descending scale on [u] starting at F4 (349 Hz) to ascending to G5 (784 Hz).

I would like to use the Fellowship to take the measurements to a leading voice researcher of acoustics like Ron Scherer, Donald Miller, Lynn Maxfield or Johan Sundberg. To compare the data of pre, post and without cool-down protocol acoustically, I believe would be of great significance.

I plan to submit the study for publication in the *Journal of Singing* or the *Journal of Voice*.

I have been teaching at the graduate level at Shenandoah University since 1995. My current and former students can be heard on Grammy Recordings, Movies, Broadway, off-Broadway, National and International Tours, Regional Theatre, TV (including The Voice and American Idol, Kidz Star USA). I have been an active member of NATS since 1996. I have served on the VA NATS Board for several years. In the summer of 2013, I was honored to be a Master Teacher for the NATS Intern Program. Nationally, I am on the Advisory Committee for the NATS National Musical Theatre Competition, Advisory Committee for the NATS Student Music Theatre Auditions and have presented lectures, masterclasses, concerts and sessions for National Conventions, Regional and State NATS Chapters. I am a contributing author for *The Voice Teacher's Cookbook: Creative Recipes for Teachers of Singing* Winnie (all proceeds go to NATS) and Teaching Singing in the 21st Century.

The Voice Foundation has continued to support my pedagogical development and research journey. My interest in voice science and pedagogy began in 2001 when, as a researcher in the teaching and vocal health of musical theatre singers, I attended my first Voice Foundation Symposium. Since then, I have presented a numerous papers and workshops related to teaching, habilitation and vocal health. I have co-authored research publications in the *Journal of Voice* regarding the teaching of the CCM voice and vocal health. My first publication in the *Journal of Voice* in 2003 led to founding the CCM Vocal Pedagogy Institute and offering the first ever CCM courses as part of the required curriculum for a Master of Music in Vocal Pedagogy and Doctor of Musical Arts in Vocal Pedagogy. Other universities have since implemented CCM pedagogy in their graduate degree programs. I have collaborated on a variety of research endeavors, recently on Vocal Health Care Survey Among Amateur and Professional Voice Users (1195 respondents) presented at the Voice Foundation Symposium 2016 and was published in the *Journal of Voice*. In 2015 I was added to the guest reviewer list for the *Journal of Voice* and Plural Publishing. In June 2018 I was invited to be a member of the Advisory Board for the Voice Foundation.
This increased knowledge of voice science and voice medicine has had a positive impact on my teaching effectiveness as a specialist in musical theatre and CCM styles. In studio instruction, my experience and training have enabled me to apply voice science protocols to vocal function of the singing voice while training singers to be marketable in the industry while maintaining good vocal health performing eight shows a week. I frequently use spectrographic software in lessons to help students achieve optimal vocal production. I use Human Anatomy Atlas app, videos, illustrations and hands on models to help explain voice science to students. I also use sound reinforcement and a professional-grade sound level meter. For a musical theatre singer to see the real-time acoustic differences between mix and high belt through spectrogram and spectrum analysis can make an enormous difference if they are visual learners. I also make every effort to strengthen my understanding and teaching in habilitation and rehabilitation by speaking with mentors, attending workshops and conferences and reading.

Thank you for your kind consideration of my application for the 2019 Van L. Lawrence Fellowship. With the information gathered, it is the hope to positively influence vocal function and care in the studio. The Fellowship award has enabled voice teachers to make significant contributions and changes in voice pedagogy. It would be a great honor to be listed among the other distinguished recipients of this award whom I greatly admire. It would also be an added honor to continue the legacy that my personal laryngologist Dr. Van Lawrence began many years ago.

Sincerely,

Edrie Means Weekly
Adjunct Associate Professor of Voice and Voice Pedagogy
Shenandoah University and Conservatory of Music
Co-Founder, CCM Vocal Pedagogy Institute
Advisory Board, The Voice Foundation
Advisory Board, National Musical Theatre Competition, NATS
Master Teacher, NATS Intern Program, 2013
Mid-Atlantic NATS Musical Theatre Consultant
eweekly@su.edu or edriew@aol.com
Cell: 703-470-9443
http://edriemeans.wix.com/edriemeans
http://www.su.edu/a/faculty-profile-detail/?uid=eweekly
EDRIC MEANS WEEKLY
6004 Stallion Chase Ct.
Fairfax, Virginia 22030
(703) 266-4885 or (540) 665-4600
EdrieW@aol.com and eweekly@su.edu

EDUCATION:

**Houston Opera Studio** Houston Grand Opera, Houston, Texas. 1987-1989

**Post-Graduate Work** 61 credit hours, University of Houston, Houston, Texas 1987 -1989

**Master of Music in Vocal Performance** University of Houston, Houston, Texas. 1987

**Bachelor of Music Education** Shenandoah College and Conservatory of Music, Winchester, Virginia. 1984

MUSIC EDUCATION EMPLOYMENT:

**Master Teacher, Intern Program, National Association of Teachers of Singing (NATS)** Nashville, TN 2013

**Adjunct Associate Professor of Voice** Shenandoah University and Conservatory of Music. 1995-present

Private Voice: One hour individual lessons.

Taught Classes: Diction, IPA, Musical Theatre Styles

Director of Opera Scene Study: Select, stage, choreograph and rehearse scenes to be performed for the public.

Opera Director: Stage and rehearse operas to be performed for the public. 1995-1997

**Contemporary Commercial Music Vocal Pedagogy Institute Founder and Faculty,** Shenandoah University 2002-present

**Private Voice, Diction Coach, Adjudicator, Clinician, Acting Coach,** 1985-present

**Choreographer, Master Clinician**

PROFESSIONAL PERFORMANCE EXPERIENCE:

Soloist, Opera, Musical Theater, Concerts, Recitals, National Public Radio broadcasts, 1983-present

Radio broadcasts, National/International Television broadcasts, Symphony concerts,

KOCH CD Recording, DECCA DVD Recording, PBS Broadcasts, Vocal Director, Opera Director

INTERNATIONAL COMMITTEE

The Scientific Advisory Board, The Voice Foundation, 2018-present

Pan American Vocology Association, Election Committee 2018

Pan American Vocology Association, Conference planning committee 2017

NATIONAL COMMITTEE

Advisory Committee for the NATS National Music Theatre Competition (current)

Advisory Committee for the NATS Student Music Theatre Auditions (current)

Appointed, with four other national Musical Theatre Specialists, by the President of NATS to develop a Musical Theatre NATS Artist Award Competition (2010)
EDRIE MEANS WEEKLY
Curriculum Vitae

PUBLICATIONS

- *Vocal Health Care Survey Among 70 Voice Teachers and Singers* Pending publication in the Journal of Voice
- *A Preliminary Study: Comparison of Voice Production in Contemporary Commercial Music (CCM) and Operatic Literature* Pending publication.
- *Teaching Someone With a Vocal Pathology* Pending publication in the Journal of Voice
- *Retraining Voice Users with a Diagnosed Vocal Pathology*, Pending publication in the Journal of Voice

RESEARCH

- Vocal Health Courses in Music Education Curriculums
- Breath Stamina and Dysphonia in Elite Classical Singers with Auto-immune Diseases
- Singing Classical and Contemporary Commercial Music in a Healthy Manner Over An Extended Period of Years
- Use of Science and Health as a Foundation for Functional CCM Training
- Vocal Pedagogy programs in NASM
- Creating a Musical Theatre Fach and song list
- Teaching non-classical singing.

RESEARCH PRESENTATIONS

- *They’re Injured! 377 Voice Educators’ Retraining Approaches*, (with Rachelle Fleming, Linda Carroll, Gwen Korovin and Wendy Leborgne), Presented at the PAVA/VASTA joint Symposium, 2018
- *“Body & Voice: A Collaborative Approach for Addressing Voice Issues”* (with Ting-Yu Chen and Kathleen Bell), Presented at the PAVA/VAST joint Symposium, 2018
- *Pathology Pathways Actors vs Music Theatre Singers*, (with Rachelle Fleming, Linda Carroll, Gwen Korovin), paper Presenting at the Voice Foundation Annual Symposium, 2018
- *Do Vocal Performers Maintain Training Program Post College Degree*, (with Rachelle Fleming, Linda Carroll, Gwen Korovin), paper. Presented at the Voice Foundation Annual Symposium, 2018
• Retraining Voice Users with a Diagnosed Vocal Pathology, (with Rachelle Fleming, Linda Carroll, Gwen Korovin and Wendy Leborgne), paper. Presented at the Voice Foundation Annual Symposium, 2017

• Voice Educators’ Vocal Health Referral Practices Singers (with Rachelle Fleming, Linda Carroll, Gwen Korovin and Wendy Leborgne), paper. Presented at the PAVA Annual Symposium, 2016

• Do Amateurs and Professionals Seek the Same Vocal Health Advice?: Survey of 1195 Voice Users (with Rachelle Fleming, Linda Carroll and Gwen Korovin), paper. Presented at the PAVA Annual Symposium, 2016


• Absolute Range in Singers (with Lisa Popeil), paper. Presented at the Voice Foundation’s 38th Annual Symposium, 2011.

• A Preliminary Study of Absolute Vocal Range in Singers (with Lisa Popeil), paper Presented at the 6th International Conference on the Physiology and Acoustics of Singing in Las Vegas, 2012

• Teaching Someone with a Vocal Pathology, paper Presented at the International Voice Foundation’s 38th Annual Symposium, 2009.

• Vocal Health Care Survey Among 70 Voice Teachers and Singers, paper Presented at the International Voice Foundation’s 37th Annual Symposium, 2008


• The Civil War from the Piano Bench Soloist, Creative Scholarship Day Winchester, Virginia 2005 multimedia presentation with flute, piano and four voices will present authentic songs sung on the home front and at the battlefield during the Civil War.

• Invited by and performed at the National Association of Teachers of Singing foundation to present 20th century vocal chamber music at the National Convention in New Orleans, July 2004.

• "Contemporary Commercial Music (CCM) Survey" (with Jeannette LoVetri), Paper Presented at the Voice Science Foundation’s 31st Annual Symposium, 2002.

• A Preliminary Study: Comparison of Voice Production in Contemporary Commercial Music (CCM) and Operatic Literature (with Kathryn Green), paper Presented at the Voice Foundation's 35th Annual Symposium

• Poulenc To Porter: Both Sides Now 2007, Creative Scholarship Day Winchester, Virginia A concert of various styles of singing with one voice.
THREE DAY COURSE INSTENSIVE TAUGHT

- CCM Styles 1: Musical Theatre, CCM Vocal Pedagogy Institute, 2006 – 2009
- Musical Theatre Singing Styles, CCM Vocal Pedagogy Institute, 2018

MASTERCLASS/PRESENTATIONS

- Singing In Styles, workshop and Masterclass, NATS Arizona Chapter, 2019 accepted
- Lehigh Valley Chapter of NATS Masterclass, Bethlehem, PA, 2019 accepted
- Musical Theatre Singing Styles, NATS Philadelphia Chapter, 2019 accepted
- Singing In Styles, workshop, Southeastern Theatre Conference (SETC), 2019 accepted
- Connect The Singer and The Actor workshop, Southeastern Theatre Conference (SETC), 2019 accepted
- Legit Singing in Musical Theatre, NATS National Convention Las Vegas, 2018
- Bringing the Song To Life: It's a Matter of Style, NATS National Convention Las Vegas, 2018
- Musical Theatre Singing Styles, Lawrence University, 2018
- CCM Pedagogy, Peabody Conservatory Graduate Pedagogy class, 2018
- Musical Theatre Singing Styles, NATS Wisconsin, 2018
- March 2018 Singing with Style in Musical Theatre workshop, Southeastern Theatre Conference (SETC), Mobile, AL, 2018
- March 2018 The Singing Actor workshop, Southeastern Theatre Conference (SETC), Mobile, AL, 2018
- February 2018 Lehigh Valley Chapter of NATS Masterclass, Bethlehem, PA, 2018
- National Musical Theatre Competition, Adjudicator, NATS Winter Workshop, NYC, 2018
- NYCommercial and Musical Theatre Singing Styles Masterclass, NC NATS, 2017
- Lecture: Tools & Tips for MT/CCM Singing Styles, NC NATS, 2017
- Country Styles, CCM Vocal Pedagogy Institute, 2017
- Musical Theatre Singing Styles, CCM Vocal Pedagogy Institute, 2017
- MT/CCM "tips and tools" NC Chapter, (NATS), 2017
- Musical Theatre Singing Styles, Comparative Teaching Styles class guest speaker, SU 2017
- Country Singing for Musical Theatre 101 workshop, Voice Foundation Symposium, 2017
- Singing in Styles, Sigma Alpha Iota, 2017
- Musical Theatre Singing Styles, SNATS Chapter Wisconsin, 2017
- Musical Theatre Singing Styles, Viterbo University, 2017
- Connect The Singer and The Actor workshop, Southeastern Theatre Conference (SETC), 2017
- To Belt or Not to Belt workshop, Southeastern Theatre Conference (SETC), 2017
- Legit Singing in Musical Theatre workshop, Southeastern Theatre Conference (SETC), 2017
- Audition Prep workshop, Southeastern Theatre Conference (SETC), 2017
- Musical Theatre Singing Styles, CCM Vocal Pedagogy Institute, 2016
- Bringing the Song To Life: It's a Matter of Style, NATS National Convention Chicago, 2016
- Singing Legit in Musical Theatre workshop, Voice Foundation Symposium, 2016
- Audition Prep workshop, Southeastern Theatre Conference (SETC), 2016
- Belting with Style in Musical Theatre workshop, Southeastern Theatre Conference (SETC), 2016
- Song Authenticity: A Marriage of Singing and Acting workshop, Southeastern Theatre Conference (SETC), 2016
- Legit Singing in Musical Theatre workshop, Southeastern Theatre Conference (SETC), 2016
- Plenary Session Facilitator, Pan American Vocalogy
- Country Singing for Musical Theatre 101 workshop, Southeastern Theatre Conference (SETC), 2015
- Singing Legit in Musical Theatre workshop, Southeastern Theatre Conference (SETC), 2015
- Musical Theatre Singing Styles Masterclass , Morgan State University, 2014
- Musical Theatre Masterclass, Howard University, 2014
- Musical Theatre Masterclass, Young Artists of America, 2014
EDRIE MEANS WEEKLY
Curriculum Vitae

- Connecting to the Musical Theatre Song: Emotionally, Musically and Vocally workshop, Voice Foundation Symposium, 2014
- Singing With Style In Musical Theatre workshop, OSU Voice Forum, 2014
- Song Authenticity: A Marriage of Singing and Acting workshop, Southeastern Theatre Conference (SETC), 2014
- Singing In Styles, workshop, Southeastern Theatre Conference (SETC), 2014
- Musical Theatre Singing Styles Masterclass Workshop 2014, Virginia Chapter, National Association of Teachers of Singing (NATS).
- Musical Theatre Singing Styles Workshop/Audio Technology workshop 2014, Virginia Chapter, National Association of Teachers of Singing (NATS).
- Vocal Styles Masterclass, Ben Holt Memorial Branch, National Association of Negro Musicians, 2013
- Master Teacher Presentation (ppt and live demonstration), Singing and Teaching Musical Theatre Styles, National Association of Teachers of Singing (NATS) 2013 Intern Program, Nashville, TN
- Master Teacher Masterclass, National Association of Teachers of Singing (NATS) 2013 Intern Program, Nashville, TN
- Bringing The Song To Life workshop, 2013 Voice Foundation Symposium
- Musical Theatre Singing Styles Journey workshop 2013, Virginia Chapter, National Association of Teachers of Singing (NATS).
- Singing in Multiple Styles lecture and masterclass, Penn State University, 2012.
- Musical Theatre Singing Styles 2012, Virginia Chapter, National Association of Teachers of Singing (NATS).
- Classical Singing Master Class, Russell Kansas, 2012
- Singing In Style Performance and Masterclass, Northwest Regional National Association of Teachers of Singing (NATS), October 2011
- Musical Theatre Singing and Worship Music, Liberty University, 2012
- Singing In Style Performance and Masterclass, Northwest Regional National Association of Teachers of Singing (NATS), October 2011
- Singing In Style Performance and Masterclass, Mid-Atlantic Regional National Association of Teachers of Singing (NATS), April 2011
- Exploring Musical Theatre Styles 2011, Virginia Chapter, National Association of Teachers of Singing (NATS).
- Singing In Style, Shenandoah University and Conservatory of Music, 2010
- Musical Theatre Singing and Worship Music, Liberty University, 2010
- Exploring Musical Theatre Styles 2010, Virginia Chapter, National Association of Teachers of Singing (NATS).
- Crossover from Classical to Musical Theatre Singing 2009 Voice Foundation Symposium
- Music Theatre Singing Styles, Mid-Atlantic Regional National Association of Teachers of Singing (NATS), April 2009
- Musical Theatre Singing and Worship Music, Liberty University, 2008
- Crossover from Classical to Musical Theatre Singing 2008 Voice Foundation Symposium
- Panel Discussion of New Musical Theatre Revisions 2008, Mid-Atlantic Region National Association of Teachers of Singing (NATS).
- Training The Crossover Voice 2007 Invited by Maryland/D.C. Chapters NATS
- Music Theatre Training The Crossover Voice 2007, Virginia Chapter, NATS
- Training The Crossover Voice 2007, Creative Scholarship Day Winchester, Virginia multimedia presentation
- Bringing Opera Arias to Life 2007, Creative Scholarship Day Winchester, Virginia
**EDRIE MEANS WEEKLY**

*Curriculum Vitae*


**PROFESSIONAL ONLINE CHAT SESSIONS**


**NEW MID-ATLANTIC REGIONAL NATS MUSICAL THEATRE CATEGORY REQUIREMENTS**

Authored and updated, refined and presented the following revisions to the regional officers in April, 2007. The proposal was unanimously approved by the Regional Officers of the National Association of Teachers of Singing Mid-Atlantic Region:

**MT Category Revision Approved by the Mid Atlantic Region April 13th 2007**

A. One Musical Theatre Legit (Head Register Dominant - crico-thyroid(CT) muscle dominant) selection premiered in 1960 or before sung in the original or published key. (Representative composers: Loewe, Rodgers, Gershwin, Berlin, Kern)

B. One Musical Theatre non-legit (Chest Register Dominant - thyro-arytenoid (TA) muscle dominant) selection premiered in 1960 or before sung in the original or published key. (Representative composers: Lerner, Rodgers, Gershwin, Youmans, Berlin, Kern)

C. Musical theatre works published from 1961 to 1990 sung in the original or published key. (Representative composers: Lerner & Loewe, Sondheim, R. Adler, Schonberg, Lloyd Webber)

D. Musical theatre works published from 1991 to present sung in the original or published key. (Representative composers: Sondheim, R. Adler, Schonberg, Lloyd Webber)

High School: 2 or 3 selections - 1 from A, 1 from B and a third selection optionally from A, B, C or D

College/Continuing Ed: 4 selections -- 1 selection from A, B, C and D

**TEACHING EXPERIENCE:**

**National Association of Teachers of Singing (NATS)**

**Master Teacher, Intern Program**, Nashville, TN

**Shenandoah University and Conservatory of Music:**

**Courses taught:**

**Private Voice**  (APVO 110-724)  Individual one-hour lessons to students majoring in music or music theater. Instructing music theater students in a healthful manner, the way to use the mixed belt. The study of singing technique and vocal repertoire as appropriate for each individual voice. Select music, prepare students for recitals, one-person shows, juries, auditions, roles for the opera, roles for the musicals, solos for concerts.
EDRIE MEANS WEEKLY
Curriculum Vitae

**Opera Workshop I (MUPP 325)** Instruct students in stage and period dance movements, dialogue delivery, basic acting skills, and stage make-up for opera. Select, stage, choreograph and rehearse scenes to be performed for the public. Scenes selected commensurate with vocal abilities in the class.

**Opera Workshop II (MUPP 326)** A continuation of MUPP 325 focusing on preparing the students with the fundamental skills in character analysis and development. Select opera scenes which are preceded by spoken dialogue (English or foreign language), stage, rehearse, and prepare for public performance.

**Opera Workshop III (MUPP 425/525)** Cultivate an understanding of the preparation for an audition. Emphasis is on an in-depth study of character development through arias chosen by the student and their voice teacher. Select, stage and rehearse opera scenes which are preceded by secco and accompanied recitatives. Instruct students in effective recitative delivery.

**Opera Workshop IV (MUPP 426/526)** Prepare students for professional auditions (summer opera apprentice programs) with the focus on polishing their four opera arias, each by a different composer and one each in German, Italian, French, and English. Select, stage, and rehearse scenes to be performed for the public.

**Opera Characterization (MUPP 551)** This class will provide an opportunity for each student to select, translate, research and develop characters through their operatic arias. Arias will be contrasting in style with one each in German, Italian, French and English. Students will design a performance resume, learn how to properly prepare for auditions or competitions, understand and meet the requirements for opera auditions and competitions, have knowledge of apprentice programs available, be informed about general management practices in opera companies, and be knowledgeable about contracting with an agency.

**International Phonetic Alphabet (MUPP 223)** Introduce and prepare students in the use of all the symbols and sounds of the IPA. Emphasis is focused on applying these symbols in written and oral assignments.

**British/American Vocal Literature and English Diction (MULT 321/521)** Instruct in the history and development of the British and American vocal literature and the correct English diction and performance practices used in the singing of this music.

**Coaching** With collegiate cooperation, teachers send students to me for coaching on song and aria interpretations and for the musical theater mixed belt.

**Contemporary Commercial Music Vocal Pedagogy (MUPP 433/533)** Instruct students and voice teachers from the USA and foreign countries with classical backgrounds in the basics of vocal pedagogy to acquire an understanding of vocal function as it applies to Contemporary Commercial Music (CCM) - *Music Theatre, Cabaret, Rock, Pop, Country, Jazz, Gospel, Folk* -as well as appropriate care of the voice to maintain a healthy sound in all styles.

**Vocal Pedagogy (IDR)** Emphasis on the analysis of teaching problems and the development of vocal technique through the study of Anatomy and Physiology of the body and the vocal mechanism as it is applied to contemporary commercial music (all non-classical styles).

**Musical Theatre Styles (TH 311 / MUPP 311)** An in-depth study and application of methods for singing musical theater styles. Instruction will be two hours weekly, consisting of lecture, training, and discussion of relevant techniques and solutions. Course will cover treatment of vowels, consonants, song authenticity, correct style musically and vocally. Students will explore through songs various vocal styles found in musical theatre while maintaining vocal health.

**CCM Styles 1: Musical Theatre (MUPP 506/706)** An in-depth study and application of methods for singing and teaching the musical theater style. Instruction will be one hour weekly plus a lab hour, consisting of lecture, training, performance and discussion of relevant techniques and solutions. Course
EDRIE MEANS WEEKLY
Curriculum Vitae

will cover treatment of vowels, consonants, song authenticity, correct style musically and vocally. This course provides skill training essential for teaching effectiveness and success in the field. This course is intended to educate students in methods of achieving a healthy music theatre style voice quality. There is an increasing interest in and demand for singers and teachers trained in a wide variety of nonclassical music styles. Current Music Theatre productions encompass rock, jazz, blues, country and even rap all in one show as seen in the current Broadway production Dirty Rotten Scoundrels. Frequently one character is required to sing equally well in two or three styles within the same show. This course is designed to train singers, future and current voice teachers and music educators music theatre style singing.

NEW COURSE DEVELOPMENT AT SHENANDOAH UNIVERSITY:

Opera Track in Vocal Performance:
Serving as a resource to the vocal department 1995-97, I was asked to design the new Opera Workshop program (see below) to accommodate the growing interest in opera to BM and MM vocal performance majors. Not only was this a needed venue for their performance, but it was actually a springboard for the enhancement and establishment of the present Opera Program, which is now a bona fide curriculum. Subsequently, it has led to the offering of a Doctorate in Vocal Performance.

Designed the four levels, Opera Workshop I-IV to develop and polish their skills, preparing them for a career in opera. Opera scenes programs were performed in local high schools and on campus providing the students additional stage experience. Within two years of teaching this course, the enrollment of the class has quadrupled.

**Opera Workshop I (MUPP 325)** Instruct students in stage and period dance movements, dialogue delivery, basic acting skills, and stage make-up for opera. Select, stage, choreograph and rehearse scenes to be performed for the public. Scenes selected commensurate with vocal abilities in the class.

**Opera Workshop II (MUPP 326)** A continuation of MUPP 325 focusing on preparing the students with the fundamental skills in character analysis and development. Select opera scenes which are preceded by spoken dialogue (English or foreign language), stage, rehearse, and prepare for public performance.

**Opera Workshop III (MUPP 425/525)** Cultivate an understanding of the preparation for an audition. Emphasis is on an in-depth study of character development through arias chosen by the student and their voice teacher. Select, stage and rehearse opera scenes which are preceded by secco and accompanied recitatives. Instruct students in effective recitative delivery.

**Opera Workshop IV (MUPP 426/526)** Prepare students for professional auditions (summer opera apprentice programs) with the focus on polishing their four opera arias, each by a different composer and one each in German, Italian, French, and English. Select, stage, and rehearse scenes to be performed for the public.

New Course for Musical Theatre Curriculum and Voice Department
Created this course for the undergraduates. This course provides skill training essential for success in the field.

**Musical Theatre Styles (TH 311 / MUPP 311)** An in-depth study and application of methods for singing musical theater styles. Instruction will be two hours weekly, consisting of lecture, training, and discussion of relevant techniques and solutions. Course will cover treatment of vowels, consonants, song authenticity, correct style musically and vocally. Students will explore through songs various vocal styles found in musical theatre while maintaining vocal health. Requiring this course for the musical theatre curriculum provides skill training essential for student success in the field. This course is intended to educate students in methods of achieving a healthy musical theatre style voice quality. There is an increasing interest in and demand for singers trained in a wide variety of nonclassical music styles. Current musical theatre productions encompass rock, jazz, blues, country and even rap all in one show as seen in the current Broadway production Dirty Rotten Scoundrels. Frequently one character is required to sing equally well in two or three styles within the same show.
This course is designed to train singers, future voice teachers and music educators the music theatre singing styles.

NEW COURSE DEVELOPMENT AND CCM INSTITUTE AT SHENANDOAH UNIVERSITY


**Contemporary Commercial Music (CCM) Vocal Pedagogy Institute, Co-Founder:**

To accommodate the growing interest in teaching/singing non-classical music nationally and internationally. Began as an innovative training program by myself and Jeannette LoVetri. Now includes a team of Shenandoah Faculty.

For two and a half years I collaborated with Jeannette LoVetri, Director of The Voice Workshop in New York City, and developed a survey which provided data on training methods, teaching philosophies, the use of terminology and other parameters to assist us in formulating guidelines for future teacher training in non-classical singing. We surveyed University Voice Departments and National Association of Teachers of Singing conferences and workshops over the course of two years. The survey ascertained the percentage of vocal instructors who teach and who sing musical theatre belt and their approach to this singing and teaching this style. The Institute offers courses in three levels of **Somatic Voicework™ The LoVetri Method** with Jeannette LoVetri as Master Clinician.

Created course material for the addendum. This included a Progressive list of Music Theatre Songs for The Studio Development for each voice type and a Recommended CCM Listening list. The first list provided a progression from head register repertoire through mix register to chest register for both men and women. The second list is a listening list of CCM singers of various styles, including Broadway, Pop, Rock, Jazz, R & B, Blues, Cabaret, Contemporary Christian, Gospel, Country, Bluegrass and Folk.

Master Teacher’s assistant. Responsibilities include Performed live vocal demonstrations of chest register, mix register and head register in the classes as needed. Supervise students in practice rooms teaching CCM and offering guidance in obtaining healthy vocal training for head, mix and chest registers.

**Level I** Instruct students and voice teachers from the USA and foreign countries with classical backgrounds in the basics of vocal pedagogy to acquire an understanding of vocal function as it applies to Contemporary Commercial Music (CCM) - Music Theatre, Cabaret, Rock, Pop, Country, Jazz, Gospel, Folk - as well as appropriate care of the voice to maintain a healthy sound in all styles. Those successfully passing Level I will have the opportunity to be certified in **Somatic Voicework™ The LoVetri Method Level I**.

**Level II** The course will continue CCM training focused upon very specific application of vocal exercises to solve technical problems, the deepening of sensory awareness of the part of the teacher, and the explanation of time and age-based parameters that are necessary for appropriate instruction. It teaches the importance of developing an atmosphere that is conducive to making significant vocal changes in the body and throat of the student. Those successfully passing Level II will have the opportunity to be certified in **Somatic Voicework™ The LoVetri Method Level II**.

**Level III** The course offers instruction for teachers who are seriously involved in music theatre vocal instruction or other contemporary commercial styles. Its ingredients assist those who work with professionals or professional-level amateurs to solve the problems that working singers encounter in the music marketplace. Working with **Somatic Voicework™** principles during singing teaching and to acquire methods to work with voices that have multiple problems. The course will also provide information on music theatre repertoire by guest experts and medical information as applied to vocal health and hygiene by a noted medical specialist. Those successfully passing Level III will have the opportunity to be certified in **Somatic Voicework™ The LoVetri Method Level III**.
NEW POST-CERTIFICATION COURSE DEVELOPMENT FOR THE CCM VOCAL PEDAGOGY INSTITUTE AT SHENANDOAH UNIVERSITY

Designed three new courses for the Institute and the University.

Several hundred people from across the United States and eight different countries have completed the three levels offered by the CCM Vocal Pedagogy Institute. Some have since then enrolled in Shenandoah Conservatory graduate programs. Shenandoah University is becoming internationally recognized as the institution for advance study in singing, specifically in CCM. Shenandoah Conservatory continues to be the first university to include courses in Contemporary Commercial Music (CCM) for academic credit in a vocal pedagogy graduate degree program. For the past four years, the institute has garnered glowing accolades from CCM professionals across the country and around the world, including professional singers, jazz educators, choral conductors (both secular and religious), speech teachers, and many singing teachers.

For those who have completed the three CCM levels there is a strong need for specialized classes to attract returning students and provide advance study. Providing a course specific to musical theatre style singing will meet these needs.

As the Shenandoah CCM Vocal Pedagogy Institute is attracting many professional singers and singing teachers who yearn for specialized classes of a given style. These courses are designed to train singers, future and current voice teachers and music educators the different styles of singing.

**CCM Styles 1: Musical Theatre (MUPP 506)** An in-depth study and application of methods for singing and teaching the musical theater styles. Instruction will be one hour weekly plus a lab hour, consisting of lecture, training, performance and discussion of relevant techniques and solutions. Course will cover treatment of vowels, consonants, song authenticity, correct style musically and vocally. Students will explore through songs various vocal qualities found in musical theatre while maintaining vocal health. This course provides skill training essential for teaching effectiveness and success in the field. This course is intended to educate students in methods of achieving a healthy music theatre style voice quality. There is an increasing interest in and demand for singers and teachers trained in a wide variety of nonclassical music styles. Current Music Theatre productions encompass rock, jazz, blues, country and even rap all in one show as seen in the current Broadway production Dirty Rotten Scoundrels. Frequently one character is required to sing equally well in two or three styles within the same show. This course is designed to train singers, future and current voice teachers and music educators music theatre style singing.

**CCM Styles 2: Pop and Country (MUPP 507)** An in-depth study and application of methods for singing and teaching the pop and country styles. Instruction will be one hour weekly plus a lab hour, consisting of lecture, training, performance and discussion of relevant techniques and solutions. Course will cover accent, treatment of vowels, consonants, song authenticity, correct style musically and vocally. Students will explore through songs various vocal qualities and stylisms found in pop and country styles while maintaining vocal health. The Shenandoah CCM Vocal Pedagogy Institute is attracting many professional singers and singing teachers who yearn for specialized classes of a given style. This course is designed to train singers, future and current voice teachers and music educators the pop and country styles of singing.

**CCM Styles 3: Jazz and Blues (MUPP 508)** An in-depth study and application of methods for singing and teaching the jazz and blues styles. Instruction will be one hour weekly plus a lab hour, consisting of lecture, training, performance and discussion of relevant techniques and solutions. Course will cover treatment of vowels, consonants, song authenticity, correct style musically and vocally. Students will explore through songs various vocal qualities found in jazz and blues while maintaining vocal health. The Shenandoah CCM Vocal Pedagogy Institute is attracting many professional singers and singing teachers who yearn for specialized classes of a given style. This course is designed to train singers, future and current voice teachers and music educators the jazz and blues styles of singing.

PROFESSIONAL AFFILIATIONS:
EDRIE MEANS WEEKLY
Curriculum Vitae

- Actor’s Equity Association (AEA)
- American Guild of Musical Artists (AGMA)
- National Association of Teachers in Singing (NATS)
  Former Member of the Board of Directors for Virginia NATS – Attend and participate in board meetings Attend NATS Conferences, State and National Conventions
- The Voice Foundation Faculty member, Attend and present papers or workshops at the Annual Symposium: Care of the Professional Voice.
- Pan American Vocology Association (PAVA)
- Virginia Music Teachers Association
- Northern Virginia Music Teachers Association
- Music Teachers National Association
- Opera America
- Sigma Alpha Iota, Alumni Chapter of Washington, D.C.
- Alpha Psi Omega

PRIVATE PRACTICE:
Private Voice Teacher:

Coach:
Acting, vocal, and musical theater.

Diction Coach:
Served as diction coach for Broadway star Patti LuPone while she rehearsed for her NSO concert. I am called upon to do audiotapes and IPA of foreign language songs

Seminars/Master Classes:
Have given Seminars and Master Classes on Audition Preparation, Musical Theater Singing, Singing Styles, Crossing Over from Classical to Musical Theatre, Classical Singing, Recital Programming,

Success of Former Students:
Many of my former students whom I instructed in an academic setting who are pursuing successful careers in music performance and education (Broadway, Television, Film, off-Broadway, National Tours, Regional Theatre, Opera, Soloists at prestigious Concert Halls, High School positions). I have had numerous private students win competitions and receive top scores. (See attachment “Student Successes”

PROFESSIONAL PERFORMANCE EXPERIENCE

Recordings and Broadcasts
DVD Recording
La Rondine, Washington Opera, Decca
CD Recording
Kabbalah, a chamber opera by Stewart Wallace, Koch International Records

PBS Television Broadcast National and International
Planet 8, Houston Grand Opera (US, Japan)
La Rondine, Washington Opera (US, Europe, Canada, Japan, South America, Mexico)

National and International Public Radio Broadcasts
The Dream of Valentino, Washington Opera
Lyric Arts Festival, Houston Texas
Tribute to Gershwin, Lyric Arts Festival, Houston Texas
Vox Humana, soloist with the National Symphony Orchestra, The Kennedy Center
Numerous Opera performances for Houston Grand Opera
EDRIE MEANS WEEKLY  
Curriculum Vitae  

**Musical Theatre**

<table>
<thead>
<tr>
<th>Production</th>
<th>Role</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Fair Lady</td>
<td>Eliza</td>
<td>Corpus Christi Symphony</td>
</tr>
<tr>
<td>Follies Standby for: Linda Lavin</td>
<td>Anna</td>
<td>Harmony Hall</td>
</tr>
<tr>
<td>Terri White, Rosalind Elias, Flo</td>
<td>Anna (standby for Patti LuPone)</td>
<td>Kennedy Center</td>
</tr>
<tr>
<td>Lace. Kennedy Center</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Regina</td>
<td>Regina</td>
<td>Kennedy Center</td>
</tr>
<tr>
<td>The King and I</td>
<td>Maria</td>
<td>Cleveland Opera</td>
</tr>
<tr>
<td>Carousel</td>
<td>Carrie</td>
<td>Opera Grand Rapids</td>
</tr>
<tr>
<td>Showboat</td>
<td>Dolly</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Showboat</td>
<td>Dolly</td>
<td>Egypt</td>
</tr>
<tr>
<td>Showboat</td>
<td>Ellie</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Showboat</td>
<td>Ellie</td>
<td>Egypt</td>
</tr>
<tr>
<td>West Side Story</td>
<td>Maria</td>
<td>Victoria Symphony</td>
</tr>
<tr>
<td>My Fair Lady</td>
<td>Eliza</td>
<td>Corpus Christi Symphony</td>
</tr>
<tr>
<td>The Sound of Music</td>
<td>Mother Abbess</td>
<td>Harmony Hall</td>
</tr>
<tr>
<td>Zorba</td>
<td>Madame Hortense</td>
<td>Harmony Hall</td>
</tr>
</tbody>
</table>

* Standby roles

**Opera**

<table>
<thead>
<tr>
<th>Production</th>
<th>Role</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethel</td>
<td>Again</td>
<td>Urban Arias</td>
</tr>
<tr>
<td>Mrs. Jones</td>
<td>Maternal Instinct</td>
<td>Urban Arias</td>
</tr>
<tr>
<td>Mother</td>
<td>Trust Me</td>
<td>Urban Arias</td>
</tr>
<tr>
<td>Lucy</td>
<td>Lucy</td>
<td>Urban Arias</td>
</tr>
<tr>
<td>La Rondine</td>
<td>Suzi</td>
<td>Washington Opera</td>
</tr>
<tr>
<td>Carmen</td>
<td>Frasquita</td>
<td>Washington Opera</td>
</tr>
<tr>
<td>Cosi Fan Tutte</td>
<td>Despina</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Carmen</td>
<td>Frasquita</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Cosi fan tutte</td>
<td>Despina</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>The Dream of Valentino</td>
<td>Jean Acker</td>
<td>Washington Opera</td>
</tr>
<tr>
<td>Die Zauberflote</td>
<td>First Lady</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>The Merry Widow</td>
<td>Hanna</td>
<td>Opera Mid-Michigan</td>
</tr>
<tr>
<td>Dialogues of the Carmelites</td>
<td>Blanche*</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Hansel and Gretel</td>
<td>Dew Fairy/Sandman</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Kabbalah</td>
<td>Binah</td>
<td>Pittsburgh Playhouse</td>
</tr>
<tr>
<td>Kabbalah</td>
<td>Binah</td>
<td>Jewish Center of Houston</td>
</tr>
<tr>
<td>Le Nozze di Figaro</td>
<td>Susanna*</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Planet 8</td>
<td>Klin</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Planet 8</td>
<td>Alsi*</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>La Rondine</td>
<td>Bianca</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Manon</td>
<td>Javotte</td>
<td>Houston Grand Opera</td>
</tr>
<tr>
<td>Manon</td>
<td>Poussette</td>
<td>Washington Opera</td>
</tr>
<tr>
<td>Tickets, Please</td>
<td>Nora</td>
<td>Des Moines Metro Opera</td>
</tr>
<tr>
<td>Trouble in Tahiti</td>
<td>Female Singer</td>
<td>Shenandoah Arts Council</td>
</tr>
<tr>
<td>La Calisto</td>
<td>Echo</td>
<td>Wolf Trap Opera</td>
</tr>
<tr>
<td>The Tutor's Dilemma</td>
<td>Gilda</td>
<td>Wolf Trap Opera</td>
</tr>
</tbody>
</table>

**Guest Recitals and Concerts**

- Kennedy Center Spring Gala Honoring Michael Kaiser (w/Renee Fleming, Smokey Robinson, Brain Stokes Mitchel and Barbara Cook)
- Guest Soloist-Ben Vereen guest of honor Soloist Voice Foundation Banquet/Gala
- Guest Soloist-Julie Andrews guest of honor Soloist Voice Foundation Banquet/Gala
- National Symphony Orchestra Soloist World Premiere of Vox Humana
- Victoria Symphony Orchestra Soloist Music of Rodgers and Hammerstein
- Houston Opera Studio Soloist Bi-Annual Recitals, 1987-1989
- Peter Schikele Concert Soloist World Premiere of Oedipus Tex, 1986
- Wortham Center Concert Soloist Acoustical Testing Performance, 1987
- New York Festival of Song Soloist Guest Artist Recital, 1992
- Cimmarron Wind Quintet Soloist 1988
- Lake Opinicon, ONT Soloist Annual Guest Artist Recital, 1986-2011
EDRIE MEANS WEEKLY
Curriculum Vitae

Houston Lyric Arts Festival        Soloist  1988
Springfield Chorale Concerts       Soloist  1989-1997
Bartlesville Choral Society        Soloist  *A Night At The Opera*, 1988
Guest Artist Recitals              Soloist  United States, Canada, 1986-2000
Corpus Christi Orchestra           Soloist  *The Best of Broadway*, 1988
Greater Alton Concert              Soloist  Recital, 1995
Distinguished Alumi Recital        Soloist  Shenandoah Conservatory
Friday Morning Music Club          Soloist  Washington, D.C., 1999
Benefit Recital for Pipe Organ     Soloist  Springfield, VA, 1992
Northern VA Music Teachers Association Soloist  Benefit Recital, 1991
Benefit Recital for Pipe Organ     Soloist  Springfield, VA, 1994
Recital                           Soloist  NOVA, Annandale Campus, 1993
Haunting Tales for Halloween       Soloist  Historic Congressional Cemetery
Guest Recital                     Soloist  Catholic University of America, 1998
Alumna of Excellence Recital       Soloist  Shenandoah University
  Voice Viennese Opera             Soloist  Austrian Embassy
  Mozart Requiem                   Soloist  Springfield Chorale
  Messiah                         Soloist  Springfield Chorale
  Benefit Recital                  Soloist  St. Mark’s Lutheran Church
  Benefit Recital                  Soloist  Lake Opinicon, Ontario Canada
  Fuare Requiem                    Soloist  Springfield Chorale
  R.V. Williams “Serenade To Music”, Soloist  Orchestra Concert Shenandoah Conservatory
  Recital,                         Soloist  Mexican Cultural Centre, Washington, D.C.
  Messiah, soloist                 Soloist  Springfield Chorale
  Stabat Mater, Schubert, soloist  Soloist  St. Mark’s Lutheran Church
  Recital                          Soloist  Canton, Ohio
  CCM Institute Recital            Soloist  Shenandoah Conservatory
  CCM Institute Recital            Soloist  Shenandoah Conservatory
  Orchestra Concert Soloist        Soloist  Shenandoah Conservatory
  Vocal Chamber Music Concert      Soloist  NATS Convention New Orleans
  USO Christmas Show               Soloist  Harmony Hall
  Benefit Recital for Youth Group  Soloist  Springfield, VA
  Music Masters Recital            Soloist  Springfield, VA
  Brunch Concert                   Soloist  St. Mark’s Lutheran Church
  Broadway Concert                  Soloist  Springfield, VA
  *The Civil War from the Piano Bench*  Soloist  Creative Scholarship Day Presentations
  Brahms Requiem                   Soloist  The Springfield Chorale
  CCM Institute Recital            Soloist  Shenandoah Conservatory
  Broadway Concert                  Soloist  Springfield, VA
  Mozart Requiem                   Soloist  The Springfield Chorale
  Mozart Requiem                   Soloist  Reston Chorale
  Friends & Family Concert          Soloist  Friends & Family Orchestra
  Opera Concert                     Soloist  Shenandoah Conservatory
  CCM Institute Recital            Soloist  Shenandoah Conservatory
  CCM Institute Recital            Soloist  Shenandoah Conservatory
  Rutter Magnificat                 Soloist  Winchester, VA
  Christmas Recital                 Soloist  The Pines, Canton, Ohio
  Guest Artist Concert              Soloist  Kingston, Ontario
  24 Carat Review (Broadway Shows)  Soloist  Harmony Hall
  The Lord Nelson Mass              Soloist  Northern Virginia Choir

Opera Directing
  *The Medium*   Shenandoah Conservatory of Music, 1996
  *Le Nozze Di Figaro* Shenandoah Conservatory of Music, 1997

Scene Programs:      Shenandoah Conservatory of Music, 1995-97. Scenes from *Carmen*,

13
EDRIE MEANS WEEKLY
Curriculum Vitae


PROFESSIONAL SERVICES:
Recruiting Activities

- Shenandoah cited on Musical Theatre Belt survey which was distributed to over 400 people who attended the NATS Winter Workshop in New York City – national and international attendees afford significant recruiting opportunities.
- SU cited in bio for all performances
- Volunteer Master Classes for VA NATS afford significant recruiting opportunities. (2006-2011)
- Teaching private voice outside the University affords significant recruiting opportunities.
- Distributing materials (flyers, brochures) for the new course to Washington, D.C. area music stores and bookstores.
- Currently three SU students were also a part of my private studio while in High School.
- Concerts, recitals, performances, Master Classes, Directing, All-Virginia auditions, and District chorus auditions also afford significant recruiting opportunities.
- Most program bios and newspaper articles include Shenandoah Conservatory.
- All newspaper interviews include Shenandoah conservatory.
- Initiated and organized 1995-97 for excerpts of the main stage opera production of the university to be performed by the understudies at local high schools.
- Attend NATS conferences and conventions.
- As an adjudicator, guest artist, and clinician, I have numerous off-campus opportunities to represent the University and Conservatory of Music to potential students.

Service to Shenandoah University and Conservatory of Music and Voice Department

- Styles of Singing for the Vocal Pedagogy class, 2011
- Headshot and Resume Workshop 2010
- CCM Singing for Vocal Pedagogy class, 2010
- Singing In Style, Shenandoah University and Conservatory of Music, 2010
- Music Theatre Styles for Music Ed Students, 2010
- Music Theatre Singing for Music Ed Students, 2009
- Article referenced six times in Journal of Singing – SU cited 2007
- International Presentations article referenced and SU cited
- National Association of Teachers of Singing foundation to present 20th century vocal chamber music at the National Convention in New Orleans, July 2004. SU-cited
- Without pay and prior to being on SU faculty as a resource to the voice department prepared five (5) new course proposals - four (4) for Opera Workshop and one (1) for IPA course
- Shenandoah cited on Musical Theatre Belt survey which was handed out to all (over 400 people) who attended the NATS Winter Workshop in New York City – national and international attendees affords significant recruiting opportunities.
- Resource for the new vocal pedagogy in contemporary commercial music course.
- Coordinator of the development of new vocal pedagogy course.
- Personal secretary and assistant for guest instructor of new vocal pedagogy course, Jeannette LoVetri. (2003-2008)
- Website work for the new vocal pedagogy course (numerous hours) 2003.
- Numerous hours editing flyers and brochures for new pedagogy course.
- Creating a data base for address labels to go on the brochure of the new pedagogy course.
- Distributing materials (flyers, brochures) for the new course to Washington, D.C. area music stores and bookstores.
- Served on the opera track curriculum committee.
EDRIE MEANS WEEKLY
Curriculum Vitae

• Serve as a connection to opera companies, opera personalities, and musical theatre personalities, for guest seminars. (Jeannette LoVetri, Music Theatre Belt; Eddie Bracken, Music Theatre; Ed Purrington, Washington Opera; Marquita Lister, opera singer).
• Within the Voice Department, served as a resource to my vocal colleagues for the development of an opera track in the voice performance curriculum.
• Performed in the Opera Benefit concert, Faculty Recitals, Opera Galas and Choir Concerts.
• Provided support for VMEA and NATS conferences.
• In collegiate cooperation, serve as a coach for musical theater students, coach for song and aria interpretation, as well as for diction.
• Gave numerous contact hours with students to develop the opera program.
• Performed at the Austrian Viennese Ball.
• MM Thesis Committee for graduate student Amanda Horton, 2003

Other professional service
• Appointed, along with four other national Musical Theatre Specialists, by the President of NATS to develop a Musical Theatre NATS Artist Award Competition
• Advisory Committee for the NATS National Music Theatre Competition (current)
• Advisory Committee for the NATS Student Music Theatre Auditions (current)
• Director of Children’s and Youth Choirs, St. Mark’s Lutheran Church – sing monthly in church services and special occasions. Ongoing.
• Church Children’s Pageant Director – Direct and coordinate the Christmas pageant.
• Several Benefit Recitals for purchase of the pipe organ and revoicing the pipe organ, St. Mark’s Lutheran Church, Springfield, VA; May, 2001
• Friday Afternoon Music Classes for Preschool
• Free Voice Lessons to Diana Cammarata, Keara Collier, Victoria Benson, Liz Albert, Karla Shook, Jamie Carter
• Chancel Choir, Church Soloist ongoing.
• Benefit Concerts annually for Old Community Hall, Lake Opinicon, Ontario Canada; 1987-present.
• Music preparation/directed the WEE Center Pre-school Parkwood Baptist Church Christmas program, 2002
• St. Mark’s Concert Series (annual)

COMMUNITY SERVICE:
• Volunteer for Voice Foundation Symposium, 2010, 2012
• Several Benefit recitals a year
• Assistant to Opera Diva Denyce Graves for her National Cathedral Televised Christmas Program.
• Worship and Music Committee
• Fellowship Committee Chairman for St. Marks Lutheran Church (over 1000 members)
  Coordinator: 5 Lenten Suppers (Avg. attendance 87); Mardi Gras Festival(150 Attendance), Seder (130 + people), Easter Breakfast (250+), Churchwide Picnic (200+) Sunday School Opening Day Potluck & Carnival (200 +), Oktoberfest/Fall Festival (200 +), Christmas Carol Sing-a-long Potluck (150 +), Birthday Sunday (150+)
• Family Activities Coordinator for St. Marks Lutheran Church (over 1000 members)
  Ice Skating outing, Family Game Night, New National Air & Space Tour, Ringling Bros. Circus, Frying Pan Park petting farm/Barbecue outing, Cannons Baseball game, Weekly Bible Study program, Zoo outing, Theatre outing, Wolf Trap Program
• Community Bible Study
• Supported the St. Mark’s youth attending the National ELCA Youth Gathering in St. Louis, MO
• By donating $480 worth of voice lessons at the Feb. 2000 Youth Auction.
• Christmas caroling for shut-ins and retirement homes
• Student recitals
• Cherub Choir pianist/conductor
• Altar Guild
• Robe Cleaning for Acolytes
• Chancel Choir member
• Church soloist
• Vacation Bible School music director, 3 & 4 yr. Old classroom teacher.
• Recreation Sunday school teacher for first grade
• St. Mark’s Concert Series
• EAA volunteering for Fly-In
• Community Theatre
• Annual Easter Breakfast, Coordinator at St. Mark’s Lutheran Church (over 1000 members)
• 50th Anniversary Committee for St. Mark’s Lutheran Church 2001-2003
• 50th Anniversary Picnic, Committee Head, for St. Mark’s Lutheran Church 2001-2003
• Coordinator of Annual Church picnic (over 1000 members)
• Provided meals for people in need
• Volunteer work for the WEE Center Pre-school Parkwood Baptist Church
• Music preparation/directed the WEE Center Pre-school Parkwood Baptist Church Christmas program, 2002
• Adoption Support Group – provide piano accompaniment for events/sing-a-longs.

AWARDS/SCHOLARSHIPS:
• 2009/2010 America’s Registry of Outstanding Professionals
• Plaque in appreciation of development and devotion to the opera program, Shenandoah Conservatory voice faculty, 1997
• NATSAA, 2nd place, Mid-Atlantic Region, 1996
• Alumna of Excellence Award, Shenandoah Conservatory of Music, 1994
• Certificate of Excellence, Virginia Music Educators Association
• Distinguished Young Artist for Career Achievement, Shenandoah Conservatory of Music, 1989
• Strake Foundation Scholar, Houston Opera Studio, 1988-1989
• Allied Banks Scholar, Houston Opera Studio, 1987-1988
• Director's Achievement Award, University of Houston, 1984-1987
• Algernon-Sydney Sullivan Award, Shenandoah Conservatory of Music, 1984
• Cecelia Award for Vocal Excellence, Shenandoah Conservatory of Music, 1984
• NATS, 1st place Division winner for college and university, 1981-1984
• Who’s Who College Women, 1984

VOCAL STUDY
Janette Ogg, 1980 - present
Elena Nikolaidi, 1984 - 1989
Donna Gullstrand, summer of 1983
Peggy McNulty, 1978-1980
Yvonne Sabine, 1977-1978
PARITAL LIST STUDENT PROFESSIONAL SUCCESSES (taught in a Classroom or Privately)

Kaitlyn Maher
- Film(musical): The Search for Santa Paws, Santa Paws 2, Pup Star, Pup Star 2, Pup Star World Tour and several more; America’s Got Talent (Top 10 – youngest to ever reach that level), Television, Indie Recording Artist

DeLaney Westfall
- Broadway: kinky Boots, Side Show, Sweeney Todd, Beautiful, The Carole King Musical
- National Tours, International Tours

Sara Ruzicka
- Broadway: Hair, Beautiful, The Carole King Musical (Grammy Award), National Tours, International Tours

Jessie Hooker*
- Broadway: Beautiful, The Carole King Musical, Waitress

Roman Banks
- Broadway: Dear Evan Hansen

Linedy Genoa
- Broadway: On Your Feet

Danielle Jordon
- Broadway: Follies, Cinderella, National Tours, Regional Theatre, Kennedy Center

Emma Rowley
- Broadway – Gypsy, Bye Bye Birdie; Carnegie Hall; Recordings

Jason Wooten
- Broadway – Hair, Footloose, Jesus Christ Superstar, Rocky Horror, Dance of The Vampires, We Will Rock You, Starmites, Alumni of Excellence Award, TV

Emma Benson
- National Tour: Something Rotten

Zachary Bigelow
- Broadway with Kristin Chenoweth, National Tour: Something Rotten

Maddy Curtis
- American Idol semi-finalists

Katy Vaughn
- Off-Broadway, National Tour, Regional Theatre, Voice Overs, Television, "Jamestown LIVE!" for The History Channel Singer/Dancer for "Anniversary Voices"-original musical revue for America's 400th Anniversary thru Prosody Creative Services;

Beth Tarnow
- Off-Broadway, National Tour

Kassandra Haddock
- National Tours, Cruises

Joshua Wenger
- National Tours, Regional Theatre

Michael Misko*
- Regional Theatres

Ian Campayno*
- National Tour

Greg Castoria*
- National Tour, Regional Theatres

Jenny Almond
- EMI CD recordings

Sasha Yazdani
- Professional theatre, Film, TV, soloist

Olin Davidson
- National Tours, Regional Theatres

Sarah Armstrong
- Regional Theatres

Sara Brunow
- Regional Theatres

Jessica Moryl
- Regional Theatres

Lynn Burnor
- Regional Summer Stock

Amelia Nemeth
- Regional Theatre

Tara Newinsky
- Regional Theatres, Role in Titanic (MTE), River Reps Equity Co. (Summer Stock)

Christina Mursheno
- Regional Theatre

Faith Boles
- Regional Theatre

Mandi Meros
- The Reflex 80's band, Lead Singer

Porsha Dodson
- Voice overs

Diana Cammarata
- International Tour USO, Staten Island Philharmonic

Jennifer Cartney
- associate conductor at Signature Theatre, pianist/coach

Faith Boles
- Regional Theatre and Summer Stock

Joy Dewing
- Casting Agent, singer

Katie Sina
- Cruises, National tour of George M, Regional Theatre

Karla Shook
- National Tours of Ragtime and Cinderella, Regional Theatres

Steven Benson
- Soloist at Kennedy Center, Washington Opera

Persis Sosiak
- Musical Theatre, area theatres

Christopher Gerken
- Director, Actor, Singer

Keara Collier
- Regional Theatres

Alexa Kuhn
- Soloist at Conventions Nationally, Washington, DC, Texas Inaugural Ball

Shelly Work
- Off-Broadway

Victoria Benson
- Washington Opera

Jihanna Charlton*
- Des Moines Metro Opera, Washington Opera

Tian Zhou*
- Washington Opera, Sarasota Opera, NATSAA Winner

Mary-Tyler Upshaw*
- Washington Opera
EDRIE MEANS WEEKLY
Student Successes

Casand Dewey  Washington Opera
Christian Dewey  Washington Opera
Jarrett Boyd  National Tour of Cats, Ain’t Misbehavin, concert with Liza Minnelli, studio singer, heard on the film soundtrack of Home at the end of the World-Columbia PICS, starring Colin Farell and Sissy Spaceck
Danny Hinson  Central City Opera; professional opera
Betsy Rice  Teacher Fairfax County
Linda Martin  Teacher Fairfax County

* Denotes taught in class only

NATS State Winners and Honors
Jennifer Thomas, Winner for High School Women, 2001
Sara Brunow, Honors for High School Musical Theatre Women, 2001
Lynn Burnor, Honors for College Soph. Women, 2002
Karen Ivory, Honors for Continuing Education, 2002
Jessica Crego, Honors for High School Women, 2002
Erica Smith, Honors for High School Women, 2002
Sean FitzGeral, Honors for Adv. High School Men, 2002
Marilee Greene, Honors for High School Women Music Theatre, 2004
Tara Newinsky, Winner for College Women Music Theatre, 2004
Susan Lisa Scheige, Winner for College Junior Women, 2004
Daniel Plehal, Honors for High School Men, 2004
Daniel Plehal, Honors for High School Men, 2005
Tara Newinsky, Winner for College Women Music Theatre, 2006
Helen Smith, Honors for High School Women Music Theatre, 2006
Maddy Curtis, Honors for High School Women Classical, 2008
Maddy Curtis, Winner for High School Women Musical Theatre, 2008
Maddy Curtis, Winner for High School Women Musical Theatre, 2009
Maddy Curtis, 2nd place for High School Women Musical Classical, 2009
Rebecca Kaz, Honors for College Soph. Women Classical, 2011
(Unfortunately have not had students entered in NATS due to their performing conflicts since 2011)

All Virginia Chorus
Diana Jewell, 2001, 2002
Sean Fitzgerald, 2001
Justin Leighty, 2001
Sara Brunow, 2001
Laura Cammarata, 2002
Sean FitzGeral, 2002
Stephanie Glotfety, 2002
Danielle Taylor, 2003
Erica Smith, 2003
Marilee Greene, 2004
Daniel Plehal, 2004
Julie Crego, 2005
Daniel Plehal, 2005
Lindsey Swansen, 2006
Tina Connor, 2009
Rebecca Kaz, 2009
Hannah Beamon, 2010
Jessica Skiles, 2010

**Virginia Honors Chorus (2000-2009)**
Diana Cammarata, 2000
Danny Hinson, 2000
Dan Kim, 2000
Sara Brunow, 2000
Justin Leighty, 2000
Sean Fitzgerald, 2001
Stephanie Glotfelty, 2001
Diana Jewell, 2001
Victoria Benson, 2002
Jamie Carter, 2002
Lindsey Swansen, 2006
Tina Connor, 2008
Rebecca Kaz, 2008
Hannah Beamon, 2009

**Virginia Governor’s School**
Justin Leighty, 2000
Sean FitzGerald, 2001
Erica Smith, 2002
Laura Cammarata, 2002