

Kelly M. Scott
Teaching Philosophy

I received my first private voice lesson at the age of fifteen. Beginning at quite an impressionable age, I did not know the potential of my voice, or what direction this vocal journey may take me. However, what I did know was that singing gave me the greatest release of emotion I had experienced in my young life. With each subsequent lesson, my teacher provided me with an atmosphere that allowed me to grow as a musician and a whole person through their ability to integrate the physical, emotional and intellectual experiences involved with attaining true vocal euphoria, which has carried through into my adult life. It is the culmination of these key components that I strive to provide as a teacher of voice, which allows my students to maintain a thriving curiosity for vocal music.

The relationship between the teacher and the student must encourage both routine and wonder. Elements of a structured routine consist of: a reliable atmosphere during lessons, a gradual and methodical explanation of vocal mechanisms, the implementation of a practical method of practice, and supportive advisement in selecting repertoire. The atmosphere of my lessons is also designed to reflect my high expectations of preparedness immediately and consistently. From our first lesson, I organize a list of goals from the student so that we are working towards the same objective as soon as possible. In addition to working toward these goals in the studio, students are also responsible for journal entries discussing any of their thoughts from the lesson that may relate back to accomplishing these goals, such as practice strategies, reviews of performances or recordings relevant to the repertoire assigned, or general thoughts about their current progress or hardships both in and out of the studio.

I am grateful to each teacher and coach who has helped to guide me throughout my own personal development as a singer, as well as a teacher of voice. Beyond the realm of vocal technique and style, I have always been fascinated by the diverseness of their teaching methods and their terminology, all of which are still aimed toward the same goal of beauty and expressivity. Over the years, voice teachers have begun to acknowledge the progressive evolution of vocal pedagogy as we begin to integrate scientific advancements in the assessment of vocal function. As a student of voice, this can be a daunting task, one that is best if begun early on and steadily built upon through the continual examination of pedagogical texts, attending lectures offered through various vocal music organizations, and observing lessons of teachers in different studios. The goal for my students is to establish a constant interaction with vocal pedagogy and vocology through the use of assignments as well as in-studio illustration.

An effective voice teacher will provide a structured method of educating the student in choosing repertoire that aids in constructing an all-encompassing understanding of technique. To achieve this, I structure my assignments to include subjects such as differentiating styles and eras of music, and, if in line with the student's goals, foreign language. Each student, no matter their current level of music, must be able to approach each style or genre of music with the same sense of eagerness. Being well rounded in a large variety of music gives the singer the tools to be a flexible and receptive musician. Along with suggestions of my own, I always encourage my students to explore new repertoire. The experienced teacher will be knowledgeable in repertoire and recognize when

it may be in the student's best interest to postpone a piece until further growth or technique has been achieved, however, the student should not feel that such pieces are "forbidden". Allowing the student to sectionalize given pieces that may be deemed challenging will allow the student to remain passionate and enthusiastic about their studies while continuing to work towards a higher goal. The amount of repertoire that is attainable to vocalists is extensive to say the least. The student should never cease to explore new and unknown repertoire, and such efforts should be emboldened.

The dual importance of both routine and wonder in the vocal studio allows each student to feel connected physically, emotionally, and intellectually to their craft. The student's instrument cannot truly reach its fullest potential unless we allow in the feelings of curiosity and wonder so that each moment spent singing is as euphoric as the last. I feel incredibly privileged to be a singer as well as a teacher of voice, and aim to guide each student towards understanding the power they possess through vocal music.