**Blythe Cates M.M. 8902 Wampton Way, Austin TX 78749**

**Lyric Coloratura Soprano 512.264.5144 divarific1@gmail.com**

**EDUCATION**

D.M.A. – Voice Performance, Specialization in Voice Pedagogy In Progress – Dec. 2015

*The University of Texas,* Austin, Texas

* Dissertation: The Pubescent Voice: Investigating Suitable Repertoire for female voices ages 10-14 (In Progress)

M.M. – Opera Performance, Summa Cum Laude May 2002

*The University of Texas*, Austin, Texas

* Treatise: A look at the sociological and psychological cause of performance anxiety as it relate to the opera profession.
* Getty Foundation Scholar

B.M. – Voice Performance, Cum Laude June 2000

*The University of California*, Irvine, California

* Spinet Foundation Scholar
* Alpha Chi Omega National Award Winner

**EMPLOYMENT HISTORY**

Senior Lecturer of Voice and Pedagogy August 2015 – Present

 *University of Texas*, El Paso, TX

Adjunct Professor of Voice August 2014 – August 2015

 *University of the Incarnate Word*, San Antonio, Texas

Voice Teacher & Owner August 2010 – August 2015

Center Stage Vocal Studio, Austin, Texas

Adjunct Professor of Voice August 2010 – May 2015

*Concordia University of Texas*, Austin Texas

Voice Teacher August 2013 – June 2014

*Vista Ridge High School*, Leader Independent School District

**SELECTED EXPERIENCE**

Curriculum Development

* Created a rubric-based syllabus that aligns university degree requirements with student educational and career goals.
* Incorporated multiple instructional methodologies using varied activities to support holistic learning and facilitate understanding, especially for the distinct individual.
* Designed assignments that challenge students to develop creative solutions, make personal discoveries and refine their technical, musical, and dramatic skills.
* Incorporated performance and visiting master class components into the curriculum to provide practical experience and present career opportunities.
* Developed and presented a vocal pedagogy seminar series that facilitate the practical understanding of the function and physiology of the vocal instrument.
* Adopted textbooks and other resources to function as tools for student learning and future reference.

Student Assessment

* Created grading rubrics that assess student performance based on conventional assignments and performance criteria, as well as learning outcomes.
* Facilitated self-evaluation through individual and class critiques requiring students to analyze their performances.
* Enhanced the critical thinking skills of each student by emphasizing the interactive process of creating, critiquing, and refining work.
* Fostered understanding and application of foundation skills, which prepared students for more complex and advanced vocal instruction.

Performance Skills

* Created performance opportunities and advocated completion of performance degree requirements. These experiences facilitate the artistic growth and maturation of the singing actor.
* Adjudicated singing competitions, advocating the growth and success of student singers and the acknowledgment of achievement.
* Encouraged vocal growth, understanding, dramatic expression, and performance risk taking. As a result, student received singing awards, and scholarships to universities and training programs, as well as professional employment.

Stage Craft

* Developed opera and musical theater staging that encourages the actor’s synthesis of both the music and the drama as a whole.
* Facilitated the understanding, development, and proper use of stagecraft and etiquette for the singing actor.
* Fostered the development of acting skills based upon the goals and obstacles of each character, as well as their interactions with each other.

Educational Administration

* Participated in student recruitment, both on and off-campus, through presentations, telephone, email, as well as teaching demonstrations that increased matriculation.
* Collaborated with English department presenting “The True Story of Cinderella” and The Story of Heroines in Fairytales,” as part of a cross-curricular initiative.
* Participated and run fundraising events for the School of Music including “Ben and I play for Peace,” and the “Annual Opera Gala.”
* Served on committees that develop voice curriculum and create an upper division voice examination. Board member in chard of advertising and public relations for non-profit performing arts organizations.
* Managed and recommended uses of the budget for the vocal performance department.
* Interviewed, recommended for hire, and provided input into the annual evaluation of employees.
* Supervised students and instructional assistants in the successful completion of their duties.

**COURSES TAUGHT**

* *Applied Voice: Majors and Non-Majors*

Objectives: The intent of this course is to develop the voice to its potential with a foundation of vocal basics. Vocal performance as a means of artistic communication is emphasized and will be tailored to the individual student’s goals, whether those goals are vocational or recreational.

Topics covered: diaphragmatic support, phrasing, intonation, proper pronunciation of vowels and consonants as well as beginning musicianship, vibrato, shifts between primo passaggio and secundo passaggio (registers) less noticeable, flexibility and agility, artistic interpretation, etc.

* *Class Voice: Voice Majors and Non-Majors*

Objectives: This course is designed to introduce beginning voice students to the basic concepts of singing and vocal technique. We work together to boost confidence in singing for your peers, both in a group setting and by yourself.

Topics covered: The singing breath, finding your core sound, private coaching’s, text delivery in songs, ensemble singing and blending with others, vocal health and myths about singing, etc.

* *Vocal Pedagogy*

Objectives: This course is designed to help students develop a strong fundamental skill set in solo voice instruction and better understand their own vocal instrument. This will be achieved through a combination of teaching observation, hands-on teaching experience, academic study, acoustic analysis, and research.

Topics covered: vocal anatomy (respiratory and phonatory), resonance (physics and aesthetic perception), acoustic analysis of the singing voice, vocal registers, repertoire selection, vocal health, career mentorship, introduction to research methods and materials related to voice pedagogy.

* *Opera & Musical Theater Workshop*

Objectives: This course will provide experiential training in singing on the stage which encompasses the skills of musical preparation, acting, stage movement and working in costumes, make-up application, alternative languages, and historical context.

Topics covered: Movement in singing, Alexander Technique, Expression and Character Analysis, Improvisation, Audition Techniques, etc.

* *American Popular Music*

Objectives: This course will help students to develop an understanding the development of American popular music as an integral part of American culture during the 1960s – 1980s and gain a broad historical perspective of the development of American popular styles, composers and artists.

Toics covered: Folk &Blues revival, Roots-rock, Country, R&B/ Soul, British Invasion Rock, Punk, Pop, Disco, Funk, Reggae, Hip-Hop/Rap, etc.

**UPCOMING CLASSES**

* *Diction: Italian & English.*

Objectives: To learn the fundamentals of articulation and pronunciation as applied to singing in English, Italian. Through study and drill we will acquire an understanding of the sounds of these languages and a fluency in their pronunciation as applied to singing.

Topics covered:Manners of Articulation, familiarization with IPA, IPA work, pronunciation work, song performances, Italian vowels cont., etc.

**PROFESSIONAL DEVELOPMENT**

* *Singers Symposium*, Dallas, TX June 2015
* *NATS Conference on Chiaroscuro*, Denton, TX June 2010

Stephen F. Austin

**ACADEMIC / PROFESSIONAL ASSOCIATIONS**

* National Association of Teaching of Singing 2010
* American of Choral Directors Association 2011
* National Association of Women Business Owner’s 2011
* Rotary Club 2005-2007
* Phi Kappa Phi 2000
* Alpha Chi Omega 1996

**TEACHERS**

|  |  |  |
| --- | --- | --- |
| Ruth Ann Swenson | Darlene Wiley | Cheryl Parrish |
| Nina Hinson | Rose Taylor | Patricia Gee |

**COACHES**

|  |  |  |
| --- | --- | --- |
| Chuck Dillard | Byung-Hee Yoo | Rick Rowley |
| Danny Johnson | Jolene Jolley |  |

**SELECTED PERFORMING EXPERIENCE**

2015

|  |  |  |
| --- | --- | --- |
| Soprano SoloistSoprano SoloistSoprano SoloistRecital DMAPaid choral member | Mozart FestivalHaydn, Lord Nelson MassChanson Perpétuelle19th & 20th century art songHandel Messiah | UIW SymphonyInland Master ChoraleUTEP SymphonyUT AustinEl Paso Chamber Choir |

2014

|  |  |  |
| --- | --- | --- |
| RecitalRecital DMAGodmother | Chamber RecitalChamber Recital*The True Story of Cinderella* | First Presbyterian ChurchThe University of TexasConcordia University |
| Recital DMA | Art Song | The University of Texas |
| Faculty Recital | Songs of Love and Loss | Concordia University |

2013

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| --- | --- | --- |
| Soprano Soloist | *The Messiah* | Concordia University |
| Faculty Recital | Art Song | Concordia University |
| Guest Artist | Ben and I Play for Peace  | St. David’s Episcopal Church |

2012

|  |  |  |
| --- | --- | --- |
| Soprano Soloist | *Austinato* | UT Early Music Project, TX |
| Soprano Soloist | Yankee Baroque Concert | La Follia Baroque, Austin, T  |
| Soprano Soloist | *Missa Gaia*, Libbey Lehman | Inland Master Chorale, CA |
| Soprano Soloist | *Dona Nobis Pacem*, Williams | Concordia University |
| Soprano Soloist | *Requiem*, Maurice Duraflé | Concordia University |
| Guest Artist | Ben & I Play for Peace  | Concordia University |
| Faculty Recital | Art Song | Concordia University |

2011

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| --- | --- | --- |
| Guest Artist | Ben & I Play for Peace  | Concordia University |
| Guest Artist | Watersong Project | United Methodist Church, TX |

2008

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| --- | --- | --- |
| Chorus  | *Carmen* | Austin Lyric Opera |

2007

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| --- | --- | --- |
| Soprano Soloist | John Rutter’s Requiem | Inland Master Chorale, CA |
| 2005 |  |  |
| Nedda |  *I Pagliacci* | Riverside Civic Light Opera |

2002

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| --- | --- | --- |
| Madame Goldentrille | *Der Schauspieldirektor* | Austin American Academy |
| The Foreign Woman | *The Consul* | The University of Texas |
| Soprano Soloist | John Rutter’s Requiem | Central Presbyterian Church, TX |
| Soprano Soloist | *W.A. Mozart’s Requiem* | Austrian Mozart Academy |
|  |  |  |
| 2001 |  |  |
| Queen of the Night | *Die Zauberflöte* | The University of Texas |
| Lucia | *Rape of Lucretia* | The University of Texas |
| Alma | Summer & Smoke | The University of Texas |
| Soprano Soloist | *Requiem,* Mozart | Inland Master Chorale, CA |
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2000

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| --- | --- | --- |
| Chorus  | *Marriage of Figaro* | The University of Texas |
| Nedda | *I Pagliacci* | The University of Texas |

1999

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| --- | --- | --- |
| Laetitia | *Old Maid & the Thief* | The University of California |
| Chorus | *Carmen* | The University of California |

1998

|  |  |  |
| --- | --- | --- |
| Dorine  | *Tartuffe* | The University of California |
| 1997 |  |  |
| Malika  | *Lakmé* | The University of California |

1996

|  |  |  |
| --- | --- | --- |
| Soprano Soloist | Vivaldi’s *Gloria* | Inland Master Chorale, CA |
|  |  |  |