



**Voice Foundation  
Newsletter Editors**

Nadine Connor, PhD

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**IN THIS ISSUE:**

The Voice Foundation	I
Voices of Summer Gala: Singing Scientists	2
Voices of Summer Gala: Smiling Faces	3
Notes from TVF Office	4
ACVF: The Atlanta Chapter	5
CCVF: The Chicago Chapter	
LCVF: The Lebanon Chapter	
GMCVF: The Milwaukee Chapter	6
NWCVF: The Northwest/ Seattle Chapter	
Extreme Voice by Martha Howe and Folorian Resetarits	7
Extreme Voice, cont.	8
TVF Letter Center: World Voice Day Celebrations in India	9
TVF Book Corner: Martha Howe reviews <i>The Vocal Instrument</i> (Sharon Radionoff, PhD)	10
TVR Book Corner - cont.	11

# The Voice

*Member Newsletter of The Voice Foundation*

September 2011

Volume 16, Issue 1

## Images: 2011 Voices of Summer



**Chapters of The Voice Foundation, pgs 4-6**



# Singing



**Sharon Radionoff, soprano**

# Scientists



**Marco Guzman, baritone**



**Bobby Rydell, superstar**



**Richard Raub—piano, David Meyer, baritone**

**Dr. Adam Rubin, baritone**



**Dr. Isabel Garcia Lopez, soprano**



**Richard Raub, piano, Dr. Robert Sataloff, baritone**





**VERA Award winners Dr. Barry Bittman and Diana Soviero with stage director Bernard Uzan in the middle.**



**Ron Scherer, Kathryn Hill, Bobby Rydell**



**Susan Miller and Diane Rehm**



**Dr. Gwen Korovin, Kathryn Green**



**Dr. Nadine Yammine, Dr. Rima DiFatta, Dr. Abdul Latif Hamdan, Sawsan Hamdan**



**Jeanie LoVetri, Jerry Kaplan, Debbie Andrade**



**Julia Nawrocki, Tracy Virig, Jennifer Johnson**



**Dr. Robert Sataloff, Lauren and Dr. Lance Maron**



**Vera Award winner Terry Stewart**



**Jan Svec, Mara Behlau**



**Nancy Pearl Solomon, Dr. Karen Kost, Dr. Leah Helou**

# Notes from TVF Office

by Maria Russo, MM  
Managing Director  
The Voice Foundation

This *in-between* issue revisits some activities from 2011. The wonderful pictures allowed me to relive great moments of the Gala and I hope you feel the same.



5th—8th Graders at Robert Morris School

With a new committee to help rework bylaws, facilitate procedures and develop Chapters, I am excited for the future of TVF and its chapters. Welcome to the new Lebanon Chapter!

Remember submission deadlines:

**Workshops - October 1st. Papers and Posters - October 31st.**

I also remember the rapt faces of the students at Robert Morris School in Philadelphia. In our World Voice Day presentation, Kala Jojo related to them in a way they could appreciate, teaching and nurturing them with every word and every note of his playing on African instruments I can no longer name.



Do you think I could resist adding this picture of me with Bobby Rydell and Adam Rubin?

**Not a chance!**



Kala Jojo

## Atlanta Chapter of The Voice Foundation (ACVF)

Marina Gilman, MM MA CCC-SLP	President
Edie Hapner Ph.D CCC-SLP	Secretary
Adam Klein MD	Treasurer

The Atlanta Chapter of the Voice Foundation had a very interesting Spring. In January, Dr. Karen Tedeschi of Tedeschi Wellness Center spoke to the group. Dr. Tedeschi is a Chiropractor with strong interests in the role that nutrition, allergies and emotional balance play in our lives. Having worked with many performers, she discussed the importance of maintaining emotional balance through nutrition.

In celebration of World Voice Day, April 16, the chapter sponsored a half-day Symposium: *Rethinking Voice and Disability* together with the Emory Voice Center and the Emory Program of Health Science Humanities. Featured speakers were Rosemarie Garland-Thomson PhD and Ani Satz, PhD, J.D, both leading scholars of disability studies and Nelson Roy, PhD CCC-SLP, whose research of voice handicap in teachers has led the way for a serious look at voice disorders as disability.



## Chicago Chapter of The Voice Foundation (CCVF)

Jan Reed  
Kay Meyer  
Marie Gillespie  
Dr. H. Steven Sims

President  
Vice President  
Secretary/Treasurer  
Medical Director

### Presented PVFM/VCD

### Diagnosis & Treatment Options for Speech-Language Pathologists

July 17, 2010

This was one of the exciting activities offered by the Chicago Chapter of TVF

#### About the Faculty

**Miriam van Mersbergen PhD, CCC-SLP** is Assistant Professor in the Department of Allied Health & Communicative Disorders at Northern Illinois University in DeKalb, IL. She began her academic career studying music & communication arts at Calvin College in Grand Rapids, MI. After a brief career in music, she returned to academia & studied Speech-Language Pathology & Vocology at the University of Iowa, with doctoral studies in Speech-Language-Hearing Sciences & Psychology at the University of Minnesota. Her research interests include psychological influences in voice production with an emphasis on emotional processes. She uses psychometric, behavioral, & psychophysiological methods to investigate influences of affect & cognition on voice production. She has co-authored several studies which have been published in *The Journal of Speech-Language-Hearing Research* & *The Journal of Voice*.

**Liz Bisch Platt MA, CCC-SLP** is a Speech-Language Pathologist at Children's Asthma Respiratory & Exercise Specialists in Glenview, IL. She received her BS & MA from Northwestern University

& was faculty lecturer in the Department of Communication Sciences & Disorders. Her research interests include exercise induced paradoxical fold motion & the effect of effort on respiration in voice. She has presented technical papers at both the national conventions of The American Speech-Language-Hearing Association & The Dysphagia Research Society. She was first author in one article published in *The Journal of Speech-Language-Hearing Research*.

**Mark Gerber MD, FACS, FAAP** is Interim Division Head of Otolaryngology & Section Head of Pediatric Otolaryngology at NorthShore University Health System. He is Clinical Assistant Professor at The University of Chicago Pritzker School of Medicine. His practice is in Evanston, IL.

**Steven Boas MD** is a pulmonologist & an Associate Professor at Northwestern University Feinberg School of Medicine. His practice is in Glenview, IL.

**Sai Nimmagadda MD, FAAP, FAAAAI, FAAAAI** is an allergist & Assistant Professor at Northwestern University Feinberg School of Medicine as well as consulting staff physician at Children's Memorial Hospital. His practice is in Chicago, IL.

## The Lebanon Chapter of The Voice Foundation (LCVF)

Abdul-Latif Hamdan  
Aalin Nabil Sabri, MD  
Maher Kasti, MD  
Diane Chahoud, SLP

President  
Vice-President  
Treasurer  
Secretary

Our first international chapter of The Voice Foundation is being formed in Lebanon. With the legalities under way and 22 members signed up, we are excited to share in the development of this new chapter.

## Greater Milwaukee Chapter of The Voice Foundation (GMCVF)

Linda Dindzans, MD	President
Sharon Hanson, DM	Treasurer
Kathy Wangerin, MA, CCC-SLP	Program Committee Chair

For the Voice Professional!  
*The Greater Milwaukee Chapter of the  
 Voice Foundation presented (May 2010)*

### ***A Glimpse into the World of a Laryngologist ("Voice Surgeon")*** **Improving Weak Voices: Surgical Management of Glottic Incompetence**

WHO: Jonathan Bock, MD is an Assistant Professor at the Medical College of Wisconsin in the Division of Laryngology and Professional Voice within the Department of Otolaryngology. A Wisconsin native, Dr. Bock completed his medical school at the Medical College of Wisconsin followed by Otolaryngology residency at the University

of Iowa and Laryngology fellowship at Vanderbilt University in Nashville, TN. He cares for patients with voice and swallowing disorders of all types, but as a musician and singer himself he has a particular interest in care of the professional vocalist and performer.

## Northwest/Seattle Chapter of The Voice Foundation (NWCVF)

Al Merati, MD	President
Nancy Bos, DM	Secretary
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NWCVF Website: <http://sites.google.com/site/vocalfxlab/home>  
 For more information please contact [amerati@uw.edu](mailto:amerati@uw.edu)  
**Another great update from Martin Nevdahl**

### ***Alexander Technique for Voice Professionals and Everyday Speakers***

**With Cathy Madden**

**Monday, October 10th, 2011**

Eagleson Hall, UW: NE 42nd St. and 15th Ave NE  
 6:30pm Business Meeting

7:00 – 8:30pm Presentation & Discussion

WHO?: All persons interested in VOICE – singers, teachers of singing, SLPs, MDs, Directors, Actors, Dialectantes, Dialect Coaches, Spoken Word Artists, Clergy, *please no mimes....*

Cathy Madden will lead a lively voice-specific introduction to the Alexander Technique that will give everyone in the group an opportunity to experiment with this practical tool for coordination. In addition to group experiments, members of the audience will be given the opportunity to apply the Alexander Technique to voice exercises, speaking, singing, etc. Madden's approach is playful and practical.

Cathy Madden is a Principal Lecturer for the University of Washington's School of Drama, Director of the Alexander Technique Training and Performance Studio in Seattle, Associate Director of BodyChance (Tokyo, Osaka), Theatrical Director of Lucia Neare Theatrical Wonders, and was one of the featured Congress Teachers at the 9th International Congress of the Alexander Technique in Switzerland. She originally trained as an actress and studied the Alexander Technique specifically to help with her Voice. She has co-taught with numerous voice and singing teachers, including her colleague in the School of Drama, Judith Shahn. Her private teaching studio includes many singers and professional speakers, and her work with singers and musicians is the subject of Doctoral Research at the University of Otago in New Zealand.

#### **Email to Chapter organizers:**

Thanks to all for the ongoing support/involvement/enthusiasm for the local/regional VF Chapters - it has been a fun part of team, network, and (frankly) practice building. Seattle/NWVF is going great and we are on to our 4th year with gusto.

I was reminiscing with Carol Tolejano about the early days of the Greater

Milwaukee Chapter which started with conversation with two local voice-focused MDs (Linda Dindzans and Jodi Kornak), Carol and myself at Eddie Martini's. Dr. Dindzans deserves credit for the basic idea of these chapters and it heartens me to see the ongoing growth. We can do so much with these chapters - keep it up. Best,

ALM (Dr. Al Merati)

# EXTREME VOICE

**I**n thinking ahead for World Voice Day 2012, wouldn't it be wonderful if local newscasters could be intrigued by the idea of classical singers, musicals performers or actors as athletes?

Wunderlich Medien, a documentary film company formed by the great tenor Fritz Wunderlich's son and daughter, produced *Oper als Hochleistungssport* (Opera as a High Performance Sport) which was first broadcast by Austrian television ORF 2 on March 13, 2011, rebroadcast on April 10<sup>th</sup> and again on August 1<sup>st</sup> (during the Salzburg Festival).  
www.wunderlichmedien.com/en

*The following excerpts are translated from notes made by Florian Resetarits, a young professional baritone, while watching this program:*

**Christa Ludwig** (opera singer): Singing is very intense. A lot of energy comes through while you are singing – much more so than in normal life where that level of energy is not usually found. Although I had a solid technique, I injured my voice when I was practicing Kundry's scream in *Parsifal*. At first I thought the throat was just a little bit tired and it would get better, but the voice was already affected. At forty-three years old, there were several causes for my vocal problems, which also had to do with my divorce and the bad press I was getting at that time. It was too much for me mentally. Singing is spiritual. It has to come from inside, it has to sing you.

**Piotr Beczala** (opera singer): Once I was sick. Walking into the opera house, I thought I would be able to do the performance, but then while I was warming up my voice wouldn't work. But by then it was too late to cancel, so I tried to speak the performance and save my voice. It was horrible. I try to travel as little as possible because jetlag and all the effort of traveling affect the quality of my performances. Between the ages of twenty and thirty, it is very important for a singer to really figure out how singing works. There are many performers who crash and burn because they have been used up during their twenties.

**Jürgen Kesting** (Music journalist nicknamed the "Vocal Pope"): Acrobats also can't think while they are

By Martha Howe and Florian Resetarits

walking on their tightrope. It is the same with singing – you have to let it happen and just let it be what it is.

**Nikolaus Bachler** (Intendant der Bayrischen Staatsoper): To sing well you really have to trust yourself and believe in yourself. The great tones have to be there. It's just like playing soccer – when the player doesn't score, there is no win.

**Dr. Reinhard Kürsten** (ENT and Viennese singers' doctor): Singing is like Formula 1: you need a good wheel, a good motor and a good driver. The vocal folds are muscle, and the muscle starts to vibrate because of the moving air from the lungs. If there is too much air going over the folds the folds can't stay in contact and it sounds breathy. Some conductors make singers sing an aria five times. The vocal folds are not a string on a violin that you can replace, so you need to pay attention to what roles are too hard for you, what you shouldn't sing. Muscles are energized when you start singing, if you lose the tension in that energy then the muscles begin to shake. It's like in the fitness studio, when you put too much weight on your arm and you don't have enough tension, then the arm starts to shake. I always tell singers to leave out the hard notes or work around them if you don't have them. Ninety-nine percent of the audience won't notice, but ninety-nine percent of the audience *will* notice if you fail.

**Jonas Kaufmann** (opera singer): In singing you bring the deepest part of yourself from the inside to the outside. You have to know your weak and your strong sides to be realistic on stage and you have to be true to yourself. I had a vocal crisis at the beginning of my career. This was lucky, as I learned to deal with the problems before I got ready to sing the big parts. Singing is something you can't control – it feels like there is a shadow behind you that is doing it for you.

**Edda Moser** (opera singer): You can only survive when you are singing well. High notes come from the low notes, and only if the low notes are calm will the high notes be there. The breath is also important. A good breath only comes from calmness. First the

(Continued on page 8)

(Continued from page 7)

breath is the hardest thing to understand, to do, but once you have understood it, it should be the easiest thing to do. You also only get power through calmness, and when you are on stage you have to be powerful otherwise you disappear.



### News and Updates Submission

If you have an event or an update you would like to share in the newsletter, please email: [office@voicefoundation.org](mailto:office@voicefoundation.org).

### IMPORTANT DATES, UPCOMING CONFERENCES & EVENTS

#### **October 1, 2011**

- Call for Workshops

#### **October 31, 2011**

- Call for Papers and Posters

#### **November 15, 2011**

- Van Lawrence Award Application Deadline

#### **April 16, 2012**

- World Voice Day

#### **May 30—June 3, 2012**

- 41st Annual Symposium: Care of the Professional Voice

#### **June 1, 2012**

- Voices of Summer Gala

### In Appreciation to: Exhibitors and Supporters at the 40th Annual Symposium: Care of the Professional Voice

Atmos, Inc.  
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Professionally Speaking  
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### Gala Supporters

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Drexel University -Office of Provost  
Judith Ripka Jewelry

### 41st Annual Symposium: *Care of the Professional Voice*

Philadelphia Westin, Philadelphia, PA  
May 30—June 3, 2012

### ANNOUNCING Electronic Poster Presentations

*Announcing a new kind of Poster Session.*  
Using extra-large screens, the 2012 posters will be presented electronically and looped slowly enough for authors to make a 10 minute presentation during the poster session.

### 2011 VOICES OF SUMMER GALA

Pictures are available for purchase online at:  
[poeticimagesbysonia.com](http://poeticimagesbysonia.com)

Under the Gallery tab choose Client Login. In the drop down menu scroll to  
*The Voice Foundation Gala 2011*.  
The password: "song"

Proceeds from the sale of pictures are donated back to the Voice Foundation to support year-round programming.

### Van L. Lawrence Fellowship Postmark Application Deadline is November 15, 2011

The Van L. Lawrence Fellowship was created to honor Van L. Lawrence, MD for his outstanding contribution to voice. It is awarded jointly by the Voice Foundation and the National Teachers of Singing Foundation. [www.voicefoundation.org](http://www.voicefoundation.org)



## TVF Letter Center

# WORLD VOICE DAY Celebrations in India

promoted by the members of  
The Association of Phonosurgeons of India

**Dates:-** 16th-18th 2010

**Venue:-** Hyderabad, India,



Report by:- Prof.

V.Phaniendrakumar, Professor Emeritus of ENT, NTR University of Health Sciences, India & Chairman The Association of Phonosurgeons of India (APSI)

Every year on 16<sup>th</sup> of April, WORLD VOICE DAY, all the members of The Association of Phonosurgeons of India (APSI) are encouraged to promote voice awareness and vocal health care among the public and professional voice users in the country since 2005

On 16<sup>th</sup> April 2010, World Voice day celebrations started with **Launching of Online Voice Clinic** at Melody voice clinic, Hyderabad, first if its kind in the country. The celebration was inaugurated by one of the famous movie stars of South India, Mr.Gungdu Hanumantharao.

India is a vast country and the present number of voice clinics and voice experts available are very few compared to it's need. Sometimes people with voice disorders may not be in a position to travel from distant places to meet voice experts in the country. It is considered that in such situations Online voice clinics will be of immense help for consultations and follow up of voice disordered patients.

On 17<sup>th</sup> April 2010 free public voice checkup camp was organized

On 18<sup>th</sup> April 2010 a programme was organized on *care of professional voice* involving famous movie stars of South

India like M.Muralimohan, paruchuri brothers, popular playback singer, Suneetha and others. There was also lecture on professional voice by Prof V.Phaniendrakumar, addressing movie artistes, Singers, dubbing, T.V artistes and other performing artistes followed by an interactive session.



Prof.Phaniendrakumar  
Chairman APSI

Prof.Phaniendrakumar,  
Chairman APSI



Consultation and Guidance of  
patients through online Voice  
Clinic



Mr.Gundu.Hanumantharao,  
Movie Artiste of South India  
watching online Voice clinic af-  
ter its inauguration



Lecture by Prof.Phaniendra on Care of  
Professional voice



Interactive session with  
voice professionals



Free voice checkup camp  
For Further Information

Email:- drvoicep@hotmail.com

## TVF Book Corner

### *The Vocal Instrument*

Sharon Radionoff, Ph.D.  
Plural Publishing, 2008  
Softcover, 6 x 9", 235 pages, \$79.95  
ISBN13: 978-1-59756-163-1,  
[www.pluralpublishing.com](http://www.pluralpublishing.com)

**B**alance is a key concept for Dr. Radionoff, and she is quite adroit in balancing clear concise and useful information for singers and those who train and care for them, without advocating any specific pedagogic method beyond an ease of production grounded in how the instrument works. Her wide-ranging performance experience as a vocalist, pianist and trombonist, along with having directed bands, various choirs and musicals, is reflected in the practical examples drawn from personal experience found in her writing.

Dr. Radionoff's curiosity about the science of singing was focused by a lecture she attended at an MENC conference by Dr. Robert T. Sataloff. The inquiry this ignited led to her being invited by Dr. Sataloff to complete a professional fellowship at the Thomas Jefferson University Hospital Arts Medicine Center in Philadelphia, PA, after which she became the singing voice specialist at the Texas Voice Center where she is now also Director of the Sound Singing Institute.

Throughout this journey she has been teaching private voice lessons in colleges and universities plus undergraduate and graduate vocal pedagogy. This extensive experience as a performer, educator, conductor and singing voice specialist informs her practical, accessible, organized, accurate, clear, useful and straightforward authorial 'voice'.

*The Vocal Instrument* opens with a description of the

***"The reality is that the singing voice is built on the anatomy and physiology of a singer's body. Let's stop arguing about the 'so-and-so method' and truly get to the basics of how the body works to produce sound!"***

basic physical structures of the voice, including the skeleton and the consequences of various postures. Dr. Radionoff clearly presents the various components and systems involved in producing sound, along with basic definitions of many of the terms used in voice science which is very helpful for those new to the terminology. She then explores the mechanisms of articulation and finishes the first chapter with interconnectivity: "The vocal instrument is unique and is composed of the entire person; body, mind and spirit." (p. 35)



Martha Howe

The first half of the book focuses on the structural questions, "What is my instrument?", "How do I 'play' it?", and, "How do I take care of it?"

Each chapter is concluded with its own footnotes (a style appreciated by the research minded) and two of the chapters have extensive resource reading lists.

Dr. Radionoff makes a clear case that regardless of vocal style, balance is key: "The key to longevity of career is finding and understanding the 'systems balance' and alignment for singing before creating stylism. Balance must be attained before power, agility, or style." (p. 61) She offers examples of simple but effective progressive exercises to achieve this balance: "It is about using exercises that create the environment which allows for the desired response and not making or forcing the voice." (p. 45) Her methodology includes deconstructing each song/aria into its component parts of text, melodic patterns and rhythm for more efficient practicing, and being clear when pulling it back together whether one is doing a "technical" or a "performance" run-through.

After a thumbnail sketch of the history of various technical traditions, Dr. Radionoff makes a plea for finding common ground: "The reality is that the singing voice is built on the anatomy and physiology of a singer's body. Let's stop arguing about the 'so-and-so method' and truly get to the basics of how the body works to produce sound!" (p. 79) This leads to a brief history of voice science, an overview of the protocols and tests presently utilized by professional voice care teams, and further general useful information regarding many of the everyday agents that impact vocal health.

(Continued on page 11)



(Continued from page 10)

In the second half of the book, Dr. Radionoff addresses issues particular to the specific demands upon various voice professionals, using scenarios rooted in personal experience and offering suggestions to avert problems or potential problems inherent in those situations. She gives excellent advice on structuring voice lessons and what to watch for physiologically with students who play other instruments.

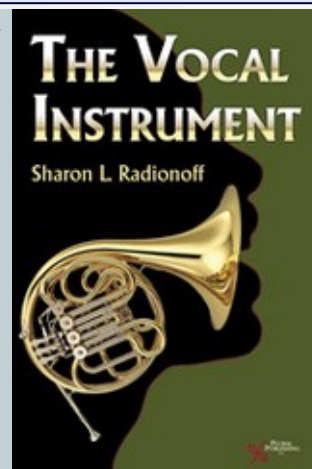
Continually reminding all music educators that: "Remember, we only have one larynx. Therefore, what we do when we are not singing will directly effect what we do when we sing." (p. 145) she offers practical, been-there-done-that advice on classroom organization, equipment requirements, dealing with various rehearsal and performance spaces, the demands inherent in the ever expanding styles of church music for conductors and choir members, and how to maintain discipline and be heard over ambient rehearsal noise be it vocal or instrumental.

Finally, while looking at the specific physical and vocal demands presented by different musical styles, varying venues, and young artists programs, Dr. Radionoff offers some excellent techniques for combining singing and movement so that playing an instrument, enacting staging, swordplay, concert poise or choreography do not interfere with the performer's ability to keep their breath moving. She concludes with: "Currently, career marketability of young singers requires a broader ability than ever before in regard to genre. [...] There has never been a time when being a crossover singer has been as important as now. In or-

der to have longevity of career, healthy technique is essential! There are common threads of air-flow management, body alignment, and stylistic tools that must be attended to in order to maintain a healthy career. It does not matter if you specialize in classical or commercial music; this holds true across genres and broad categories alike." (p. 210-11) That this is common sense does not belie the fact that it is not common reality, and it is a joy to encounter a book with the level of practical, reality-based information found in *The Vocal Instrument*.

In the preface, Dr. Radionoff states, "My desire is that this book will be a practical resource and spur the reader on to want to know more about the field of arts medicine and the voice." (p. xiii) For this reader, she accomplished that along with expanding the options in my private studio pedagogic 'toolbox'.

*After thirty years performing over seventy roles, Martha Howe is now an international vocal coach and teacher, with students performing professionally in Europe and the U.S.*



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#### Letters & Questions

Submit your letters and questions to  
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#### THE VOICE FOUNDATION

would like to thank our local chapters for  
their continued contributions  
and support of the voice care community.

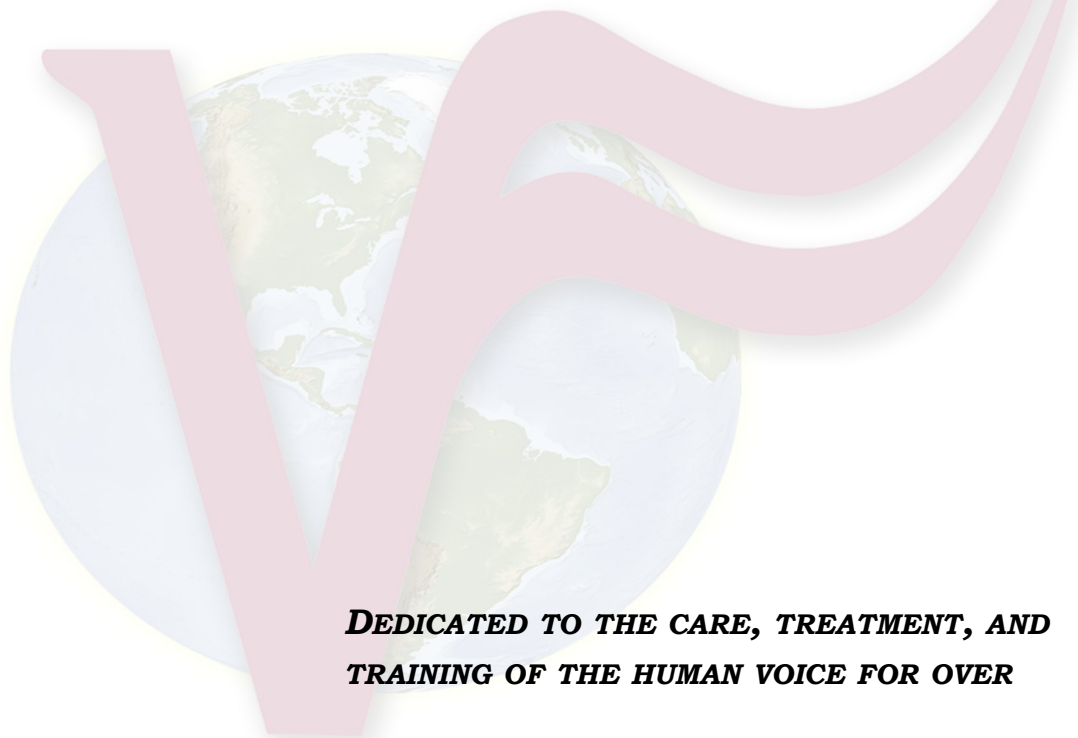
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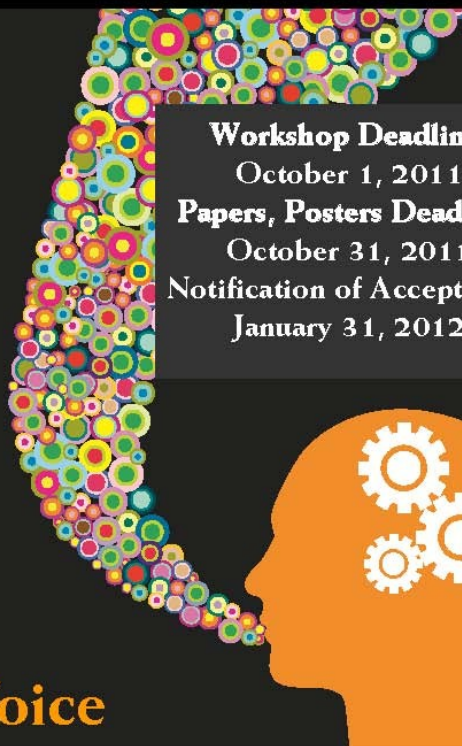
***DEDICATED TO THE CARE, TREATMENT, AND  
TRAINING OF THE HUMAN VOICE FOR OVER***

## T H E VOICE FOUNDATION

**Call for Papers, Posters  
& Workshops**

**41st Annual Symposium:  
Care of the Professional Voice**

Philadelphia, PA USA  
May 30-June 3, 2012



**Workshop Deadline:**  
October 1, 2011  
**Papers, Posters Deadline:**  
October 31, 2011  
**Notification of Acceptance:**  
January 31, 2012

Visit [www.voicefoundation.org](http://www.voicefoundation.org)  
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