



Voice Foundation Newsletter Editors

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IN THIS ISSUE:

The Voice of the Editor by editor Kimberly Steinhauer	1
The Voice of the Athletic Coach by Mark Pavlik	2
The Voice of the Athletic Coach continued.	3
The Voice of the Singing Coach by Dan Ihasz	
The Voice of the Singing Coach, cont.	4
Voice Messages By Martin Zeid	
Voice of the Clinical Coach By Joanna Lott.	5
The Voice of the Clinical Coach, cont.	6
The Voice of the Speech Coach by Diane DiResta	
The Voice of the Speech Coach, cont.	7
Photographs from the 2012 Symposium	8 9 10
Photographs from the 2012 Symposium Master Class	11

The Voice

The Voice Foundation Member Newsletter

Fall 2012

Volume 17, Issue 3

The Voice of the Editor

by Kim Steinhauer, PhD, Editor



Kimberly Steinhauer, PhD

This Voice Foundation Newsletter began percolating late summer as I watched athletes in top condition break record after record in sports ranging from track & field to weight lifting to gymnastics. Those Olympians weren't born jumping a hurdle, bench-pressing hundreds of pounds, or back flipping through the air. Michael Phelps was not thrown into the pool and told, "Stay on your back and make it to the other side fast without drowning!"

These athletes spent years, actually 10,000 hours or 10 years according to Ericsson's

research on experts¹, of focused and deliberate practice in their discipline. But, they didn't do it alone. A team of coaches who maximize the current research and technology in sports and exercise science helped to hone their complex motor skills. These coaches study and integrate principles of neuroscience, motor learning, nutrition, physics, and kinesiology as they guide their protégés to sophisticated, record-breaking performances unimaginable even 5 years ago. Although clinicians and teachers employ technology in diagnostics, athletic coaches have surpassed voice coaches in the utilization of scientific principles in training even though we read the *Journal of Voice* and meet each year at the international voice symposium to discuss the current breakthroughs.

Our contributors for this issue offer perspectives on integrating research and technology in the training and rehabilitation of vocal athletes. In addition to our wonderful voice experts, coach of Olympic athletes and Men's Volleyball at Penn State, Mark Pavlik, shares his insights on motor learning. For the sport or vocal athlete, it's clear we can learn much from each other to raise our serve, song, or speech to an expert level of performance.

¹Ericsson, K.A., Krampe, R.T. & Tesch-Romer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review*, 100(3), 363-406.

Kimberly Steinhauer is President, Estill Voice International and on the Voice Faculty at Point Park University Conservatory of Performing Arts

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The Voice of the Athletic Coach

by Mark Pavlik

Head Coach, Men's Volleyball
Penn State University

Rich Schall, long-time boys' volleyball coach of Derry Area High School, since retired with three Pennsylvania state championships, always maintained that

one could employ the world's best coaches, build the most state-of-the-art training facility, train with the most up-to-date and scientifically proven methods and provide the best nutritional approach to supplement the training but "that plow horse still won't win the Kentucky Derby." It's tough to argue with Coach Schall. However, that plow horse could become the fastest plow horse in the world!

It is very true that to be a very successful team outstanding athletes are required. The argument that those athletes have chosen their parents wisely is currently being challenged by Dan Coyle in his book *The Talent Code: Greatness Isn't Born. It's Grown. Here's How*. Basically Coyle asserts that the neural insulator myelin provides us with a model for understanding skill. He quotes Dr. George Bartzokis, a UCLA neurologist and myelin researcher as saying, "All skills, all language, all music, all movements, are made of living circuits, and all circuits grow according to certain

rules." Coyle maintains there are three parts to "growing" these circuits: deep practice, ignition and master coaching. So achieving mastery, according to Coyle, is not left to picking your parents wisely! It can be grown!

In my playing and coaching career, the pedagogy of motor learning has been to explain a skill, model it, have the athlete try to imitate what he or she sees, provide feedback to the athlete and have them at-

tempt again. Coaching, in this age of technology, has certainly enhanced this process. Before, the best coaches were great communicators who could break down even the most complex skills with simple yet succinct instruction. Now don't get me wrong, communication is extremely important in coaching; however,

technology can aid even the least experienced coach. All one needs to do is to use any search engine or YouTube to find video descriptions of just about any skill presented by any level of coach. There exist many videos for sale by some of the most successful volleyball coaches in the nation who share their expertise. So the library of volleyball knowledge has become more expansive through today's technology.

The next step is modeling the desired skill. It used to be the older, experienced teammates were called upon to model the skill for the younger, less experienced team members.

Many times the modeling of the skills may have been lacking. Now, if that is the case,

videos can be found with elite-level athletes performing the skills in competition and, generally, in slow motion. Young, less experienced players now have the model of the highest achieving athletes in the world. Find the right model and gains can be made. Technology has put them at our fingertips...through a keyboard, of course. They will imitate these skills.

Finally, in what I believe is this age of technology's greatest aid to coaching, is the feedback stage. In volleyball there are many outstanding computer programs which can be used to quantify every contact by every player in the match. At Penn State, we use *DataVolley*. It is a sophisticated program, used by many national teams at the international level because of the compilation and flexibility to analyze and track performance of both teams and individuals. The data gathered can be culled out for very specific situations and can be used in a competition or training session. It can be synched to a video of that match or practice and allow very easy access to any point (or points) of the video for in-depth analysis. The feedback loop in this motor learning cycle has been made much easier by today's technology. All that is needed is the video camera, laptop and software. There are also situations in which apps provide instant feedback by capturing the action on

(Continued on page 3)

"The low cost video camera coupled with a laptop or a tablet can provide instant feedback and analysis to the athlete. No longer does the coach have to rely on only his or her eyes and communication to paint a picture to the athletes."



Mark Pavlik

The Voice of the Athletic Coach

(Continued from page 2)

the tablet and replaying it immediately after that repetition for the athlete. The athlete is in between reps and now can adjust to the verbal cues of the coach and the video cues to which the coach is referencing. They hear what is said and see to what the words are referring! Feedback in this age of technology has been made so much simpler and thus more effective.

In the end, the tried and true method of presentation, modeling, imitation, feedback and correction can be made much more efficient by technology. The voluminous number of teaching/highlight videos on the web can assist with the presentation and modeling of the desired skills. The low cost video camera coupled with a laptop or a tablet can provide

instant feedback and analysis to the athlete. No longer does the coach have to rely on only his or her eyes and communication to paint a picture to the athletes. The pictures exist as videos and can be created with the athlete as the subject. Coaching in this age of technology has tools that can enhance the abilities of any coach and any player.

Contributor Mark Pavlik has been involved in all aspects of the Penn State men's volleyball program from player, to assistant coach and head coach, and enters his 19th year at the helm. The 2008 AVCA National Coach of the Year, Pavlik guided the Nittany Lions to the 2008 NCAA National Championship. He has also coached 21 players to 41 AVCA All-America honors. Under Pavlik the Nittany Lions have won or advanced to the NCAA National Semifinals 17 times, including the last 14 straight seasons.



The Voice of the Singing Coach

by **Dan Ihasz**

Professor

State University of New York at Fredonia

It is the responsibility of every voice teacher to be well informed of traditional and current trends in teaching voice. Personally, I was always curious about how the voice worked, and when I became a teacher this curiosity grew not only for the development my own voice, but mainly for my students. I have studied much of the standard literature and other resources on singing and teaching singing, but gaining knowledge and new insights alone are only a fraction of the elements required for success. I believe that teaching is an art form in and of itself and it is the application and communication of concepts, which lead to highly developed skills in receptive students.

“With musical and vocal artistry as an ultimate goal there must be a complete synergy of all the building blocks. In other words, artistry and technique (developed with or without the aid of technology) cannot exist alone as they are dependent upon each other.”

My own training was quite traditional. My teachers, mostly excellent singing professionals, used a model/demonstration approach to convey the techniques they passed on. These techniques were reinforced in weekly lessons and performance classes where the concepts learned in the studio were put into practice. They encouraged listening to recordings of the great singers of the past (either on LP or cassette – the new rage at the time!). Some of my teachers used mirrors to provide visual feedback for obvious physical aspects. I was

encouraged to record my lessons, which provided aural feedback to focus my attention on specific issues I was working on at the time. Thankfully, none of these recordings exist any longer and technological advancements have nearly made cassettes obsolete! I include various technologies in teaching voice lessons, though it may vary significantly depending upon the specific needs of the individual singer. Technologies include, but are not limited to: mirrors (full length and hand held), video and stereo equipment, pro-



Dan Ihasz, Singing Coach

(Continued on page 4)

The Voice of the Singing Coach

(Continued from page 3)

fessional recordings, internet sites and real-time spectrographic visual feedback. The internet provides access to an amazing amount of information, and the conscientious teacher will provide guidance to the sites which are the most reliable.

I am often asked if too much technology hinders training and performance. My answer is a hearty "Yes, absolutely!" Allow me to qualify that bold statement by reinforcing the idea that the issue is *not* the technology, but rather *how* it is used and applied. Too much verbal feedback or improper repertoire will also hinder training and performance. Most teachers would agree that there is a significant difference between learning and performing, which has been well documented by those researchers of learning theory. A skilled and successful teacher strives for balance between technical advancement and practical application in performance. Technology is simply another tool in the kit of a skillful teacher whose responsibility it is to guide the student in the application of concepts. The art of teaching voice requires very thoughtful organization and precise timing as to when the application of certain concepts is appropriate. In my experience, the inclusion of current technology as well as other tools has increased the rate of learning and retention of technique.

As technological advances continue to enlighten our understanding of how the body, voice, and mind all work together, it becomes even more incumbent upon teachers to fully invest themselves in learning how to apply current technologies which will enhance learning. Many

vocal pedagogy textbooks focus on anatomy and some on physiology, but as the late Richard Miller once communicated to me, "no one ever learned to sing by knowing the names of all the muscles." Having knowledge of the "parts," or of certain technologies means nothing if the information cannot be applied in a practical way. It is my hope that voice science and real-time visual feedback would become a much larger component in more pedagogy courses as teachers learn the value that such feedback provides.

The place of science in artistry is analogous to the place of music theory in a music curriculum. With musical and vocal artistry as an ultimate goal there must be a complete synergy of all the building blocks. In other words, artistry and technique (developed with or without the aid of technology) cannot exist alone as they are dependent upon each other. One cannot reach artistry without the requisite tools developed through technique, nor does having a developed technique imply that one will be artistic. The technology is simply a means to provide feedback, which will enhance the development of the tools required for an artistic endeavor. It is in the teaching that this application of technique and artistry are brought together to create something truly extraordinary.

Since 1992, Lyric Baritone **Daniel Ihasz** has been a member of the voice faculty at SUNY Fredonia where he is currently Full Professor. Teaching responsibilities have included studio voice lessons, vocal pedagogy, class voice, lyric diction (German, French, and Italian), opera workshop and American song literature. Workshop topics include Vocal Pedagogy and musical expression through movement.



"VOICE MESSAGES" people search

Five time Emmy Award Producer/Director and Voice Foundation member, Martin Zied, is seeking powerful stories of voice loss and/or voice restoration for his upcoming film, "Voice Messages."

The film captures the essence of voice use as a means of communicating our myriad moods, personalities and inner lives. "Voice Messages" also celebrates the voice as an unparalleled instrument, used to create heavenly harmonies, comedic character impressions and fascinating sound effects. And finally, the film explores the detailed science and biology of voice aging, health and maintenance, with an impressive field of experts, including Voice Foundation chairman, Dr. Robert Sataloff.

Members are invited to share their stories of voice loss with the film's producer at Martin.Zied@gmail.com, or by phone at 267-251-7222.

The Voice of the Clinical Coach

by **Joanna Lott**

Speech-Language Pathologist
Johns Hopkins Voice Center
Greater Baltimore Medical Center

In graduate training for speech-language pathology, a great deal of focus is placed on learning to find and dissect a journal article. We are expected to be able to present on the research we have read and to discuss the application of the research findings. After graduate school it is up to you to keep up on journal articles and research. But more than that, to apply what you learn in those articles. It may seem obvious, but this is the foundation for what we do all day every day. In addition to knowing what the latest studies can teach us, going to meetings and getting involved in discussions for and against treatment protocols is very useful. It keeps us from getting stuck in our own status quo. It helps us move forward and grow as voice clinicians.

It goes without saying that in voice therapy, patient care is top priority. We could memorize a script for vocal function exercises, give the patient a recording of the exercise, and call it a day. But is that *best practice*? Best practice, to me, is in understanding why vocal function exercises work, why they are appropriate for this patient, and what else might be useful. This information fuels our decision making in treatment sessions. Knowing that vocal function exercises target strengthening the laryngeal musculature and balancing airflow with vocal effort informs our treatment protocol. If that patient has a lesion, a literature search will tell you that resonant voice therapy has been shown to reduce the size of some vocal fold lesions. *vocal function exercises* may still be a good option, but resonant voice therapy may also be appropriate for this scenario. Recently we had a patient diagnosed with a functional

voice disorder who achieved improved voice quality with decreased vocal effort, but only while performing her treatment exercises. She showed no carryover. Her history told us that onset of her voice problems began shortly after diagnosis of an autoimmune disease. A literature search for a connection between this autoimmune disease and her symptoms

revealed little useful information. However, no information is still information. It gave us a better understanding of what the patient was going through. It told us that she was dealing with drastic changes throughout her body. And it made us wonder if her inability to carry over was symptomatic of difficulty adjusting. The next logical step, in that case, was counseling the patient and encouraging her to put her new vocal skills to use so that she could return to her job and her social life. In this case, my review of the research may have come up empty, but it still informed my clinical decision making. It also planted a seed in my head – is this an



Joanna Lott

area that warrants more study?

As voice therapists, we are coaches, counselors, and educators, so we rely heavily on research in those areas as well. Sports medicine, motor learning, and neural plasticity are all areas that help inform our clinical decision making. What does the patient need to succeed in therapy? How much feedback? What kind of feedback? Visual cues? Auditory

“Sports medicine, motor learning, and neural plasticity are all areas that help inform our clinical decision making.”

cues? Repetition? Modeling? Do we point out every success or only the failures? Research in these areas helps to answer these questions.

Research is the foundation of what we do. But as clinicians, it is our responsibility to go beyond

the obvious and be open to new information, even from unexpected areas. To discuss, argue and question this information with our colleagues is essential to discovering opportunities that will ultimately move our field forward.

Joanna Lott received her Master's degree in Speech-

(Continued on page 6)

The Voice of the Speech Coach

by **Diane DiResta, CEO**
DiResta Communications, Inc.
New York City

For the past twenty years I have focused my business on executive speech coaching. As a non-practicing clinical speech pathologist, I refer true voice disorders to voice specialists. In my executive coaching practice I've noticed a trend with my women clients. They tend to exhibit a vocal pattern called uptalk. This intonation pattern is characterized by a rising inflection at the end of a sentence. The speaker sounds as if she's asking a question, branding her as tentative and unsure. This vocal pattern, otherwise known as Valley Girl Talk, is most common in teens and young people in their twenties. It's a form of peer identity communication. However, female managers and even directors are guilty of using this negative pattern. Uptalk immediately sabotages their authority and does not serve them in the workplace. This form of female communication is also known as high rising terminals. Whatever you call it, uptalk is a deal breaker for women who want to advance in their leadership. The current research states that uptalk is actually increasing. The challenge is how to eliminate it and does the remedy require research and science? The answer depends on the etiology of the problem.

The Voice of the Clinical Coach

(Continued from page 5)

Language Pathology from The Ohio State University and was one of the first students to become certified in OSU's Singing Health Specialization program. She is a classically trained singer and a Certified Master Teacher of the Estill Voice Training System. She has been teaching singing and instructing students on care of the singing voice for more than ten years. She is a Speech-Language pathologist and Singing Voice Specialist at Johns Hopkins Voice Center at GBMC in Baltimore, MD.



Diane DiResta

Recently, I worked with a senior vice president who spoke with this tentative quality. In her situation, I chose to work on the art and psychology of voice. It was clear that this was a reflection of her nervousness about a very high stakes project in a competitive meeting environment. There was nothing pathological about her voice but she needed an awareness of how she was being perceived and techniques to break the pattern.

In the case of a woman C-level executive, I chose to combine technology with a heavy emphasis on the art of voice. Her presenting issue was that she was not projecting her voice at meetings. The evidence was that the woman was asked to speak up at every meeting of five people or more. She didn't sound confident. In our initial meeting I gave her all the possible reasons why someone would have difficulty projecting and trailing off at the end of a sentence. Intuitively, I knew she didn't need a voice

"So is voice coaching a science or an art? It's both."

examination. By probing into her professional and personal life it was evident that this was related to a lack of confidence.

We began to work on breath support and created conscious awareness of how she was presenting herself.

(Continued on page 7)

(Continued from page 6)

As a monitoring technique I used a spectral analysis program to provide the client real time objective feedback and a sense of control. She could not only hear but see the contrast between my voice and her voice. The spectrogram provided a true visual for her own *before* and *after* vocal patterns. But other than software, we practiced the basics of breath support, phrasing, pausing, and body language. We also experimented with her vocal range and when we finally found the trigger for a stronger voice, the volume change was dramatic. By working on mindset as well as physical behavior, she was able to achieve her goal of projecting her voice. Her boss no longer signals for her to speak up. As I explain to my clients, the voice is a barometer of the emotions.

So is voice coaching a science or an art? It's both. When a voice sounds pathological and/or the speaker exhibits the same vocal challenge consistently, that would warrant a visit to the otolaryngologist. Prescription without diagnosis is malpractice. But even when the practitioner uses scientific principles and practices there

is an art to treating the voice. A master practitioner understands that you can't separate mind and body. Body and mind are one. If the attitudes and mindsets are not changed, the success that's achieved in a therapy session may be short lived. It's always a challenge to define the "artistry" of working with people. What comes to mind is the quote from classical pianist, Artur Schnabel: "The notes I handle no better than many pianists. But the *pauses between the notes* - ah, that is where the art resides."

Diane DiResta M.S. C.C.C., is CEO of DiResta Communications, Inc., a New York City consultancy serving business leaders who want to communicate with greater impact — whether face-to-face, in front of a crowd or from an electronic platform. DiResta is the author of *Knockout Presentations: How to Deliver Your Message with Power, Punch, and Pizzazz*, an Amazon.com category best-seller and widely-used text in college business communication courses. She was a speaker at the Voice Foundation on Public Speaking.



42nd Annual Symposium: *Care of the Professional Voice*

May 29—June 2, 2013

PROGRAM HIGHLIGHTS

Keynote Speech

Robert Hillman, PhD

G. Paul Moore Lecture

Thomas Murry, PhD

Medical Panel:

Stroboscopy Oscars

Moderators:

Michael M. Johns III, Eva van Leer

Panelists: TBD

Friday Morning Session: Creative Vocal Expression for Disadvantaged and Disabled Youth

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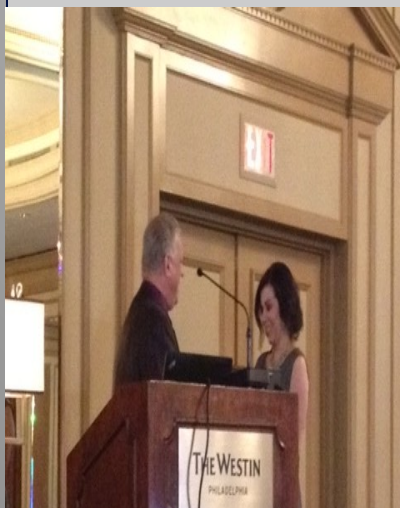
Drama Educator, and
The Miracle Project – New York Program

Nancy Pearl Solomon, PhD, CCC-SLP

Presentation Outreach meeting:
Joana Revis, Michele Guimaraes, Deborah Feijo, Lucille Rubin,
Donna Snow, Jeannette LoVetri



Presenters Gisele Oliveira and Gaetano Fava in front a poster presentation



Dr. Robert Sataloff and Kari Ragan, winner of the 2012 Van Lawrence Fellowship

Dr. Robert Sataloff and Laura Enflo, winner of the 1st Annual Hamdan International Pre-



Stroboscopy Oscar Finalists Lindsay Arviso, Amy Rutt Claudio Milstein, James Thomas, Joel Portnoy, Moderators Michael M. Johns and Eva van Leer. Winner Mara Behlau is absent



The Voice Sleuth:
Ruth Huntly Bahr, Malcom Brenner, James Harnsberger, Nancy Pearl Solomon



Sensational G. Paul Moore
lecture with Dr. Peak Woo.



Attendees at the Academy of Vocal Arts for
workshops on Friday



Workshop with Caterine Sadolin,
photo by Henrik Kjelin



Workshop with Tom Marion



Workshop attendees working hard.
(Ron Scherer in the middle)



Saturday Night Symposium Dinner
Dr. Nico Paolillo entertaining with a song.

Submit News and Updates

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

IMPORTANT DATES, UPCOMING CONFERNCES & EVENTS

October 31, 2012

■apers and Posters Abstract Submission Deadline

November 15, 2012

■an L. Lawrence Fellowship Deadline

February 1, 2013

■amdan International Scholarship Deadline

March 1, 2013

■ew Investigator Proposals Deadline

April 16, 2013

■world Voice Day

May 29—June 2, 2013

■2nd Annual Symposium: Care of the Professional Voice

42nd Annual Symposium:

Care of the Professional Voice

Philadelphia Westin, Philadelphia, PA

May 29—June 2, 2013

Frederica von Stade Master Class

Richard Raub, piano, Angelika Nair, mezzo soprano and Frederica von Stade



After the Master Class:
Jeannette LoVetri, Robert Doyle (with the FlickaTini signature martini) Patricia Campbell



Richard Raub, piano, Elizabeth Coberly, soprano and Frederica von Stade



Our VERA Recipient and Master Class teacher,
Frederica von Stade with
Robert .T. Sataloff

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Details and Submission Form available at www.voicefoundation.org/abstracts

The Voice Foundation's 42nd Annual Symposium

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November 12th, 2012**

Special Invitation: Pediatric
Research and Presentations

Notification of acceptance:
January 31, 2013

Please join us as we celebrate
42 years of interdisciplinary
programming on the care of
the professional voice. We
look forward to greeting you
in Philadelphia in 2013!

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