

45th Annual Symposium: Care of the Professional Voice

2016 Voice Workshops Schedule



June 3rd at the
Academy of
Vocal Arts
1920 Spruce
St.,
Philadelphia
PA 19103



Twenty-nine Voice Workshops in Four Sessions.
Attend one workshop per session (4 sessions) for \$55.
[Register Here for Workshops](#)

WORKSHOPS SESSION I (1:30PM - 2:25PM)

Singing Voice

- ✚ Turn of Direction: Anticipatory Placement Sensations as a Means to Introduce Second Formant Interaction Strategies in Classical Western Tenor Voice Training
Nicholas Perna

Musical Theater/Pop/Rock/CCM

- ✚ Musical Theater Singing for the Next Generation: Training the Future Stars
Jeanne Goffi-Fynn, Karen Hall, Christiane Roll
- ✚ Teaching Strategies for Functional Musical Theatre Group Voice Classes
Amelia Rollings

Rehabilitation of the Injured Singing Voice

- ✚ Fixing Common Technical Faults in Injured Singers
Deanna McBroom

Rehabilitation of the Injured Speaking Voice

- ✚ Manual Circumlaryngeal Techniques for the Speech-Language Pathologist in the Treatment of Muscle Tension Dysphonia
Kristine Tanner

Acting Voice

- ✚ The Voice Body Connection: A Breath-Centered Approach to Vocal Anatomy
Elissa Weinzimmer

Body Awareness and Voice

- ✚ Five Yoga Postures and Breathing Exercises for Reducing Music Performance Anxiety
Katherine Jolly, Wendy D. LeBorgne

Special Session

- ✚ Teaching Endoscopy: Pool Noodles and Cadavers
Shari Salzhauer Berkowitz

WORKSHOPS SESSION II (2:30PM - 3:25PM)

Singing Voice

- ✚ Silent Practice: Differentiate the Vocal Tract and Boost Resonance Through Voiceless Fricatives
Jeremy Ryan Mossman
- ✚ Life's a Pitch: A Method to Teach Correct Pitch Matching to the Pitch Challenged
Beth Falcone
- ✚ **Musical Theater/Pop/Rock/CCM**
- ✚ The Confusion about Belting: A Workshop with Answers
Jeannette LoVetri

Rehabilitation of the Injured Singing Voice

- ✚ Emotional Voices, Conscious Ears, The Role of Empathetic Listening While Working with Professional Voice Users
Alison Thomas Rizzuto

Rehabilitation of the Injured Voice

- ✚ Transitioning from Speaking to Singing Voice Rehabilitation in Untrained Singers
Christina H. Kang

- ✚ Utilizing Principles of Yoga with Patients and Students with Hyperfunctional Voice
Difficulty
Adam Lloyd

Acting Voice

- ✚ Creative Precision: Lessac and the Art of Articulation: Using the Rhythmic Musicality of Consonants to Effectively and Enjoyably Express Yourself
Diane Gaary
- ✚ Audiobook Narration: An Actor's Craft
Johnny Heller

WORKSHOPS SESSION III (3:30PM - 4:25PM)

Singing Voice

- ✚ Reinforcement of the Singing Voice
Eugenia Chavez Calderon
- ✚ Learning Style Preferences and the Voice Studio
Kathy Kessler Price, Betsy Kowal

Musical Theater/Pop/Rock/CCM

- ✚ Legit Singing in Musical Theatre
Edrie Means Weekly

Rehabilitation of the Injured Singing Voice

- ✚ The Role of Inhalation Phonation in the Treatment of Muscle Tension Dysphonia (MTD) in Singers
Kate A. Emerich
- ✚ Vocal Pacing for Recovery and Wellness: Strategic Planning for Rehearsal, Performance and the Practice Room
Leda Scarce

Rehabilitation of the Injured Voice

- ✚ Adapting Yogic Breath-Work for Voice Therapy and Singing Voice Rehabilitation
Kenneth Tom
- ✚ **Acting Voice**
Doing the Wrong Things the Right Way
Bonnie N. Raphael

Voice

- ✚ The Dante Pavone Breathing Exercises
Karen Ann Kochis-Jennings

WORKSHOPS SESSION IV (4:30PM - 5:25PM)

Singing Voice

- ✚ 45 Uses of the Straw in Celebration of the 45th Annual Symposium
Allen Henderson

Musical Theater/Pop/Rock/CCM

- ✚ How to Vocalize for Contemporary Singing Genres
Katherine Eberle Fink

Rehabilitation of the Injured Singing Voice

- ✚ Habilitation of the Injured Singer: A Systematic Approach
Kari Ragan
- ✚ Vocal Health and Technique for the Young Singer/Actor Engaged in Musical Theatre, CCM and Classical Music
Chandler Thompson, Noel Smith

Rehabilitation of the Injured Speaking Voice

- ✚ A Painless Approach to Treatment of Primary Muscle Tension Aphonia
Carissa Maira

Movement and Voice

- ✚ Dancing with Voice: Integrating Techniques Across Performance Disciplines
Joan Melton

Voice Science/Technology

- ✚ The Female Middle Singing Voice Explored with Non-Invasive Feedback from Audio and EGG Signals
Donald Gray Miller

[Register for the Workshops-Only Here](#)

Five Yoga Postures and Breathing Exercises for Reducing Music Performance Anxiety

Objective: Participants learn five basic yoga postures and two breathing exercises that can assist them in reducing Music Performance Anxiety (MPA), and enhancing pre-performance emotional states. MPA can prevent high-level singers from performing at their best. Without tools to help combat this fear, careers can be negatively affected or cut short. Some performers turn to alcohol or beta-blockers to help control the symptoms. These options, while perhaps helpful in the short-term, do not provide singers with strategies to address the underlying anxiety and the body's physiological responses to fear; the breath is intrinsically linked to emotions, and thus especially in singers, is impacted when fear dominates. This workshop follows up the authors' recent study, which examined the use of five specified yoga postures and two breathing techniques in terms of their efficacy in controlling heart rate and reducing MPA in Master and Artist Diploma level singers at the University of Cincinnati, College-Conservatory of Music.

Methods/Design: This hands-on workshop will provide each participant with instruction on how to safely move through each of the five postures and breathing exercises, making necessary adjustments for comfort and ease. The postures used are: mountain pose, or *tadasana*, forward fold, or *uttanasana*, child's pose, or *balasana*, spine twist, or *ardha matsyendrasana*, and cat/cow, or *marjaisana/bitilasana*. The two breathing exercises taught are *ujjayi* breathing, or ocean breath, and *nadi shodhana*, or alternate-nostril breathing. These basic exercises can be done in the space of an office, dressing room, or backstage, making them highly useful for the professional singer.

Results and Conclusions: Participants leave the workshop with valuable tools for reducing MPA, diminishing pre-performance heart rates, and improving overall emotional pre-performance states. Teachers of singing can use these methods in their studios as well. A handout will be given with pictures and descriptions of the exercises.

Katherine Jolly, DMA, MM, BA, Assistant Professor of Music (Voice), Saint Louis University, Saint Louis University, Department of Fine and Performing Arts, College of Liberal Arts and Sciences, 3733 West Pine Mall, Xavier Hall, Room 150, Saint Louis, MO, 63108

Wendy D. LeBorgne, Ph.D., CCC-SLP, Clinical Director, The Blaine Block Institute for Voice Analysis and Rehabilitation, 1222 South Patterson Blvd., Dayton, OH 45402

How to Vocalize for Contemporary Singing Genres

Introduction: Few scientific studies have been done on the efficacy of vocal exercises for professional singers. Those published have only discussed listener perception or teacher's directives, changes in vibrato rate, or respiratory training. None have definitively tested the best vocal exercises for singers. It is time that voice scientists and the voice teaching profession begin to discuss effective training exercises for singers in this century. Voice teachers have effectively taught professional singers through the centuries using exercises sung on vowels as warm ups and technique builders in an improvised way. For example, the exercises of Garcia taught pitch onset, breath management, resonance, range extension and agility. Those systematic vocal techniques worked best to sing the music of composers of 19th century works because they used melodies and rhythms based on ornamentations written into the music itself. However, those exercises were typically composed only in major scales, and with simple rhythms using common meters. But, what about new music of the 21st century including art song, opera, musical theater, pop, and rock genres?

Objective: Twenty-first century singing genres require exercises based on the music of today with a use of all scale types including minor scales or modes, with unusual intervallic leaps, and with tricky rhythms, as well as multi-metric patterns.

Methods/Design: The author will demonstrate published exercises of legendary vocal pedagogues such as Garcia, Miller and Brown, and contrast with those of Popeil and Kayes and some of her own. Audience members will interact by singing the exercises prepared by the author to determine if 21st century musical motives are positive variations on the older standard scales or arpeggios.

Results and Conclusions: The author's exercises will open auditor's thoughts to the development of exercises appropriate to the task of training modern singers and begin a debate about what voice scientists might wish to study next to fill a gap in the literature.

Katherine Eberle Fink, DMA, Professor, University of Iowa School of Music

Dancing with Voice: Integrating Techniques across Performance Disciplines

This workshop makes practical connections across performance disciplines in the areas of voice, dance, movement and acting. Putting it all together, participants will explore the physicality of language, both spoken and sung, in a movement-based context.

The presenter draws on both clinical and practice-based research in the UK, Australia and the US to clarify the technical requirements and physical relationships of sounding and moving simultaneously. Texts from musical theatre will facilitate “doing it all” without sacrificing anything and while remaining healthy!

Joan Melton, PhD, ADVS, Emeritus Professor, CA State University Fullerton, Program Director,
One Voice Centre for Integrative Studies, Associate Artist, New York Classical Theatre

The Female Middle Singing Voice Explored with Non-invasive Feedback from Audio and Egg Signals

Using recorded non-invasive signals of VoceVista (spectrum analysis and EGG), objective characteristics of the female middle register are described in some detail as they occur in classical singing, "mix," and belting. These characteristics include two major points of transition at the borders of the middle register: 1) from the lower ("chest") register, and 2) the move to the upper extension at secondo passaggio (ca. F5-G5); as well as varied resonance adjustments of the first and second formants at these transitions.

The workshop will first present recorded files that can be considered model approaches to the critical transitions that define the middle register. Subsequent exploration of the transitions with acoustic and EGG feedback from live voices should then help reveal the complexity of the factors that the singing teacher needs to consider with respect to both voice type and individual variation.

Note: Since displayed feedback from non-invasive signals will play an essential role in guiding and evaluating the efforts of the singer subjects, an exception to the rule against use of audiovisual aids is requested, as has sometimes been granted in past symposia.

Donald Gray Miller, Ph.D., M.M., B.A., Researcher, Groningen Voice Research, Stavangerweg 21-2, 9723JC, Groningen, Netherlands

Creative Precision: Lessac and the Art of Articulation: Using the Rhythmic Musicality of Consonants to Effectively and Enjoyably Express Yourself

In this experiential workshop, participants will improve their consonant articulation and increase their expressiveness using the musical metaphors of the Lessac System. We will explore how the rhythmic and vibratory sensations of consonants develop the musicality and kinesthetic sensitivity that are the basis of expressive and intelligible articulation. While learning to “play” English consonants like instruments, participants will use their musicality, creativity, and improved kinesthetic awareness to use language effectively. By employing consonants’ inherent resonant and rhythmic qualities, participants will then explore the expressive possibilities of consonants in everyday usage and text work. This workshop will be particularly useful for performers, therapists, and educators who are looking for ways to successfully improve intelligibility with enjoyment, creativity, and expressiveness.

Diane Gaary, MFA, Associate Professor, Temple University, Philadelphia, PA, Arcadia University, Glenside, PA, Westminster Choir College, Princeton, NJ

A Painless Approach to Treatment of Primary Muscle Tension Aphonia

The term “primary muscle tension dysphonia/aphonia” is currently used to refer to patients presenting with absent voice or severely limited ability to voice, without an underlying vocal fold pathology sufficient to explain the severity of the dysphonia/aphonia. Patients with these symptoms have been diagnosed historically with “hysterical aphonia” or “functional aphonia.” There are multiple methods for re-engaging the voice of a patient with primary MTD/A described in the literature dating as far back as the early 1900s. Speech-language pathologists generally have had good success in treating primary MTD/A with a multitude of different treatment approaches. News stories in the recent past have increased public awareness of speech-language pathologist's involvement in returning patients' lost voices, and patients who are savvy health consumers will expect quick results.

The aim of this workshop is to increase clinician confidence in the ability to quickly bring back the voice of a patient with primary MTD/A. We will begin with hands-on exploration of the breathing and muscular tension patterns exhibited in various presentations of primary MTD/A to gain a sense of how the aberrant voices are produced. We will then practice multiple techniques to eliminate hyperfunction and restore voicing, specifically variations on traditional circumlaryngeal massage designed to reduce discomfort. Vegetative tasks, sounds produced with a semioccluded vocal tract, and other phonation elicitation techniques will also be practiced. Finally, we will work through a mock initial therapy session in fast-forward, practicing each step from return of normal phonation at the sound level through conversational speech.

Carissa Maira, MS, CCC-SLP, Emory Voice Center, 550 Peachtree St. NE, Atlanta, GA 30308

Turn of Direction: Anticipatory Placement Sensations as a Means to Introduce Second Formant Interaction Strategies in Classical Western Tenor Voice Training

Kenneth Bozemanⁱ and Donald Millerⁱⁱ have both presented and authored clear, science based pedagogic principles of classical western male voice acoustics. Training the tenor high voice still can be a challenge for many teachers rooted in kinesthetic feedback sensations and traditional pedagogy. Tenors in training tend to lack a kinesthetic awareness of the feeling of a strong standing wave of resonance above the first formant until they have experienced it. Seeking to further Bozeman's and Miller's work, this session will suggest tonal "placement" strategies based on second formant speech locales to establish F_2 interactions with higher harmonics ($3f_o$ or $4f_o$). While acknowledging that each singer's kinesthesia is unique, these directional suggestions will provide a practical starting point of resonance when training a tenor who has developed the requisite laryngeal stability to begin to explore the "turn" of the voice.

The goal of the workshop is to give attendees a science based, practical tool to introduce the difference of acoustic sensation inside the mouth as a connection to a higher harmonic is established. The workshop will introduce this concept to a young tenor who is unfamiliar with the presenter. Both the singer and workshop attendees will be given a one page handout that charts the F_2 placement sensations I will describe in the session.

Nicholas Perna, DMA, Assistant Professor of Voice Pedagogy, Mississippi College

ⁱ Bozeman, Kenneth. *Practical Vocal Acoustics*. Hillsdale, NY: Pendragon Press: 2013.

ⁱⁱ Miller, Donald. *Resonance in Singing*. Princeton, NJ: Inside View Press. 2008.

Adapting Yogic Breath-Work for Voice Therapy and Singing Voice Rehabilitation

Voice clients often present with sub-optimal respiration patterns that negatively impact phonation in their speech and/or singing.

Adapted breath-work (*prāṇāyāma*) can be used to increase awareness and control of respiratory movement patterning, which can facilitate increased control of tidal volume and inhalatory and exhalatory flow rates. It is also a potent tool for managing negative stress response, i.e., balancing sympathetic/parasympathetic nervous system activation.

This workshop will provide a brief overview of the yogic breath-work, then instruct participants in examples of adapted yoga breath-work for use in voice therapy and singing voice rehabilitation.

Kenneth Tom, Ph.D., CCC-SLP, Associate Professor, California State University Fullerton,
Department of Human Communication Studies, 800 N. State College Boulevard, Fullerton CA
92831

Teaching Strategies for Functional Musical Theatre Group Voice Classes

Some academic voice programs may require entering students to participate in a group voice class before enrolling in one-on-one voice lessons. Additionally, some private voice teachers may decide to supplement private voice lessons with group voice classes.

Group voice classes offer students the opportunity to learn basic vocal technique together and can be a more efficient use of teacher time and university financial resources. Group voice classes can also offer challenges including how to (a) manage effectively both individual and group singing, (b) address basic vocal technique in a way that prepares students for different teaching methods following the class, (c) encourage individual repertoire building with a large number of students, (d) teach concurrently students of different levels and voice types, and (e) maintain a supportive and focused environment to foster optimal student learning.

This session will focus on teaching strategies for functional musical theatre group voice classes; however, its principles can be applied to group teaching of any singing style. This presentation includes student participants as we explore and demonstrate practical and functional strategies for teaching musical theatre group voice classes in academic and private settings.

Amelia Rollings, PhD, MM, Assistant Professor of Musical Theatre Voice, Department of Theatre & Dance, Western Kentucky University

Habilitating the Injured Singer: A Systematic Approach

Abstract:

The proposed session will be a live demonstration with injured singers focusing on the fundamentals from a Singing Voice Specialist's perspective. Our profession has designated the title of SVS to those voice teachers with specialized training in anatomy, physiology, acoustics and that work in affiliation with a voice team to habilitate injured singers. However, all voice teachers may benefit from observing an SVS's systematic approach to working with singers with injuries or pathologies such as nodules, cysts, paresis, muscle tension dysphonia (MTD), etc.

The objective is to guide teachers in designing a protocol for habilitation of the singing voice. They will gain knowledge in triaging technical issues contributing to the presented pathology or injury, and designing a systemic approach through the five systems of the voice: respiration, phonation, registration, articulation and resonance. It is imperative that singing teachers understand how a voice disorder impacts vocal function in order to create an effective habilitative plan.

Narrative:

At the 51st Annual NATS convention I was afforded the opportunity to present on a panel entitled "It Takes a Team: Managing Voice Disorders." This session focused on the team aspect of working with injured singers, and the scope of practice for the primary team members. As the Singing Voice Specialist (SVS) representative, my two primary objectives were to address the triage component of listening to the speaking and singing voice, and to explain how to create a team relationship with the laryngologist and SLP. As a follow-up, I presented a session at the 2014 NATS National Conference entitled, "A Practical Guide for Working with Voice Disorders." In this session, I laid the foundation for educating oneself to become qualified to work with voice disorders. Furthermore, using nodules as an example, I provided a practical guide for the proper protocol through PowerPoint. The proposed presentation will instead utilize a live demonstration to further demonstrate my habilitation process with injured singers.

The discussion of who should work with voice disorders remains a controversial topic within the voice community. From my standpoint, it is crucial that we continue to educate the NATS members as to the direction of the SVS training. There remain ongoing conversations about SVS certification and discussions around the variety of voice team models that exist. The reality is that we must further arm non-SVS voice teachers with critical information should they end up habilitating injured singers for reasons such as: 1.) necessity—due to logistics of their location, or 2.) lack of an awareness about the skill set required to work with injured singers. With a membership of over 7,000 NATS members, the fact remains that voice teachers are on the front line of vocal health and we need to ensure that injured singers are receiving optimal care.

Learning the fundamentals of working with injured singers would be of use to every NATS teacher. Establishing a systematic approach to diagnosing voice issues through the five systems of the voice is necessary. A clearly devised approach to vocalizes and repertoire aimed at habilitating the voice will guide voice teachers in a structured manner.

During previous conferences, workshops and conventions, NATS has invited otolaryngologist and speech language pathologists to inform voice teachers about injured singers by showing graphic pictures of nodules, polyps, cysts, hemorrhages and other pathologies. However, the question remains: how do we use this information to help students suffering from injuries?

Having worked with voice disorders for many years in affiliation with several voice teams, I have cultivated tremendous relationships with laryngologists and speech language pathologists. I am consulted by voice teachers who are not SVS's on how to proceed with singers who have common voice concerns. Specialists often ask me for referrals to voice teachers in other parts of my state. Through thirty years of teaching classical and CCM at the private and university levels, and now working as an SVS for over a decade, I am qualified to provide this guidance to my colleagues. I firmly believe that there are still some specific fundamentals related to habilitating injured voices that would be enormously useful to share to even those teachers who remain current in the areas of voice science and pedagogy.

Kari Ragan, DMA, SVS, Artist in Residence, Voice Faculty, University of Washington, Seattle, WA

Life's a Pitch: A Method to Teach Correct Pitch Matching to the Pitch Challenged

I have been teaching singing technique for almost twenty years, the last nine of them at Circle in the Square Theatre School in Manhattan. I have taught numerous students who loved to sing, or in the case of Circle in the Square, were required to sing, but who were unable to match pitches correctly. Out of necessity, I developed a method to help these students, some of who had been told they were tone deaf, to match pitch. In all this time, I have yet to find someone who could not learn to match pitch reasonably well and accomplish their desire to sing a song.

In this course, I will show, hands on, how to help these students. I will show teachers how to help the pitch challenged find their way from general pitch areas to more specific musical pitches and then lay out the principles behind my methodology. I will take two or three students who have trouble matching pitch and/or have been told that they are tone deaf and work with them using these methods. If history repeats itself, then it will take between thirty seconds to thirty minutes for initial pitch matching to occur.

I hope these methods will give teachers practical tools to tutor the pitch challenged as a tutor would give remedial help to someone who finds math a difficult subject. Imagine walking through life having been told that you "just can't add." It is a tragic situation when a human being goes through life disenfranchised from his or her voice. I hope this will empower teachers who feel at a loss to help these potential singers and will in turn lead to thousands more human beings who will be able to reclaim their basic human birthright of singing.

Beth Falcone, MM, BA, Singing Technique Teacher, Circle in the Square Theatre School, 1600 Broadway, New York, NY 10019

**Vocal Health and Technique for the Young Singer/Actor Engaged in Musical Theatre,
CCM and Classical Music**

How do you keep an over achieving high school singer's voice healthy? In one day, the student may sing in the choir, an A Cappella group, the fall or spring musical, and at night perhaps a coffee house featuring the latest pop songs to raise money for the school play!

This interactive workshop will help participants identify and correct vocal challenges in young singers. Teachers will learn how to set the foundation of solid technique for developing singers preparing for careers in singing and acting. Presented by a vocal teacher who specializes in working with 15-22 year old students and a clinical vocologist/voice therapist, who works with singers and actors as patients, this workshop will walk you through the ins and outs of training the young voice while also addressing the more technical side of vocal rehab and how to spot medical vocal issues.

Part 1 of the workshop will provide a "checklist" for assessing young voices, explain the challenges of working with this constituency of students, and share ideas that have been successfully employed when caring for the student who has become a patient of a laryngologist. This workshop will also explain differences in vocal and medical jargon, so teachers will be better equipped to serve as "interpreters" across disciplines, and to set goals and restrictions when students have had medical vocal issues.

Part 2 of the workshop will be an interactive demonstration where the presenters will work with 2-3 singers between the ages of 15-19 to apply the collaborative strategies introduced in Part 1.

A vocal assessment checklist and useful warm ups will be handed out.

Chandler Thompson, DMA, MS, CCC-SLP, Coordinator of Clinical Services, Professional Voice Specialist, Brigham and Women's Hospital/Division of Otolaryngology

Noel Smith, BFA Voice Performance, Boston Conservatory, Musical Theatre/CCM Specialist, Walnut Hill School for the Arts, NATS Massachusetts Regional Governor, NATS Boston Program Director

Legit Singing in Musical Theatre

It is essential in today's musical theatre market for a singer to be able to sing in many styles including legit as in the recent Broadway legit musicals, such as *Dr. Zhivago* and *Gentlemen's Guide to Love and Murder*. This workshop will examine specific techniques and exercises for developing the musical theatre legit voice in a "hands on" experience. Because of the demands for singers to sing legit songs in shows or for auditions, there is a need for the flexibility of the larynx making different interior shapes to allow changes in the resonance to serve the song style as well as the character. Through experimentation and exercises, this workshop is designed to enhance skills of musical theatre singers and help classical singers cross over. The workshop uses a hands-on and skill-building delivery style, interacting with participants and working with music theatre and classical singers on their audition songs to examine specific ways to present their song in the correct musical theatre legit style. Participants of this Legit Singing in Musical Theatre workshop will leave with tools to use in the classroom, studio setting, auditions and professional stage. This workshop will interact with participants and work with music theatre singers to explore the legit style in music theatre.

Edrie Means Weekly, MM, BME, Associate Professor of Voice and Vocal Pedagogy, Contemporary Commercial Music Vocal Pedagogy Institute, Co-Founder, Shenandoah University and Conservatory of Music, 1460 University Ave., Winchester, VA 22601

45 Uses of the Straw in Celebration of the 45th Annual Symposium

Semi-occluded vocal tract exercises using a straw have been shown to be beneficial to singers and speakers. Join NATS Executive Director and voice professor Allen Henderson in this workshop to better understand the process and benefits of these exercises for you and your students as well as many other uses of straws in the voice studio. In celebration of the 45th Annual Symposium, this fast paced workshop will provide 45 uses of the straw and participants will leave with a complete list of exercises and uses for their personal use and for sharing with their students.

OBJECTIVE: to provide well organized training for teachers in using straw phonation exercises as well as a repertoire of effective exercises using straw in the studio.

Allen Henderson, DMA, MM, BM, Executive Director, National Association of Teachers of Singing, Professor of Music, Georgia Southern University

Teaching Endoscopy: Pool Noodles and Cadavers

Endoscopy is in the SLP's scope of practice, but is often constrained by state laws and institutional best practices. In many facilities, it is expected that a physician will be nearby while a speech-language pathologist passes the scope independently; in others, it is expected that a crash cart will be available if the SLP "calls a code." I developed a training protocol in endoscopy for graduate students, teaching it as half of an elective course (1.5 credits), that does not rely on live subjects for scoping. Students develop skills in setting up and breaking down the endoscope, and passing the endoscope on a series of inanimate objects that become progressively more difficult to scope. This is followed by passing the endoscope on a cadaver. The class was also invited to a nearby laryngologist's office to pass the scope on each other. The classroom instruction focused on the use of endoscopy for evaluating resonance, voice and swallowing.

This course by no means substitutes for a two-day continuing education course in scoping. However, it does allow our students to be more sophisticated about scoping when placed in hospital externships and it exposes them to a part of the field they might not otherwise get to experience. Students (N = 13) completed a survey before and after the endoscopy course. Questions related to their confidence and competence in handling the endoscope. Paired data from ten Likert scale questions were evaluated with Wilcoxon signed ranks statistic, and all ten showed a significant difference (all $p < .03$). Qualitative data from open-ended questions will also be presented.

For programs with or without a cadaver lab available, our curriculum offers an affordable option compared to purchasing a simulator mannequin. Students are interested in learning these skills in graduate school and benefitted greatly from building skills incrementally.

Future plans include incorporating the endoscope in additional courses, such as speech and hearing science and voice disorders. Participants will be invited to examine the teaching materials created for this course and to brainstorm other ways to teach endoscopy away from the hospital.

Participants will have an opportunity to introduce the scope to inanimate objects, manipulate the scope, and practice reporting out.

Shari Salzhauer Berkowitz, PhD, CCC-SLP, Assistant Professor, Mercy College, 555 Broadway, Dobbs Ferry, NY 10522

Fixing Common Technical Faults in Injured Singers

Objective:

In addition to symptoms and problems caused by a vocal injury or voice disorder that an injured singer must contend with, it is very common for that singer to also have existing faults in singing technique that may have preceded the vocal injury/disorder or may be adaptive behaviors as the singer attempts to compensate for difficulties associated with his/her voice injury/disorder. Often, by retraining the problematic technical faults for the singer, the Singing Voice Specialist can facilitate improvement or resolution of problem symptoms by implementing a range of exercises and suggestions to correct the technical faults. For example, a female pop singer with a vocal fold scar may benefit from learning about retraining the head-chest shift in vocal registers.

Methods/Design:

This workshop will demonstrate several options, a “bag of tricks”, for ways to fix a list of technical faults. These interventions/exercises will be demonstrated by the workshop leader, working with volunteers from the audience. Workshop attendees will be able to try some of the treatment suggestions “hands-on” with fellow attendees. A handout list of technical singing faults will offer 4-5 interventions for each fault. We will conclude with a question/answer time for individuals to ask about specific problems they want addressed.

Results:

Workshop attendees will add to their repertoire of treatment interventions and suggestions, will have the opportunity to try out some of them with fellow attendees, and may ask specific questions about technical problems confronting injured singers.

Conclusions:

While the Singing Voice Specialist and other vocal and speech professionals offer training and retraining for the specific symptoms of a given voice disorder, it is advantageous to also address other possible technical faults that trouble injured singers.

Deanna McBroom, MM, Professor of Voice, Director of the Voice Program, Singing Voice Specialist,
College of Charleston, Medical University of South Carolina

Emotional Voices, Conscious Ears: The Role of Empathetic Listening While Working With Professional Voice Users

Objectives:

1. Define Empathetic Listening skills that support communication with professional voice users.
2. Review data that supports the value of Empathetic Listening and provide strategies for implementation within private voice sessions.
3. Discover how to properly utilize Empathetic Listening within a session to advance reception of information and expedite the voice training process.

Sessions with professional voice users can be full of varied emotions. Clinicians must acknowledge the client's emotions while continuing to provide services within a training session. The precisely placed box of tissues in any studio or office is often the clinician's acknowledgement of the range of emotions that can accompany voice training, whether the voice is healthy or pathologic. If not properly addressed, the emotional responses from clients can derail a session or cause the client to become non-receptive.

Clinicians have trained their ears to distinguish changes in a voice, but can we better understand what's being said? One strategy, Empathetic Listening, is a way to acknowledge the client's feelings while still allowing the training session to progress.

Methods:

Through an interactive presentation and small group role play, the process of developing and implementing Empathetic Listening skills will be introduced. Following a short presentation, attendees will divide into small, cooperative groups. Small groups of 3 to 4 will receive a script of several scenarios. Each person will role play as the clinician, client, and observer while employing the new Empathetic Listening model.

Results and Conclusions:

This method will demonstrate the value of Empathetic Listening and provide clinicians with strategies for use in their own work immediately, making stronger communicators in both the clinic and private voice studio settings.

Alison Thomas Rizzuto, MM, Adjunct Professor and Singing Voice Specialist, Virginia Commonwealth University, 922 Park Avenue P.O. Box 842004 Richmond, Virginia 23284-2004

Manual Circumlaryngeal Techniques for the Speech-Language Pathologist in the Treatment of Muscle Tension Dysphonia

Muscle tension dysphonia represents approximately 10% of patients seen in multidisciplinary voice disorders clinics. Moreover, muscle tension dysphonia may contribute considerably to the nature and severity of dysphonia in patients with other structural or neurological voice disorders. Manual circumlaryngeal techniques are a direct and effective treatment approach to significantly improve voice symptoms in this population. Substantial treatment effects have been documented in a single treatment session. The purpose of this workshop is to demonstrate and practice manual circumlaryngeal techniques in the treatment of muscle tension dysphonia by the speech-language pathologist. Hands-on training will include the following:

- 1) Palpation of the laryngeal region to identify sites of muscular tautness
- 2) Extralaryngeal massage, including the suprahyoid region, thyrohyoid space, and lateral margins of the thyroid cartilage
- 3) Laryngeal reposturing maneuvers, including anterior-posterior compression, downward laryngeal traction, and impeding laryngeal elevation
- 4) The use of negative practice in the application of manual circumlaryngeal techniques
- 5) The combination of laryngeal reposturing and voice production to stimulate immediate voice change
- 6) The implementation of self-massage and digital cues to generalize and maintain voice improvement

At the conclusion of this workshop, attendees will be able to palpate the extralaryngeal region, perform stimulability testing to determine which techniques might be most effective, distinguish laryngeal massage from laryngeal reposturing, and perform basic laryngeal massage and laryngeal reposturing manual circumlaryngeal techniques. Handouts will be provided.

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The Voice Body Connection: A Breath-Centered Approach to Vocal Anatomy

Objective:

Voice professionals regularly speak about breathing, as it is the bridge between voice and body. Instructions may be uttered such as: “Breathe with your diaphragm” or “Expand your ribcage/belly/back.” Yet clients and patients receiving these instructions often do not have the anatomical basis to understand them. When seeking resources to develop their anatomical knowledge, they may be more likely to encounter training methodologies that address the voice through imagery and sensory ideas. There are many patients, clients, students and performers who wish to develop a better physiological understanding of their breathing and their voice, and they desire clear, simple, scientific information about the vocal apparatus and how it works. The Voice Body Connection workshop is designed to address this need, using a breath-centered approach to vocal anatomy. Drawing upon yoga and other somatic practices, the workshop will introduce techniques to help clients understand the physical actions of breathing for voice and speech. The workshop is designed to provide voice professionals with tools for giving a simple, accessible explanation of the breath to their clients using physical exercises, props, imagery, and metaphors firmly based in sound anatomical principles.

Methods: The workshop will be experiential. Participants will follow along with the exercises and may interact with each other in pairs in a mock client/voice professional relationship. Handouts will be provided.

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Learning Style Preferences and the Voice Studio

Background: David Kolb (author of the Learning Style Inventory) suggested that teachers consider students' learning style preferences when presenting new information. Since learning to sing is a highly individual process, it behooves us as voice pedagogues to know our own learning style preferences and to discern those of our students. Voice teachers often introduce technical concepts in ways that reflect their own learning style preferences, rather than those that would best serve their students. By using the Learning Style Inventory, teachers can design pedagogical approaches that meet the needs of student singers, helping them progress more quickly and effectively.

Objective: The objective of this session is to introduce voice teachers and other educators to the concept of learning style preferences (whether following this particular system or another) and explain how they can be used in the voice studio. Additionally, the workshop leaders will engage the *active participation* of the workshop attendees to demonstrate how to teach technical concepts (such as singer's breathing and/or phonation) to the four different learning preference/processing types.

Methodology: The Learning Style Inventory will be used to introduce workshop participants to the four learning styles, and help them understand ways they can adapt their own teaching methods to better serve the student singer. The workshop leaders will demonstrate strategies for teaching the four styles *using class participants*. Attendees will have the opportunity to participate in mock-lessons using techniques that primarily serve each specific learning style. Handouts explaining the 4 learning styles will be distributed.

Results: It is expected that participants will gain an understanding that they, and their students, have specific learning style preferences that inform their teaching and the reception of that teaching by their singers. They will leave the workshop with specific strategies to help them teach singing concepts and techniques using different approaches, guided by the learning style preference of the student singer.

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The Role of Inhalation Phonation in the treatment of Muscle Tension Dysphonia (MTD) in Singers

Inhalation phonation therapy is a well-documented approach of voice therapy specifically targeting muscular release of supraglottic structures, gentle stretching of the cricothyroid muscle, and promoting entrainment of the vocal fold edges. This therapy method has traditionally been used in treating aphonia, vocal fold scar and ventricular phonation in the speaking voice. There is a significant application of inhalation phonation techniques in optimizing function in the injured or muscularly imbalanced singing voice.

This workshop will demonstrate and instruct participants in the method and role of inhalation phonation techniques in the rehabilitation and habilitation of the singing voice. Biomechanical and physiologic rationale will be discussed.

Kate A. Emerich, MS, BM, CCC-SLP, Singing Voice Specialist, Voice Pathologist, Owner, Vocal Essentials, LLC

Ona Reed, BM, Vocal Instructor

The Dante Pavone Breathing Exercises

Developed by the internationally renowned singing instructor Dante Pavone, the Pavone Breathing Exercises are based on the Italian appoggio technique and are designed to establish abdominal and lower back breathing, an advanced level of expiratory breath control, and an optimal raised rib posture for singing. The protocol consists of three breathing exercises which are practiced in a particular sequence over a specific period of time. The exercise protocol, when performed as directed, provides for easy generalization of posture and breath control techniques to stage and studio and is appropriate for all styles of singing from rock to classical.

The Pavone Breathing Exercises workshop will include the following; a brief discussion and explanation of the physiological rationales for the breathing exercises, explanation and demonstration of the breathing exercises with a workshop volunteer, and attendee instruction and participation in the performance of the breathing exercises. Everyone will be encouraged to participate!

Karen Ann Kochis-Jennings, Ph.D., CCC-SLP, Assistant Professor, Communication Disorders and Sciences, California State University, 18111 Nordhoff Street, Northridge, California 91330

Audiobook Narration: An Actor's Craft

This workshop provides an overview of the audiobook business from the actor's point of view: the industry, the way it works, and a hands-on look into the process of training and preparation.

In this mini training session, we will discuss and explore the elements necessary to bring audio books to life. A few actors will bring in a page or two from a book. As they read, I will direct and work with them. We will work on the elements important to audio narration as an actor: timing; rhythm; style; how to make each character an individual; portraying different ages and genders, etc. What are the things the Audiobook Narrator needs to keep in mind? What are the pitfalls?

Johnny Heller c/o Abrams Artists, 275 7th Ave # 26, New York, NY 10001

Silent Practice: Differentiate the Vocal Tract and Boost Resonance Through Voiceless Fricatives

Many of the parts in the larynx and vocal tract exist in a black hole of sensitivity - we know these pieces exist, we've seen pictures of them, however when singing we often have no idea how they behave, yet as singers we are expected to develop a mastery of their movements. Though teaching efforts are made to help a student become more intimate with the internal life of their instrument, often phonation itself presents an obstacle from attending to the functions of parts that inform artistry.

Imagine being able to prepare your - or a student's - voice to sing freely and easily without engaging it first. No trills, yawn-sighs, or vocalizes. Add to that the potential to somatically experience how breath and the vocal tract interact dynamically, the many ways we create and control pitch, how overtones can be enhanced, all while merely exploring voiceless fricatives and as simple as do-re-mi. This interactive presentation will unpack many processes that occur while singing, though often outside of conscious awareness.

Using an innovative method of exploration currently called 'Windhaling,' learn how to differentiate the lips, areas of the tongue, velum, pharynx, larynx position and parts within the larynx, while also gaining clarity on connections to respiration and its relation to pitch and glottal resistance, pitch creation and acoustics, and also feel an incredible boost of resonance when you turn your voice on and phonate. Though firmly rooted in voice science, this presentation will focus on 'how to do' as well as 'how to teach' and include live demonstrations with attendees and a student unknown to the presenter.

Jeremy Ryan Mossman, MM, BM, Director of Musical Theatre Voice, Western Michigan University

Musical Theater Singing for the Next Generation: Training the Future Stars

With musical theater singing gaining popularity, youth programs that advertise training in this style of performance are flourishing. Many address vocal concerns and the young singing voice. In contrast, though, many focus solely on the music and acting aspect of the genre, leaving the vocal technique for a later date. As the field continues to grow and change, the vocal demands are increasing for our young singers. However, a successful synthesis for teaching vocal technique in musical theatre, especially for young people, as well as a general consensus of age-appropriate sounds, is lacking.

Therefore, in this workshop, we will take a practical approach towards working with young singers to address several issues including an approach to the young voice and acceptable sounds and repertoire. We will suggest a series of warm ups which are age appropriate for the young voice (ages 7-17), based on our own current practice and research. We will mention differences between the age ranges of 7-12 (young voice), 12-14 (changing voice), and the high school student (14-18). We will demonstrate head voice, mixed voice, chest and belt (when and if) with our singers. Finally, we will include repertoire suggestions and other factors for a well- rounded studio such as practice strategies and motivation.

Our goals for this session will be 1) understanding of vocal parameters when working with the young voice in the music theatre repertoire 2) practice exercises (vocalizes) to build upon (and why they work) 3) Listening cues for teachers and practitioners 4) repertoire suggestions 5) other studio practice suggestions.

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Karen Hall, EdD, Associate Editor, Journal of Singing, Interim Chair, Fine Arts Department & Interim Director, Music Department, Northern New Mexico College

Christiane Roll, Ed.DCT., Assistant Professor of Musical Theatre, Florida Southern College, 111 Lake Hollingsworth, Lakeland, FL 33801

Reinforcement of the Singing Voice

Singing voice has to be strong, harmonious and flexible. There are different phoniatric techniques to endure the singing mechanism improving laryngeal function. Using movements during the singing voice exercises, the singer can reach more flexibility and give more dynamism. The diaphragmatic, costal and back support are important for voice production. In this workshop we analyze different body movements during the vocal exercises.

Two routines are presented and performed:

1.Arms, back movements routine with a light foam tube as a reference point for the body posture. The shoulders have to be in a relaxed position. The body moves to the sides and lean up and down during the vocal production. There are three different exercises with arms and thorax movements. One of them is mainly for the endurance. The other two are designed to give a better balance between breathing, support, glottal attack and resonance, volume and pitch management; consciousness of oral and nasal resonance and voice projection.

2.Strength through therapeutical band.

The elastic band give us the possibility of balance the extra and intralaryngeal forces during the performances of singing voice exercises. Singing voice exercises used in this workshop are humming, nasal resonance with ng, flexibility in two octaves in triads , crescendo and diminuendo. These techniques and routines offer a more dynamic way of practicing voice exercises trying to make an adequate balance of the body.

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Vocal Pacing for Recovery and Wellness: Strategic Planning for Rehearsal, Performance and the Practice Room

Vocal pacing refers to achieving balance in amount, type and intensity of voice use. Most singers—particularly those recovering from a voice injury or disorder— will benefit from being intentional and deliberate in how they allocate their voice use. An important element in optimizing vocal pacing is planning voice use.

Planning voice use has numerous advantages for singers, allowing them to adjust their voice use in anticipation of fluctuating demands. By planning voice use in advance, singers can conserve voice in preparation for times when demands will ramp up, as during an extended performance engagement. While planning voice use is an important factor in the vocal health and wellness of any singer, this practice becomes even more critical for singers with a voice injury. With appropriate planning, singers can often continue practicing and performing during the recovery period. A strategic approach to allocating voice use may be applied to rehearsals, performances and the practice room, and is also helpful in making decisions about taking on performance engagements and prioritizing vocal activities.

Workshop Format

The workshop will feature a number of strategies for guiding singers to optimize planning voice use. Principles of planning voice use will be illustrated through live demonstration of interactive planning sessions with singers and through case examples.

Learning Objectives

Workshop participants will learn how to:

- Design and personalize visual organization schemes (charts, graphs, etc.) for planning voice use
- Apply visual organization schemes in guiding singers to optimize vocal pacing
- Guide singers in using vocal planning to establish vocal priorities and make decisions about voice use
- Develop and implement a variety of strategies for systematic allocation of voice use during practice time

And will:

- Understand the benefits of modifying intensity of voice use in various singing situations
- Understand benefits of “mental practice” to promote musical and motor learning

Leda Scarce, MM, MS, CCC-SLP, Singing Voice Specialist and Director of Performing Voice Programs and Development, Duke Voice Care Center, 3480 Wake Forest Road, Raleigh, NC, 27609

Treating Hyperfunctional Voices with Yoga Principles

Over the past decade, principles of yoga have become widely infused into contemporary voice therapy and the teaching of singing. Yoga techniques direct attention toward whole body relaxation, body alignment, and breath coordination during various singing and speaking tasks. Yoga is not only a sequence of postures and movements but also has its foundations in relaxing the body and calming the mind to help balance one's life, both physically and emotionally. In this workshop, exercises will target postural optimization, easy onset of voice production, breath coordination, and release of maladaptive tension through integration of physiological principles of voice production with basic tenets of yoga practice. This session will focus on incorporating the principles of yoga in voice therapy with persons diagnosed with a hyperfunctional voice difficulty. Specific attention will be on whole body relaxation, body alignment, and breath coordination in various singing and speaking tasks. This program is useful with both professional voice users and the everyday voice user. Ways to maximize patient compliance will be discussed. After completing this workshop participants will have knowledge of basic yoga principles and how to apply them when caring for patients and students with hyperfunctional voice production.

Workshop Outline:

Discussion regarding identifying appropriate patient and student populations.

Part 1: Centering, conscious relaxation, and breath coordination.

Part 2: Light stretches, postural alignment, laryngeal repositioning, and easy onset.

Part 3: Balance and endurance, finding vibrancy, range extension, and carryover to patient specific material.

Part 4: Cool down and progressive relaxation

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Transitioning from Speaking to Singing Voice Rehabilitation in Untrained Singers

OBJECTIVE: Untrained singers often present to the Otolaryngology clinic with complaints of vocal strain, vocal fatigue, reduced range, difficulty with register transition, and odynophonia. They may or may not complain of changes in the speaking voice as well, however; a thorough voice assessment including videostroboscopy often reveals the diagnosis of muscle tension dysphonia attributed to both hypo- and hyperadduction of the vocal folds. Resonant Voice Therapy in conjunction with Semi-Occluded Vocal Tract exercises are some of the effective voice therapy techniques that promote a balanced vocal production with oral tone focus in speaking voice. A dilemma is presented when the untrained singer self-reports improved vocal function in speaking voice but denies improvement with singing voice as they revert back to the use of supraglottic muscle tension during singing and does not independently incorporate resonant voice into singing. The objective for this workshop is to discuss the challenges faced by untrained singers in closing the gap between speaking and singing voice rehabilitation.

METHOD: Introductory remarks will be followed by hands-on experience and subsequent rationale. This participatory workshop draws on Resonant Voice Therapy, exercise physiology, motor learning, as well as combination of vocal pedagogy and voice-pathology/rehabilitation. The maintenance of orofacial vibratory tactile sensation via the motor learning principles will be strongly emphasized at all levels of singing voice rehabilitation.

RESULTS: Long-term retention of ease and clarity in vocal production that is achieved in Resonant “speaking” Voice Therapy can be effectively incorporated into singing voice rehabilitation.

CONCLUSIONS: This workshop involves concepts in voice rehabilitation, Resonant Voice Therapy, exercise physiology, and motor learning in bridging the gap between speaking and singing voice rehabilitation in untrained singers.

Christina H. Kang, MM, MS, Speech-Language Pathologist/Singing Voice Specialist, Mayo Clinic Arizona, Department of Otorhinolaryngology-Head and Neck Surgery

Doing the Wrong Things the Right Way

Actors in live theatre, film and television are frequently asked to use their voices in ways that are potentially harmful to the vocal mechanism. This participatory workshop will cover warming up, speaking loudly, shouting, screaming, sobbing, laughing, grunting, groaning, choking and other challenging vocal behaviors before closing with exercises for warming down the voice. Participants are asked to bring drinking water with them and to save questions for the end of the session.

Bonnie N. Raphael, Ph.D. Professor of Voice and of Dramatic Art, Head of the Professional Actor Training Program: University of North Carolina, Chapel Hill, Vocal Coach: PlayMakers Repertory Company and American Repertory Theatre, Harvard University

The Confusion about Belting: A Workshop with Answers

The topic of belting has been a hot one in vocal pedagogy for more than 40 years. Classical singers are often confused by what it is and is not, but can be called upon to teach it nevertheless, even if they do not make that sound themselves. Many people think of belting as shouting, yelling, or singing in the nose. It is none of those. With rock music having a growing influence on all Contemporary Commercial Music styles, it is important that everyone including laryngologists, voice scientists and speech language pathologists dealing with singers understand what belting is and is not and can appreciate its varied (not uniform) characteristics. It is absolutely never necessary to contract, retract, constrict, or squeeze any muscles in the throat or neck deliberately, nor it is recommended to position the larynx on purpose in order to sing a belt (or any other) sound. In fact, such behavior would be detrimental to both musical quality and vocal health. While it is true that the vocal tract and vocal fold behaviors are different in belting than they would be in a classical or a "mix" vocal quality, getting those behaviors to arise is about understanding vocal function exercises and the results they produce indirectly (in anyone) when done correctly. Belting can be taught, but it takes skill to do it well. It is a powerful and energized musical expression that can be learned by anyone who works with a seasoned, experienced teacher who can also sing the repertoire that asks for this vocal quality and knows how and why it is different from classical singing or other non-belt CCM styles.

Note: This workshop would work best if belters (any level) are available as demonstration students, however, it is possible to work with anyone who wishes from the audience who is willing to volunteer.

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