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VOLUME 23, ISSUE 4

# The Voice

The Voice

More

Change

# The Voice

The Voice

VOICE OF THE EDITOR

Kim Steinhauer PhD

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## GREAT MINDS THINK ALIKE

BY KIM STEINHAUER, PHD

Great minds think alike! Without knowing, both Mary Sandage and I embarked on the subject of “Voice Change” as we developed our latest Voice Foundation Newsletters. After reading her inspiring issue, I re-routed and asked my authors to offer journeys of voice change, both personal and pedagogical. I am proud that our international group of contributors unselfishly shared both their transgender and adolescent voice change experiences. Expert teachers, Rachel Pollard and Katrina Ryan offer their practical advice for working with the young singer. Speech-Language Pathologists, Stephanie

Kruse and Thomas Lascheit, guide us with their skills and personal stories while working with the transitioning voice. Professional singer, Peter Kenton, shares strong memories of his voice change from Boy Choir Soprano to Countertenor and Baritenor. And, Marc Andrew Mario speaks beautifully and candidly about his vocal challenges during transition. I hope that this issue serves as a catalyst for you to connect with your voice transition students, patients, clients, and friends.



KIM STEINHAUER, PHD

President  
Estill Voice International



*Voice of the Editor*

# INSIDE A VOICE TRANSITION

BY STEPHANIE A. KRUSE, SLP AND THOMAS LASCHEIT, SLP

Lisa is sitting in her car, making funny noises. On her way to the appointment with her voice coach, the 30-year-old is practicing keeping her larynx in a high position while sliding up and down her range. “Sometimes I forget to close the window of my car when I am standing at a red traffic light. Then people smile at me. I hope they think, “*Crazy girl*”, and not “*What is this guy doing?*” Lisa was born in a male body and raised as a boy while she always knew that she was born in the wrong sex and raised in the wrong gender. Lisa is a trans woman living her true gender since she was 19 years old. She started her hormone replacement therapy after her voice break was over. So her larynx and vocal folds did grow as a result of puberty and gave her the voice she never wanted. “It is a horrible feeling when you pass because of your appearance, but as soon as you say, “Hello,” the male sound of the voice destroys the passing. It just doesn't fit to the woman they see.”

The voice is the most challenging part of the transition. Voice is identity. To find yourself a new voice is a process that is not easy to go through. When you leave your old voice behind, you have to find a new voice that gives you the freedom to express yourself while speaking, singing, laughing, crying, shouting, coughing, sneezing and the first words in the morning. Next to all possible physical adjustments transwomen make, most of these women desire a female voice that makes it possible to be entirely perceived as a woman - even on the phone, where the voice is the only clue to guess the gender of the person you are speaking to.

For 6 months, Lisa has been participating in LaKru® Voice Transition, a program we developed. She is training her biological male

(Continued on page 4)



**STEPHANIE A. KRUSE, SLP**

Voice Therapist (SLP) | Vocal Coach  
| Singer  
Munich, Germany



**THOMAS LASCHEIT, SLP**

Voice Therapist (SLP) | Vocal Coach  
| Singer  
Berlin, Germany

## The Voice of the Speech-Language Pathologists

(Continued from page 3)

voice muscles to work as female voice muscles do. It is not only necessary to develop a voice, that is perceived as female, but also to develop a vocal technique that guarantees a healthy female voice for the rest of her life. Therefore, the LaKru® Voice Transition trains the clients to become a voice-pro for their own voice. Before we start the training, we educate the women in anatomy and physiology, including instruction on vocal health and the prevention of voice problems.

After this, the clients learn all about the differences between a male and a female voice. At the beginning, they learn how their own voice sounds (analysis of the sound parameters), and there is a lot of work on self-

perception and the awareness of others. Then, the actual voice training starts: LaKru® Voice Transition is built up in four Bricks: 1. Control of the False Vocal Folds, 2. Control of the True Vocal Fold Mass, 3. Training the Larynx to a higher position, 4. Learn to control treble and bass via the Aryepiglottic Sphincter. These vocal abilities have to be fully developed before they will be combined.

When the women call on us for the first time, we often hear vocal damage due to

the attempt to somehow create a female sound. Often the clients speak really high, soft, and breathy with a lot of tension. An autodidactic attempt is of course worth a try, but to really become a voice-pro you need a coach that teaches you the fundamental topics about your voice and gives you feedback while exercising. The devil is always in the details.

Lisa is entering the working room of her Vocal Coach. Before they start their session, Lisa explains: "I have to train my voice every day and it is a real physical workout.

Some days it is really exhausting. But I also feel and hear the change my voice is going through.

When I heard my female voice for the first time I cried, because I was happy and shocked at the same time. My voice was not my

voice anymore. I really had a struggle finding myself in this sound. I learned how to create the voice sound I like and I realized, it is not as high and 'girly' as I wished for in the beginning. It isn't only about the 100% female voice, it is more about finding my individual sound. Actually, I do not even remember how to go back to my male voice. And I am happy I don't have to anymore."



# MY VOICE

BY MARC ANDREW MARIO

I began transitioning in May 1995 with my first injection of testosterone. It was a long-awaited time in my life. I had turned age 40 three months before. All I could do prior to that day was dream about how this drug would change my life for the better. It would actually give me a “real life” that I never felt I was fortunate to have. I was existing but not really living. Of course, it came with its associated risks but were deemed worth it if they allowed me to *be* truly alive. To be able to “be” and be accepted in society the same way one views oneself is a gift to a transgender person, but taken for granted by cis-gender individuals.

As a youth in female form, I was often mistaken as a boy. This was true even during phone conversations. In my teens, my voice

started cracking a lot. There were also many times I tried to speak and I had no voice. I was very embarrassed when it happened to me in junior high school. **I vividly recall my English teacher, Mrs. Jones, calling on me to do a reading. I tried to speak and nothing came forth. I froze.** My classmates thought it was funny, but my teacher did not and scolded them for laughing. From that point on, I was afraid I’d be called

on again and the same thing would happen. Thankfully, it eventually stopped as I got older.

Before beginning my therapy with testosterone, I decided to tape record my voice so I could follow the changes over the

months. As I simultaneously continued with psychotherapy, my

*“What did not happen to my voice, and I am quite happy it didn’t, is that I did not develop what I can only describe as a cartoonish-like or perhaps “munchkin” voice.”*



MARC ANDREW MARIO

Pharmacist  
Founder,  
The Adirondack Spiritual Center  
Member,  
Syracuse University  
Sexual Diversity Panel

(Continued on page 6)

## *The Voice of the Speaker*



## MY VOICE, CONTINUED

*(Continued from page 5)*

therapist said she could hear the change in my voice, but I could not. I didn't bother doing anymore recordings. However, after having transitioned over 23 years ago, people often mistake my voice as that of a female on the phone more often than not. I find that quite shocking, as do my friends.

What did not happen to my voice, and I am quite happy it didn't, is that I did not develop what I can only describe as a cartoonish-like or perhaps "munchkin" voice. I have heard this sound from several transgender men that I have met in person or saw on TV interviews. I don't know what causes this to happen to some people and not others. If

one focuses on the sound, the voice may be considered annoying. There must be some explanation regarding the physical changes occurring in the larynx to account for this type of sound.

Early on, I talked to other transmen that I had been introduced to in order to determine what they did to present themselves with a more masculine voice to match their new personas. Some were quite conscious of their volume not being as loud as many other men so changed the way they projected their voices. This is something I still struggle with. I recall my

*"I recall my mother, early in my transition, asking me to speak up. She had noted my voice seemed to disappear compared to how I sounded prior to taking testosterone."*

mother, early in my transition, asking me to speak up. She had noted my voice seemed to disappear compared to how I sounded prior to taking testosterone. For some, the resonance dramatically changed while others not so much. Repeatedly maintaining a consciousness about their inflection until it became a habit, they eventually changed their spoken word. Unlike most transwomen I know who cannot reverse the effects testosterone has had on their vocal cords, I feel fortunate to have been able to "grow into" my voice. Being able to speak your truth in the manner that projects your essence is an essential part of being you.

## OBSERVATIONS FROM THE OTHER SIDE

BY MARIA RUSSO, DIRECTOR, TVF

I was in that very English class with Mrs. Jones. Pre-trans Marc was a classmate of mine and I knew her to be nice, but very quiet. She barely spoke a word throughout our school years. I assumed she was shy and I went about my self-absorbed way. When I heard so many years later that she had undergone transition to be a man, there was initial surprise. Then, I had the opportunity to meet HIM, Marc, in Philly and that classmate, that *person*, suddenly made



sense. He was happy in his skin. I did not notice anything about his voice which did not fit with this open, outgoing person. It's nice to have an old classmate turn into a new friend.

Self-absorbed graduating senior in high-school,  
Executive Director Maria  
Russo

# THE VOICE FOUNDATION BRAZIL CHAPTER



TVF-Br was established in 2017 and organized its first Symposium in December of that year. This event included the presence of the executive director Ms. Maria Russo, who offered a short musical concert, and also explained the goals of the foundation, highlighting the most important achievements.

In 2018 the Brazilian chapter organized three case discussion sessions, with an average of 60 participants, in order to present difficult cases and to give guidelines on how to manage patients with voice problems using the best available evidence. Participants included physicians, speech-language pathologists, teachers of singing, and vocal coaches. Presenters were invited among the most prominent colleagues in the field. Moreover, all undergraduates and graduate programs in SLP were invited to be present; professors of voice attended the meetings with their students, representing their university.

**The next meeting, the 2<sup>nd</sup> TVF-Br Symposium, will occur December 8<sup>th</sup> and 9<sup>th</sup>, 2018, with the presence of Dr. Eva van Leer, from Georgia University.** She will act as TVF Ambassador for the year, offering presentations about adherence to voice treatment and two workshops on vocal exercises. On the 9<sup>th</sup>, two cutting edge round tables have been prepared: “*Voice Post-Modernity*”, moderated by **Deborah Feijó**, SLP and

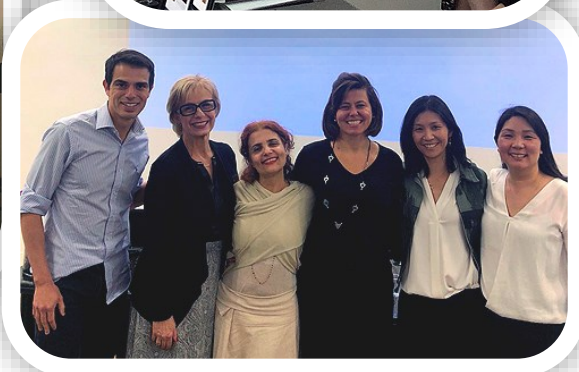
(Continued on page 8)



*“Training, Treatment and Vocal Risk for Voice Professionals”*, moderated by Claudia Eckley, M.D.

**During this symposium, the 2<sup>nd</sup> Paulo Pontes Award will be announced, with a donation of US \$3,000 to aid students and young researchers to attend the 48<sup>th</sup> Symposium: Care of the Professional Voice in 2019.**

Follow us on Instagram: [@tvfbr](https://www.instagram.com/tvfbr)







Paulo Pontes, TVF luminary and former Advisory Board member and sponsor of the research prizes pictured with Dr. Neves (president of the Brazilian Laryngological Society) and with Dr. Mara Behlau.



## Brazilian Chapter da The Voice Foundation

### Confira os ganhadores do **Prêmio Paulo Pontes**



#### 1º Lugar

#### **Classification of subjective parameters of voice using artificial neural networks**

ANDRIELI HILARIO BARIZÃO, MURILO AUGUSTO FERMINO, DANILO ERNANE SPATTI, GLAUCYA MADAZIO, MARA BEHLAU, MARIA EUGÊNIA DAJER

#### 2º Lugar

#### **Perception of overall severity of voice deviation in synthesized voices: predictive factors**

LEONARDO LOPES, JORGE LUCERO, MARA BEHLAU

#### 3º Lugar

#### **Development and validation of the protocol for the evaluation of the voice**

ANA CRISTINA COELHO, ALCIONE GHEDINI BRASOLOTTO, FAYEZ BAHMAD JÚNIOR



# MY VOICE JOURNEY

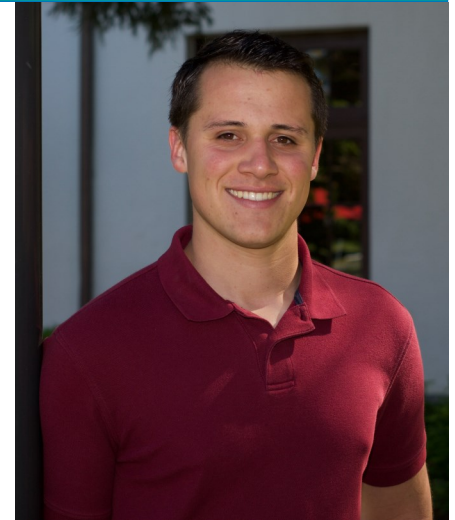
BY PETER KENTON

I began my singing career at the age of seven, at which time my voice was entirely unchanged. I joined the Pacific Boychoir Academy (PBA), and my first few years of singing in the choir were not vocally memorable. I only, and always, sang second alto! Perhaps, I couldn't sing high, or perhaps I was not given the proper techniques and tools. But, that all changed during my 6th grade year, the year in which I joined the PBA Choir School, the only secular boys choir school in the United States. For my first few months at the school, I sang second alto, just as before. But one day, an opportunity arose to try singing high. We were singing an arrangement of "*City Called Heaven*," and in that piece there was a solo section with a high C, and I decided to audition for the solo. I had literally never sung above the staff before, so this was a pretty daring move. The moment came; I went for it, hit the note, and I remember singing it so loudly that a classmate of mine covered his ears. After I finished my audition for the solo, our director and

founder of the Pacific Boychoir Academy said to me, "well, maybe that wasn't sung with the most control, but it was exactly right, and was shockingly loud. You'll be singing soprano from now on." I did not get the solo, but it did not matter; everything changed for me after that. And to this day, I consider that moment as the one that made me fall in love with singing. Although it sounds cliché to say, the rest is history. From that point on, I sang soprano all the way until the end of my 8th grade year, which was my last year in the PBA choir school.

The last time I sang soprano was our Summer Tour of 2009 to South Africa, when we visited the Drakensburg Boys Choir. On tour, I was noticing that my high notes had lost their ring, luster, and beauty. They sounded more fat and meaty, rather than lean and pure. My director told me that my voice was shifting, but that it had not quite changed yet. But to my ear, my voice sounded complete-

(Continued on page 11)



PETER KENTON

Singer  
Chorus Manager  
Pacific Boychoir Academy  
Oakland, California

## Voice of the Singer

## MY VOICE JOURNEY... (CONTINUED)

*(Continued from page 10)*

ly different, which left me feeling sad and downtrodden; I knew that I would never get my voice “back,” per se.

Fall came, and I continued to sing in the choir as a soprano for a few rehearsals. By this point, however, my voice was changing more by the week. This experience was un-

pleasant, particularly at school, as my voice would often crack. Because my voice was changing quickly, I was switched back to alto, which was fine by me; throughout my time singing soprano, I would often sing solos as an alto, including in the San Francisco Opera’s production of Mozart’s *Die Zauberflöte*. But as the months passed, even singing alto became difficult. On our tour to China in the Summer of 2010,

the highest note I remember being able to sing was a G, more than an octave lower than before my voice change. The following Fall, I was singing bass. Although singing bass was cool, a part of me felt very sad that my instrument had changed almost entirely, and that I could no longer do with it what I once could.

After speaking with my

*(Continued on page 12)*





## TALKING ABOUT BREATHING... (CONTINUED)

*(Continued from page 11)*

instructor about my voice change, she summarized what I was experiencing during this stretch, which, among other things, was a thickening and lengthening of the vocal folds. As a boy treble, I was able to create a huge sound in my upper register because my vocal folds were thin to begin with, and thus I could essentially get away with using a good deal of air. But after my voice changed, the thickened and lengthened folds could not produce the same quality of sound with the same quantity of air as before.

Nowadays, as a profes-

sional Countertenor/Baritenor, I feel very comfortable and confident with my instrument. My amazing teacher taught me to be “vocally aware,” and I use what I have learned not only for myself, but also in my teaching. At the Pacific Boychoir Academy, where I currently work as the Chorus Manager, as well as theory and voice instructor, I work with the boys whose voices have changed or are in the process of changing. These boys can still sing treble, but because of the anatomical change they are experiencing, they have to use different techniques than they were taught as a treble in order to be successful. I talk about the anatomy of the

voice and explain the crucial interaction between the breath and the vocal folds. I have found that telling them to “pretend you are pushing your head back against a car seat,” helps them control the amount of air used in singing. Then, they become conscious of the fact that pushing air is not the same as supporting the tone while singing. Unfortunately, they were taught as a treble to use a lot of air. Now, they are becoming aware of the relationship among breath, source, and the filter of the voice, and the power that a very small change in balance can make.



# THE NEW ENGLAND CHAPTER OF THE VOICE FOUNDATION



The New England Chapter of the Voice Foundation has been growing in members and support.

A meeting is being planned for early 2019 that will focus on singing voice care and education. Dr. David Meyer

from Shenandoah University will join Douglas Roth and Noel Smith from our local chapter to lead what should be an excellent session for the entire voice care and education community!

*President: Thomas L. Carroll, MD*



# EDUCATING THE DEVELOPING SINGER

BY RACHEL POLLARD

Voice science is a powerful tool in the hands of children and adolescents. During times of vocal change, vocal technique that is grounded in science offers freedom, reassurance and an encouraging path forward. I teach elementary school children, adolescents, and adults. In each of these settings, I rely heavily upon my training in the science of the voice. Voice Science is as much at home in the elementary school classroom as in the prestigious conservatory or clinical vocal therapy

## In the classroom

My goals are founded on shaping the belief that singing is a very human act. It is my job to monitor students' vocal health and teach the basics of staying vocally healthy. I believe it is crucial to ask children to be exquisitely musical and produce a wonderful variety of beautiful sounds in their vocal music-making. One of the most helpful strategies include teaching children how to lower their larynx, resulting in a gorgeous, dark tone color that is suggestive of maturity well beyond their years. Likening the

larynx to an elevator helps children to understand. They are very familiar with how elevators work, and they get excited to feel the one in their throat! Teaching students to use a lifted soft palate and engaged bodies gives their sound a strength and stability that is often not associated with younger voices. Experimenting with lip shape, a fun twangy sound, and whimpering allows us to cater our sound to the demands of contrasting repertoire.

One of my favorite situations arises when new students move from a school where singing was not part of the school culture. They often approach singing in the classroom with embarrassment and great reluctance. After discovering the singing voice, these children gradually fold into our culture of "everyone sings", and they end up singing joyfully with the rest of us like it's no big deal...win!

## In the ensemble setting

One of my ensemble goals is to challenge students to change their voice quality so that each new song sounds like a different

(Continued on page 14)



RACHEL POLLARD

*Music Specialist  
Fox Chapel Area School District  
Vocal Technique Contributor  
Crooked River Choral Project  
Pittsburgh, Pennsylvania*

# Voice of the Teacher

## EDUCATING THE DEVELOPING SINGER, CONTINUED

choir has taken the stage. We use a wide variety of colors and styles, all authentically and respectfully chosen, and all healthfully produced. I teach them how to explore the vast range of vocal options healthfully, because I know they sing the demanding vocal styles of pop and belt at home...hairbrush in hand. Teaching them only classical, bel canto technique can leave them without the tools needed to adapt to the vocal behaviors they'll undertake in the real world.

Some of the most helpful strategies include using prompts that arise from familiar sensations of daily life to make quick and lasting changes in how the repertoire will sound. Whimper more for a sweet sound. Yawn like a lion for a dark sound. Laugh by using the feeling of an inside joke for a clear sound. Channel your inner wicked witch for a ring in the voice. Get annoyed for a louder tone. Associating gestures with each of these prompts can be seamlessly woven into your conducting gesture to remind your singers, even in performance.

My favorite thing is when parents remark that they didn't

know children were capable of such high-level musicianship and gorgeous variety of tone colors. Children are always capable of reaching high expectations!

### In the studio setting

My first priority is always maintaining vocal health, and empowering singers to monitor and preserve their vocal health. My second priority is to share tools with my singers to be fully intentional about *how* they sing, in whatever settings they perform. I can teach singers how their instrument works and fill their vocal "toolbox" with understanding and strategies they will take with them for the rest of their lives, or I can use sensation prompts to coach fast and reliable improvements to their upcoming audition or performance.

Adolescent singers often present some common challenges. Some of my most devoted singers have tried to honor the "mask resonance" they've been taught: yet, their singing voice results in a weak, muffled nasal quality. Teaching these students to raise their soft palate and maintain oral resonance gives them power they never thought possible. Breathiness is another common

complaint of adolescents, especially girls. **Teaching girls to whimper or cry, thereby thinning the folds with efficient closure, enables these singers to produce as clean a tone as possible on any given day of the ever-shifting voice change.** After teaching the basics, we focus on their individual vocal habits, making a very personal, encouraging and often dramatic impact. One of my favorite things about working with adolescent singers is sharing their giant grin after making a new vocal sound they once thought impossible.

Voice science is the ace up my sleeve when training singers of all stripes: in school, in ensemble, in studio, in professional development with adults. In education, we're increasingly asked to do more and more with less and less. The reliability of voice science is comforting, empowering, and *just plain works* with the adolescent singer who often has a special set of needs, vocally and otherwise!





# THE MEXICO CHAPTER OF THE VOICE FOUNDATION

The Mexico Chapter is off and running full speed ahead!

We had a wonderful time at the first meeting and had great response from people, even from abroad. We're excited for the meetings yet to come.

First Meeting. Tuesday May 17th, 2018 at Universidad Panamericana, School of Fine Arts, Mexico City

## Program

*How do vocal folds work* – Fermin Zubiaur, MD

*Most common vocal fold lesions* – Carlos Manzano, MD

*Most common singing problems* – Erika Dipp, Singer / Vocal Coach

Attendees: 25

Live Streaming on Facebook Live (Facebook page: Voice Foundation Capítulo Mexico) Live video was shared 25 times

**The video has been replayed more than 1000 times, and seen in cities from 6 different states and in 4 other countries (Bolivia, Costa Rica, Uruguay, Colombia)**



*Meeting refreshments and food sponsored by : UCB Pharmaceutical*

*Facilities free of charge with help from the Panamerican University School of Medicine and School of Fine Arts*



## SEGUNDA SESIÓN ACADÉMICA DEL CAPÍTULO MEXICANO DEL VOICE FOUNDATION

### "TU VOZ ES TU IMAGEN"

Impartida por: Mario Filio



Miembro Honorario de la Asociación de Actores de México "ANDA", miembro de la Asociación de Interpretes de México "ANDI" así como de la Unión SAG-AETRA en los Estados Unidos de América.

Se ha desempeñado como Locutor, Comediante, Imagen para Anuncios, Videos Corporativos, Conductor de Televisión, Eventos Especiales,

Su voz probablemente la has escuchado en programas de radio y televisión y el doblaje de películas incluyen: Goofy, Will Smith, Obba Babatundé entre otros.

Second Meeting:  
*Your Voice Is Your Image*

by Mario Filio



Con el apoyo de:



## TERCERA SESIÓN ACADÉMICA DEL CAPÍTULO MEXICANO DEL VOICE FOUNDATION

### "LA VOZ HUMANA Y EL CEREBRO: NEUROBIOLOGÍA RECÍPROCA"

Impartida por: Dr. Eduardo Calixto González



Médico cirujano y doctor en Neurociencias por la UNAM, realizó su posdoctorado en Fisiología Cerebral en la Universidad de Pittsburgh, Estados Unidos. Es miembro del Sistema Nacional de Investigadores del CONACYT, investigador y jefe del Departamento de Neurobiología del Instituto Nacional de Psiquiatría "Ramón de la Fuente Muñiz", de la Secretaría de Salud, además de docente de las facultades de Medicina y Psicología de la UNAM y miembro activo de la Society for Neuroscience y de la Sociedad Mexicana de Ciencias Fisiológicas.

Es autor de 23 publicaciones científicas en revistas internacionales especializadas en Neurociencias y de los libros *Neurotuits* y *Un clavado a tu cerebro*. Conferencista y columnista invitado a numerosos programas de radio, televisión y diarios nacionales.

Third Meeting:  
*The Human Voice  
and the Brain*

By Dr. Eduardo  
Calixto González

# THE SEATTLE/NW CHAPTER THANKS DR. MERATI, KARI RAGAN!



For making such a success of the Seattle/NW Chapter, along with **MARTIN NEVDAHL, MS, CCC-SLP** and **NANCY BOS**. The group has been active for over 10 years. That's *over ten years of fantastic, informative, entertaining and downright amazing presentations!*

We meet the first Monday of February, June, and October. We meet in Eagleson Hall at the corner of 42nd St NE and NE 15th Ave, just across the

street from the University of Washington campus, unless otherwise noted in our announcements. Our presentations begin at 6:30pm. Most presentations are 45-60 minutes plus time for questions

To keep informed about upcoming meetings and presentations, please [sign up for our Newsletter](#).

And be sure to Like us on **Facebook**! We strongly encourage you to join **The Voice Foundation**.

A part of your dues will come back to our local chapter if you select the *Seattle Chapter* on the registration form.

The new team will be President: **Mara Kapsner-Smith, MS, CCC-SLP**; Secretary: **Lisa D'Oyley, MS, CCC-SLP**;

Treasurer: **Emily Malik, MS, CCC-SLP**; Board Members at Large: **Al Merati, MD, Martin Nevdahl**

**WELCOME, TEAM KAPSNER-SMITH**



# TOOLS FOR YOUR VOICE BOX

BY KATRINA RYAN-SARGEANT

Any voice teacher working with the adolescent voice needs to be aware of the significant developmental changes the adolescent is experiencing as they transition from childhood to adulthood. The vocal changes can be evident in both females and males and each adolescent can experience individual difficulties with producing clear tone, occasional cracking, and pitch inaccuracy. The vocal teacher can do well to focus on each client as individuals and avoid a 'one size fits all' approach to voice diagnostics. It is important to be empathetic to the adolescent's physical and emotional development and listen intently to their needs and work with them on an individual basis.

For some male adolescents the frustration with their unstable voice can lead them to want to stop singing all together. If the voice teacher can build a trusting relationship with their students, they have the ability to nurture them through this turmoil. This requires creativity and persistence by the teacher to focus on what the adolescent can do, rather than focus on the problems they are experiencing. This can give them the confidence to see that there is some light at the end of the tunnel and persist with singing even when it's challenging.

The vocal warm up can become a time when the instructor and student can work together to improve vocal efficiency, build knowledge of the vocal instrument and make singing a positive experience. As a voice teacher, it is essential to ensure you are well informed and have up to date knowledge of the adolescent singing voice. This means reading current research and being as educated as you can be as new developments in voice science come to hand.



KATRINA RYAN-SARGEANT

Voice Educator  
'Laugh Sing Dream' Director  
Dernancourt, South Australia

## My tips for working with the adolescent voice:

- Explain how the voice works. Demystifying the vocal instrument and explaining to the adolescent how their instrument is changing can be enlightening for them. Explaining the vocal anatomy by showing them models of the larynx and videos of vocal endoscopy can build understanding and lead to a sense of control during a period of instability.

(Continued on page 18)

## THE N. CAROLINA CHAPTER WELCOME TEAM NC!

Winston-Salem, NC

**President:** Amy Morris, MM, MA, CCC-SLP **Vice President:** Lyndsay Madden, D.O.

**Secretary:** Kathryn Ruckart, MS, CCC-SLP **Treasurer:** S. Carter Wright, Jr. MD **Contact:** Kathryn Ruckart [Email](#)



## TOOLS IN YOUR VOICE BOX... (CONTINUED)

- Make vocal warm ups relevant to the vocal repertoire you're going to work on later in the session. This makes the student believe the exercises are relevant and immediately relatable.
- Address any musical components within the warm up such as intervallic leaps, specific vowels and consonant combinations, vocal tones and onsets so there is a natural pedagogical progression throughout the lesson.
- If the student is experiencing problems with tone such as breathiness or huskiness narrow the range to a 5-note scale; ascend and descend (tonic to dominant) and work on producing clean tone.
- Develop awareness of breath effort and try to reduce excess breath and breath pressure
  - Sobbing or Crying from dominant to tonic on / ng / - Twanging or imitating a bagpipe on /ngee/ or /ngaa/
- If pitch accuracy is now an issue due to changes in vocal control
  - Interval exercises in a comfortable vocal range avoiding the break where possible. If this is difficult reduce the exercises to a range of a 5<sup>th</sup> rather than the full octave.  
do-re, do-me, do-fa, do-so, do-la, do-ti, do-do  
1121, 12321, 1234321, 123454321,  
12345654321, 1234567654321, 123456787654321
  - Rounds and canons on the pentatonic scale (eg C,D,E,G,A) and minor pentatonic scale (A,C,D,E,G) can create harmony. Learning to sing harmony is one of the most effective ways to develop pitch accuracy
  - As a voice teacher, remember to be flexible and willing to meet the changing needs of your client throughout the lesson.



## THE CHICAGO CHAPTER SALUTE TO JAN POTTER REED

For her tireless leadership of the Chicago Chapter over many years organizing countless events.

She will hand over the presidency to

Jonelyn Langenstein, MM, MS, CCC-SLP, BCS-S and Nathan Waller, MM, MA, CCC-SLP

**OUR HEARTFELT THANKS, JAN** Stay tuned for news. **WELCOME, JONELYN and NATHAN!**

## THE S. CALIFORNIA CHAPTER THANKS TO LINDSEY REDER, MD

and the inaugural team Lisa Popeil, MFA, Karen Kochis-Jennings, PhD  
and Robert Dowhy, MS, CCC-SLP

**OUR HEARTFELT THANKS, DR. REDER AND THE GREAT TEAM.**

Join us for our next event. [karen.jennings@csun.edu](mailto:karen.jennings@csun.edu) Stay tuned for news.

**WELCOME PRESIDENT KAREN KOCHIS-JENNINGS**



# THE HOUSTON CHAPTER OF THE VOICE FOUNDATION

## SAVE the DATES for MEETINGS

### December 4, 2018, 6-8pm

will be our next meeting to address our SurveyMonkey results, share some interesting cases, and discuss future directions for our group. All are welcome.



### February 4, 2019, 6-8pm

will be our joint meeting with the Houston area chapter of the [Pan American Vocology Association](#), likely to include some exciting presentations, challenging cases, and a broader attendance.



Our meetings are held in the 1st floor conference room B at the Baylor McNair Campus, 7200 Cambridge Street (near Old Spanish Trail) in Houston, TX. Enter the driveway on Cambridge, make the first left towards the McNair building, and go into the underground parking for a nominal fee. We'll have some light food at the meetings.

We will be seeking to enhance our [chapter page on The Voice Foundation website](#) – please let us know if you would like to volunteer to help, or if you have ideas. Please let us know any **nominees** who you believe would be interested in our group, and we'll add them to our list (name, degree, email and affiliation).

For those of you who are new to our meetings, **The Voice Foundation** is an international organization with an annual meeting in Philadelphia each spring, along with other activities including the **Journal of Voice**. Our chapter mission is to build a broader community of laryngologists, speech & language pathologists, singing coaches and voice trainers in order to create a venue for discussing challenges in the care of the patient with complex voice and related disorders. There are 4 annual meetings, each designed with 4 case presentations in order to

elicit a vibrant exchange regarding pathophysiology, case management, and the roles for surgery, medical management, and voice rehabilitation.

*Ken Altman, MD, President*  
*Sharon Radionoff PhD, Secretary*  
*Jack Beetle MM, Treasurer*  
*Charisse Wright MS, CCC-SLP, Associate*  
 Contact: [Nicole Trieu](#)



## VOICE FOUNDATION NEWS

# 48<sup>TH</sup> ANNUAL SYMPOSIUM: CARE OF THE PROFESSIONAL VOICE

CHAIRMAN, ROBERT T. SATALOFF, MD, DMA, FACS

MAY 29—JUNE 2, 2019 PHILADELPHIA PENNSYLVANIA

**Wednesday, May 29**

Basic Science Tutorials  
Presentation Coaching  
Accent Modification Coaching

**Thursday, May 30**

Science Sessions  
**Quintana Award Lecture** - Seiji Niimi, MD, PhD

**Keynote Speech** - Peter Q. Pfordresher, PhD, Professor of Psychology  
University at Buffalo, SUNY

**Poster Session****Friday, May 31****Special Session:**

Moderator: Nancy P. Solomon, PhD

Young Laryngologists Study Group  
Vocal Workshops

***\*Voices of Summer Gala\******Saturday, June 1**

Medical, SLP Session

**Panels**

**G. Paul Moore Lecture:** Nancy P. Solomon, PhD

***Vocal Master Class***

*Sing Along  
with  
Grant Uhle*

**Sunday, June 2**

Medical Session

**Panels**

Voice Pedagogy Session

## Choose Voice Foundation as your Amazon Smile Charity

**What is AmazonSmile?** AmazonSmile is a simple and automatic way for you to support your favorite charitable organization every time you shop - at no cost to you. When you shop at [smile.amazon.com](https://smile.amazon.com), you'll find the exact same low prices, vast selection and convenient shopping experience as Amazon.com, with the added bonus that Amazon will donate a portion of the purchase price to your favorite charitable organization.

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# THE VOICE FOUNDATION

Advancing understanding of the voice through interdisciplinary scientific research & education

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