Dear Dr. Sataloff, Voice Foundation and NATS Committee Members,

My name is Amanda Flynn and I am on the musical theatre voice faculty at Pace University and CAP21 Conservatory at Molloy College. In addition to my collegiate teaching, I own a private studio in New York City where I work with professional musical theatre and CCM singers of all ages. It is with great pleasure that I submit this letter for consideration for the Van Lawrence Fellowship Award.

I recently completed a research project alongside my colleagues Jared Trudeau and Dr. Aaron Johnson. The paper, which is currently in press with *Journal of Voice*, is entitled “Acoustic Comparison of Lower and Higher Belt Ranges in Professional Broadway Actresses.” We’ve just begun to understand more about the variability of belting between lower and higher belt ranges, as well as between individual singers. This study brought to light new insights but only scratched the surface of what else could be learned. In order to fully understand belting in all its complexities, further research is needed.

While belting is a major component of professional singing, there is currently a significant gap in the research. I would like to use the Van Lawrence Fellowship to continue to fill this void. I would like to use both real time magnetic resonance imaging (MRI) and high-speed endoscopy to increase the understanding of laryngeal position, vocal tract shape, closed quotient, and velum position during belt sounds in different pitch ranges. I intend to use human subjects, specifically elite belters with active performing careers in New York City and would like to spend the fellowship year working with Dr. Aaron Johnson at the NYU Voice Center. In order to learn more about the variability between singers and ranges, I intend to have the subjects sing two short samples of repertoire, one reflecting a lower belt range (A4-C#5), and the other representing a higher belt range (D5 and above). The singers will also complete a series of arpeggios on an /a/ vowel in a belt production. The aim is to use the MR images to assess the jaw and lip opening, laryngeal height, and soft palate opening between singers and the different ranges. I will also use high-speed laryngeal imaging via flexible nasendoscopy on the same singers and tasks to look at closed quotient during a belt production. Once again, we will be looking for the variances between singer and range of task.

My interest in the voice began when I struggled with my own voice as a professional singer. I sought out answers for my singing troubles and discovered not only a solution for my singing, but also an interest in voice science and pedagogy. I returned to school and completed my Master of Music in Vocal Performance with a Musical Theatre Concentration and an Advanced Certificate in Vocal Pedagogy, both from NYU. I then continued my studies through other programs such as the NYSTA Professional Development Program, the Vocology Mentorship at Mt. Sinai Hospital, and the Summer Vocology Institute at the University of Utah. I am a member of NATS-NYC and I am active with the Pan-American Vocology Association where I am co-chair of the feasibility subcommittee. I have presented research at the NATS National
In New York City, I am fortunate to be sought out as a teacher who bases their work on function. I often work with injured singers and receive referrals from all major voice centers in NYC and surrounding areas. Science and evidence-based practice have been the cornerstone of my work since I first began teaching. I use my knowledge of voice production to help singers re-train after an injury or to simply learn good function that leads to sustainable, expressive singing. I frequently use spectrogram software during lessons to help students visualize acoustic shifts that they may not be able to feel or hear. I spend much of my time looking at stroboscopic exams and collaborating directly with laryngologists and voice therapists and am often consulted when making medical decisions with a shared patient. My science-based approach has helped my students achieve success on Broadway, Off-Broadway, in national and international tours, in major regional theatres across the US, and in pursuing their own recording careers.

When it comes to current belt research, much is outdated and incomplete. My hope is to continue to bring the research world forward to meet today’s commercial demands. Continuing to explore the idea that not all belters produce a sound in the same way is the future of belt research. If given the honor of the Van Lawrence Award, my research will hopefully provide voice teachers with more tangible evidence of belt function. Learning more about vocal tract shape, jaw opening, and closed quotient with MRI and high-speed endoscopy will help increase the specificity with which we teach belting. This research will also help voice therapists better understand how to work with injured belters in voice therapy. The initial phase of the project has already brought about changes in my pedagogical approach and understanding of function. Further studies will only enhance the teaching, rehabilitation, and sustainability of belting.

Thank you for your consideration and I look forward to hearing from you soon.

Sincerely,

Amanda Flynn, MM, CAS in Vocal Pedagogy, NCVS Trained Vocologist
Adjunct Professor of Voice, Musical Theatre
Pace University
EDUCATION

2017  The University of Utah
Certificate in Vocology

2013  New York University
Advanced Certificate in Vocal Pedagogy
Additional studies in the Speech Language Pathology Department

Master of Music in Vocal Performance, Musical Theatre Concentration
Recital focus: Lyrics of Ira Gershwin, country/folk musical theatre repertoire, and a character study of Ella from *Bells Are Ringing*

2012  The New School University
Bachelor of Science in Liberal Arts
Recognized for outstanding academic achievement as a student returning to education after a hiatus within the School of General Studies

2000-2003  Baylor University
Vocal Performance major

TEACHING EXPERIENCE

Pace University
2016-current  Adjunct Professor, Private Voice
Pace Performing Arts Musical Theatre Program
Developed syllabus for voice instruction for students within my voice studio in this competitive training program. Lessons are geared towards the healthy vocal production for the musical theatre singer. Instruction includes vocal exercises, repertoire, discussion, and written work. Topics include breathing, anatomy, resonance, registration, releasing tension, developing practice habits, and balancing the mental aspect of performance and training. Each year, leads the department in a vocal health workshop geared towards learning about voice disorders, symptoms, treatments, and prevention. Coordinates special guests in vocal health related fields to lead workshops for the musical theatre majors each school year.
**Molloy College**

2013-current Adjunct Professor, Private Voice
CAP21 Musical Theatre Conservatory at Molloy College
The concepts introduced in Vocal Technique class are reinforced in the private studio as well as specific, individual instruction for each student. Each lesson includes detailed technical work, repertoire work, goal setting, and discussion of practice habits.

2014-2017 Adjunct Professor, Vocal Technique Class
The class focuses on all aspects of singing including posture/alignment, breathing, release of tension, phonation, resonance, smooth register transitions, structure and shape of vowels and consonants, implementing music theory skills, building practice and preparation skills, and understanding of the basic terminology of singing. Class structure includes lecture, physical exercises, and repertoire preparation. Responsible for giving the department wide lecture on voice disorders including their symptoms, treatment, and prevention.

2014-2017 Adjunct Professor, Vocal Performance Class
Vocal Performance class is part of the Acting Department and synthesizes the student’s work in Vocal Technique and Acting. The students analyze text, create character and environment, use advanced acting techniques and learn how the musical construction of a song supports the journey of the actor and the journey of the song. Students explore a variety of material both in context and out of context (songs from a book musical as well as songs without a back story).

2014-2015 Audition Technique Class Instructor
This summer class helps high school students refine and polish their audition material. We focus on all aspects of auditioning including repertoire selection, building an audition book, cutting music, demeanor, dress code, and handling surprises in the audition room.

2014-2016 Vocal Coaching Class Instructor
Vocal Coaching is a group summer class that gives students who are preparing their college musical theatre auditions a chance to synthesize the work from Vocal Performance, Audition Prep, and Vocal Technique into an audition ready product.

**New York University**

2011-2013 Adjunct Professor, Private Voice
Steinhardt School of Culture, Education, and Human Development
Developed syllabus for individual vocal instruction that met the needs of the research-based university. Worked with students from the entire university,
including acting and dance majors from Tisch School of the Arts. Helped prepare students for auditions for both professional and school productions as well as for admittance into the New Studio Musical Theatre Studio.

**Amanda Flynn Voice Studio**

2008-current  Owner and Vocal Technique Instructor

Owner of a private voice studio with students appearing on Broadway (*Be More Chill, Mean Girls, Hamilton, Dear Evan Hanson, King Kong, Marvin’s Room, Fun Home, School of Rock, Matilda, Wicked, Beautiful, Newsies*), Off-Broadway (*Be More Chill, Frankenstein, Pinkalicious, Fun Home*), in numerous regional theatre and touring productions (*The Color Purple, Rent, A Chorus Line, Legally Blonde UK Tour, West Side Story International Tour, Sound of Music Asian Tour*), as well as pursuing their individual recording careers. Students are often referred to my studio for re-training after a vocal injury. Much of my work is collaborating with SLP’s and MD’s on our shared client’s progress. I am often part of the team decision to intervene surgically or not.

**Musical Theatre College Audition**

2014-current  Vocal Technique Instructor

Private vocal technique instruction for high school students in the process of auditioning for college musical theatre programs. Students have been accepted into musical theatre programs across the country including Carnegie Mellon, NYU, Penn State, Boston Conservatory, Pace, CCM, Baldwin Wallace, Elon, Rider, Belmont, Ball State, Marymount Manhattan, Webster, Manhattan School of Music, SUNY Buffalo, University of Miami, and Western Connecticut.

**Art House Astoria**

2010-2015  Private Voice Instructor

Provided vocal instruction to kids, teens, and adults. Many teens attend local performing arts schools such as Frank Sinatra, Laguardia, and PPAS.

2012-2015  Director of Musical Theatre

Created the musical theatre program at the non-profit, community-based school. Developed curriculum that is tailored to each age group focusing on the well-rounded musical theatre performer. Director and choreographer of the final presentation including scenes and songs from musicals. The program was the recipient of Queens Council on the Arts Grant in 2013.

2010-2015  Beginner Piano Instructor

Developed curriculum for a toddler piano class. Provide private instruction for beginning to intermediate piano students.
2011-2015  Baby Rock Creator and Instructor
Developed a 24-week curriculum for a toddler music appreciation class using popular rock music.

**The Studio New Canaan**

2010-2012  Musical Theatre Instructor
Taught a musical theatre class that focused on improvisation work, learning musical terminology, lyric interpretation, basic dance, and the instillation of proper singing technique. Directed scenes and songs that were presented at the end of the session.

2012  Musical Theatre Workshop Director
Guided the students in writing their own monologues and putting together a revue style show. Directed and choreographed the students in the scenes, songs, and monologues that comprised the revue.

**Front and Center for the Performing Arts**

2010-2011  Musical Theatre Instructor
Structured class based on the Leap and Learn Musical Theatre Curriculum for musical theatre classes for kids ages 3-teens.

2010-2011  Private Voice Instructor
Provided vocal instruction for students ages 7-15.

**VOCAL CONSULTANT/PRODUCTION VOCAL COACH**

2017  *The Lightning Thief: The Percy Jackson Musical*
Lucille Lortel Theatre, Off-Broadway, New York, New York
Served as the vocal coach for the successful Off-Broadway run of *The Lightning Thief: The Percy Jackson Musical*. Worked with the actors on screaming, fight noises, character voices, singing while engaging in stage combat, and general vocal health concerns during the run. The show was nominated for three Drama Desk awards including Outstanding Musical and Best Supporting Actor. An original cast recording was also recorded on Broadway Records.
2015-2017  Theatreworks USA
New York, New York
Provided vocal health and safety information for the touring casts, as well as worked with the actors to help them find healthy, easy ways of singing and vocalizing. Much of the work was triage when things went wrong on the road.

2015  Rock of Ages 101 Workshop
New York, New York
Vocal Consultant for the workshop production of Rock of Ages 101 for Samuel French and iTheatrics. Helped the cast of high school students learn how to make healthy sounds that were stylistically appropriate for the rock score and helped the music director pick keys that were appropriate for the developing voice, particularly the young male voice.

PUBLICATIONS


ADDITIONAL WRITING EXPERIENCE

2017  Blind Peer Reviewer for Plural Publishing
Wrote a review of a potential manuscript for Plural Publishing, an academic and professional book publisher in the fields of laryngology, speech-pathology, voice/singing, audiology, and special education.

2010-2012  iTheatrics
Freelance Editor
iTheatrics is the creator of the Broadway JR., KIDS, and School Editions for MTI, the Getting To Know You Collection for the Rodgers and Hammerstein Organization, the 101 series for Samuel French, and the Young Performer’s Edition for Tams-Whitmark. Work included copy editing scripts, director’s guides, and sheet music, in addition to layout proofing.
2006-2009  **Theatre World: Volume 65**  
Assistant Editor  
Researched, organized, co-wrote, and edited the Off-Off Broadway section of the book, a theatre publication that has been in existence since 1942. Organized and updated the Chief Editor’s private theatre archive, which was, at the time, the largest privately held theatre archive in the world.

**RESEARCH PRESENTATIONS/INVITED LECTURES**

2018  **Vocal Health in Undergraduate Performing Arts Programs; PAVA and VASTA Joint Conference Podium Presentation; Seattle, Washington**

2018  **Acoustic Investigation of the Female Belt in Professional Broadway Actresses; The Voice Foundation Annual Symposium Voice Pedagogy Paper Presentation; Philadelphia, PA**

2018  **Vocal Health in Undergraduate Performing Arts Programs; NATS National Conference Poster Presentation; Las Vegas, NV**

2018  **Practical Vocal Health Video Chat; Hues Productions; Dublin Ireland**

2017  **Caring for Voices; Pace University NSSHLA Chapter; New York, New York**

2017-2018  **Voice Disorders and Vocal Health; Freshman Musical Theatre Major Workshop; Pace University School of Performing Arts; New York, New York**

2016  **Perception vs. Reality: Investigating the Female Belt Voice in Broadway’s Leading Actresses; Fall Voice Conference Podium Presentation; Scottsdale, Arizona**

2016  **Perception vs. Reality: Investigating the Female Belt Voice in Broadway’s Leading Actresses; PAVA Annual Conference Poster Presentation; Scottsdale, Arizona**

2016  **The Young Singer’s Work Session; The Broadway Teaching Group Music Director’s Workshop; New York, New York**

2016  **The Young Singer; The Junior Theatre Festival Professional Development Track; Atlanta, Georgia**
2015  The Young Singer; The Broadway Teaching Group Music Director’s Workshop; New York, New York


2014  Safe Vocal Production for the Young Singer; The Balanced Mind Curriculum Conference; Rockville Center, Long Island, New York

**MASTERCLASSES/PERFORMING WORKSHOPS**

2018  Vocal technique, song performance, and audition masterclass instructor; CAEG Broadway Musical Theatre Experience; Beijing, China

2018  Vocal technique class instructor; Texas Musical Theatre Workshop; Austin, Texas

2018  Voice, vocal health, and college audition masterclass; College Break Thru; Chicago, IL

2017  Musical theatre performance and technique masterclass with Lynn Ahrens and Stephen Flaherty; The Junior Theatre Festival; Atlanta, Georgia

2017  Musical theatre acting workshop with Hunter Drama (New Castle, Australia); New York, New York

2016  Musical theatre song performance masterclass and Showcase preparation with graduating students at Northbrook College; Worthing England, UK

2016  Musical theatre performance workshop at PS/IS 208; New York, New York

2016  Musical theatre performance workshop at VOICE Charter School; New York, New York

2016  Musical theatre performance workshop at Redwood Middle School; New York, New York

2016  Musical theatre performance masterclass with Roar Performing Arts Academy (Redcliffe, Australia); New York, New York
2015-2017  College prep workshop with Broadway Break Thru; Newtown, Pennsylvania

2015  Musical theatre performance masterclass with The Canterbury Institute for Performing Arts; Canterbury, England, UK

2015  Musical theatre performance masterclass with Kent College; Kent, England, UK

2015  Musical theatre performance masterclass with Northbrook College; Worthing, England, UK

2014  Three-day musical theatre workshop with Fearless Young Artists; Austin, Texas

2012-2015  Acting and music workshop, and post-adjudication discussion leader with the Junior Theatre Festival; Atlanta, Georgia

**PROFESSIONAL DEVELOPMENT/CONFERENCE ATTENDANCE**

2018  **Foundations in Myofascial Release Seminar for Neck, Voice, and Swallowing Disorders**  
New Britain, CT

2018  **Biodynamic Manual Voice Therapy Level I Certification**  
Massachusetts Eye and Ear; Boston, MA

2018  **VASTA Conference**  
Seattle, WA

2017  **Seminar for Singers: Voice Health for the Vocal Performer**  
The Sean Parker Institute for the Voice; New York City, NY

2016-2018  **PAVA Conference**  
Scottsdale, Arizona; Toronto, Ontario, CA; Seattle, WA

2016  **Care of the Professional Voice: De-Catastrophizing Vocal Injury**  
Weill Cornell Medical Center; New York, New York

2016  **Singing Voice Science Workshop**  
Montclair State University; Montclair, New Jersey
2014-2016  **Oren Brown Professional Development Program**  
Presented with the Distinguished Voice Professional certificate upon completion; NYSTA; New York, New York

2016-current  **Ongoing Observership at the Sean Parker Institute for the Voice**  
Weill Cornell Medical Center; New York, New York

2015-2017  **Fall Voice Conference**  
Pittsburgh, Pennsylvania; Scottsdale, Arizona; Washington, D.C.

2013  **Vocology Mentorship**  
Mt. Sinai Hospital; New York, New York

2013  **Bel Canto/Can Belto Workshop**  
Penn State University; State College, Pennsylvania

New York University; New York, New York

2012  **Observership at NYU Voice Center**  
Langone Medical Center; New York, New York

2011  **What’s A High Note? Masterclass**  
Vocal Technician Aaron Hagan; New York, New York

2001-current  **Professional Performance Training**  
Over twenty years of professional performance training in numerous fields.  
Acting: Evan Mueller, William Wesbrooks, Michael Ricciardone  
On Camera: Kim Krakauer, Barry Shapiro  
Voice: Aaron Hagan, Christine Reimer, Dianna Heldman  
Piano: Nicole Brancato  
Dance: Training in jazz, theatre dance, tap, ballet and partnering.

**AWARDS**

2013  **Janet Pranschke PDP Scholarship**  
New York Singing Teacher’s Association
2011  **NYU Steinhardt Scholarship**  
New York University

2010  **Osher Scholar Award**  
The New School University

2010  **Jacobson-Newcombe Award**  
The New School University

**PERFORMING EXPERIENCE**

- Selected credits:
  - Broadway and National Tour Credits
    - Glinda understudy in *Wicked* in Los Angeles (original company)
    - Sophie understudy in *Mamma Mia* in Las Vegas
    - Laurey understudy in *Oklahoma!* First National Tour
  - Regional Theatre Credits
    - Diana Devereaux in *Of Thee I Sing* at Bard Summerscape
    - Urleen in *Footloose* at Carousel Dinner Theatre
    - Betty Blake in *Will Rogers Follies* at Stage Door Theatre
    - *Ragtime* at Fulton Opera House
    - *A Christmas Carol* at McCarter Theatre
  - Readings and Workshop Credits
    - Jessamyn Jacobs in *Between The Lines*
    - Gloria in *Madagascar!*
    - Laura Jordan in *Galactic Cigarettes Presents: It’s Your World*
    - Dolores Fuller in *The Passion of Ed Wood*
    - Mary Flynn in *Polly, Want A Mortgage?*
    - Anna VanOnderdonk in *Ripped!*
    - Laura in *Love, NY*
    - Valerie Ashley in *I Am, I Will, I Do*
  - Concerts
    - Brunhilde in *Joe Iconis and Family Christmas Extravaganza*
    - Featured soloist in *Joe Iconis and Family Take Over* at Barrington Playhouse
    - The Witch and Teenage Zombie in *Monstersongs* at The Other Palace, London
    - Numerous other concerts at 54Below in New York City
  - Television and Film Credits
    - *Legally Blonde: The Search for The Next Elle Woods*
• Marry Me (pilot)
• The Tonight Show with Jay Leno
• The Robin Quivers Show
• Novolog Flexpen (industrial)
• Recollections (short film)

• Album Credits
  • I’m Ready: The Songs of Rob Rokicki
• Full performing resume available upon request

PROFESSIONAL MEMBERSHIPS

• Actor’s Equity Association
• Musical Theatre Educator’s Alliance
• National Association of Teachers of Singing
• New York Singing Teacher’s Association
• The Voice Foundation
• Voice and Speech Trainer’s Association
• Pan American Vocology Association (co-chair of the Feasibility Sub-Committee)