

## **Fully Integrated Vocal Training – The Voice of the Clown**

**Objective:** to develop practical, creatively physical techniques for ensuring that vocal range and colour, impulse, physical awareness and spontaneity are integrated to provide close, if not immediate correlation with the demands of performance.

Acting, dance, and musical theatre students, whether training in conservatories or private studios, often struggle to connect their voice training with other elements of movement, acting and singing training. They may be able to execute vocal exercises with great expertise in the class room, yet fail to bring those skills into the rehearsal room, and subsequently onto the stage. Musical Theatre students learn how to sing while dancing, yet can be challenged by the need to move freely (un-choreographed), as they speak and act with equal poise, power and creative agency.

**Method:** Students warm up vocally as they practise certain physical theatre techniques, experiencing their voices as a necessary physical aspect of their bodies in motion – and in stillness. This reinforces the value of the breath which supports their entire range, vocal and otherwise physical. They are then introduced to certain clown training exercises which encourage them to expand their vocal, physical, imaginative and intellectual curiosity and expressivity.

**Results:** Performers actively engage their whole selves imaginatively in a structured process by means of which the body informs the voice; subsequently they develop an integrated, informed voice/body/mind. This brings intelligent, embodied power and complexity to their spoken text or singing.

**Minimum space requirements:** large enough for participants to move freely with arms outspread

Participants are invited to wear comfortable clothing, and to bring a short memorized piece (spoken or sung) for exploration.

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## **Myofascial Release/Manual Therapy for Voice Disorders: A Patient-Directed Model**

Myofascial release (MFR) is a manual therapy intervention that has long been accessible to speech and voice professionals for the treatment of voice disorders, though traditionally relies on the perception of expertise and experience of the clinician to drive treatment. Walt Fritz is a physical therapist who teaches MFR to SLPs and Voice Professionals through his Foundations in Myofascial Release Seminar for Neck, Voice, and Swallowing Disorders and has taken the traditional MFR narrative and applied a patient-directed model of evaluation and treatment that better aligns with current pain and related sciences. Through this workshop, participants will have the opportunity to see, feel, and hear the possibilities of how neural tension, soft-tissue tightness, and other factors may influence voice disorders, all of which may be perceived by the patient and palpated/treated by the practitioner through the anterior neck region. The workshop will consist of a brief introduction to Walt's version of myofascial release, framed from a patient-directed model of intervention. There will be a hands-on experience where participants will have the opportunity to experience a one-on-one engagement of the fundamental principles of this work. The emphasis of this workshop will be to educate the participant to the possibilities of engaging issues of voice and vocal dysfunction through direct touch and manual therapy evaluation, with logical carryover into intervention. Application to an evidence-based model will be presented through handouts.

Learning objectives would include:

1. Provide the participant a brief overview of the Foundations Approach to myofascial release as it applies to the treatment of vocal dysfunction, with a strong emphasis on a patient-directed model
2. Provide evidence for myofascial release/manual therapy with vocal dysfunction
3. Provide the participant opportunities to explore evaluation and treatment of vocal dysfunction via hands-on experience using the core principles of the Foundations Approach to myofascial release

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**May the Ease Be with You:  
Taming Tension and Performance Anxiety with Feldenkrais Awareness through Movement**

A dynamic performance requires a fine balance between excited energy and calm control. Performance anxiety generally manifests itself as tension because we feel over-matched, under-prepared or somehow threatened by the situation. We instinctively try harder and only succeed in increasing the tension in areas that are already too tight. Such a vicious cycle causes the performer to focus on his or her short-comings and only on what is “wrong” rather than the bigger picture of what is “right”.

For the performer, being “in the flow” is a heady sensation, one of such freedom and ease that it is almost as if someone else was singing. All too often, however, this elevation to the “flow state” is elusive, inaccessible, blocked and impeded by barriers which range from the psychological to the physical. One of the biggest culprits is “negative” physical tension.

Tension is necessary to life; without tonus (muscle tension), we cannot stand, sit, or even breathe. Problems arise when tension is excessive, misplaced, or insufficient, causing extra effort and blockage. Named after its discoverer, Moshe Feldenkrais, the Feldenkrais Method is a self-discovery process using movement. Its aim is to produce an individual organized to perform with minimum effort and maximum efficiency. The movements are simple, gentle, exploratory, and fun; they are usually repeated a number of times to clarify and enhance performance.

The Feldenkrais Method is one approach which can help a performer to focus appropriate attention to physical cues via kinesthetic awareness, thereby offsetting negative attention on feelings of inadequacy. It can alleviate or even eradicate such negative tension, thereby enhancing “ease of flow”. This workshop is designed to lead participants through “modular” Feldenkrais work, thus helping calm the nervous system without loss of performance energy.

**Complete Workshop Description:**

1. A brief introduction to the Feldenkrais Method
2. “Pre-test” short group vocal warmup and individual tension identification: Dr. Blades leads the participants through a series of brief, simple vocal exercises designed to a) warm up the voice and, b) give the participants kinesthetic feel and sense of the vocal instrument before a Feldenkrais lesson. Individuals are asked to identify awareness of any areas in which undue negative tension seems to impede vocal freedom.
3. Dr. Nelson leads participants through a short Feldenkrais Awareness Through Movement lesson.
4. “Post-test” with Dr. Blades: group vocalization and individual reports of any changes, especially in the “pre-test” areas.
5. Individual assessments: Volunteers from the group receive Feldenkrais work (Functional Integration) with Dr. Nelson, specific to “blocked” or impeded areas. The number of individuals included is flexible according to time restrictions.
6. Questions/answers

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### **Introduction to Mindfulness and Meditation**

The creation of an entirely new motor plan for voice production in speech and singing would logically require extensive practice. Why then, do some people have a much easier time with the process than others? Some individuals seem to make vocal adjustments with relative ease. Then there are the others, those for whom modifying the voice is an extreme challenge: they often can't hear or feel a difference, even when they manipulate the voice exactly as we intend. They have us pulling out our entire bag of tricks and asking our colleagues for their bags too. It seems that those who have more facility with their voice generally also have more awareness of their body sensations than those who struggle through voice change. One way of developing awareness of the body and improving focus for difficult tasks is mindful meditation. Mindful meditation practice (MMP) is designed to increase one's awareness and acceptance of the present moment. There are various approaches to MMP, but they all aim to lead participants closer to a state of mindfulness. Mindfulness has been described as a nonjudgmental, present-centered awareness in which each thought, feeling, or sensation that arises is acknowledged and accepted as it is. In a state of mindfulness, thoughts and feelings are observed, without reacting to them. MMP is linked to improvements in attention, cognitive flexibility, mood, stress management, and self-regulation. Although there are no reported controlled trials to date utilizing MMP in the field of voice, it has been used in related fields to improve stage fright with instrumental musicians, for social anxiety related to public speaking, and in stuttering treatment. This workshop will introduce participants to MMP and explore its relationship to voice. We will experience guided meditation suitable to novice practitioners, and no prior experience with meditation is necessary.

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**Hands On! Hands Off! Using Manually Occluded Vocal Tract Postures in the Singing Voice Studio**

Manually Occluded Vocal Tract Postures, mentioned in the writings of the late Berton Coffin as ‘the open mouth hum,’ and in the teaching of Coffin’s student, the late Barbara Doscher, as ‘the standing wave exercise,’ are a less-well known type of semi-occluded vocal tract posture in which the singer covers his or her open mouth with the web of the hand while simultaneously singing specific vowels. The hand seals the mouth opening, occluding the vocal tract so that only the nares are open. Thus, in addition to having the benefits of other SOVTs, the MOVTS positions allow singers to perform different vowels while occluded. This aspect of the MOVTS can provide greater flexibility for the teacher in addressing technical issues in the studio, especially tongue tension, pharyngeal constriction, fine tuning the pre-passaggio area of males and females, and accessing the whistle register. The author’s presentation will begin with a brief overview of the rationale behind the MOVTS’ use, then quickly turn to an interactive demonstration comparing the MOVTS to other more familiar SOVT postures and an exploration by all attendees of how to apply these postures in singing training. The author will also work with two students in order to demonstrate how to apply the MOVTS in addressing issues in the context of vocal repertoire. A list of resources and video links will be provided to all attendees.

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## Can You Sing Or Teach It? If You Can't Hear It?

### Objectives:

Singers rely on their hearing to interpret and perform music. Voice teachers are paid for their ability to discern subtle aberrations in pitch, tone, technique, nuance and emotion in their students' voices. Once hearing is damaged, there is no treatment to reverse it. Therefore, protection and prevention are essential!

Our studies on hearing loss in generally healthy singers and voice teachers and occupational noise exposure in voice teachers showed that 51.7% of teachers (7.5% voice students) had hearing loss of 30dB or greater at one or more frequencies from 1kHz -8Khz and 43.1% of teachers (5.7% voice students) had high frequency sensorineural hearing loss (4kHz, 6 kHz, 8Khz). High noise exposure in studios/rehearsal venues was also documented. Noise exposure definitions and risks associated with studio, rehearsal and performance venues will be discussed. An interactive format will be used to teach hearing protection strategies including studio and choral room arrangement, judicious use of full voice singing in rehearsal, use of sound level meter apps and judicious use of ear plugs. Ways to easily incorporate protection/prevention strategies into daily life will be discussed.

### Methods:

Noise exposure literature and recommended exposure maximums directly correlated to singer's daily life exposures will be briefly presented. Leaders will teach participants to use sound level meter apps, evaluate the safety of their ear buds, and interpret ear plug specifications. An interactive discussion utilizing real life scenario worksheets of studio, choral room, performance and recording spaces will be used to develop and implement hearing preservation and prevention strategies and reinforce the material presented.

### Results:

The participants will leave armed with practical, easy-to-implement strategies to protect their hearing in their professional and daily lives.

### Conclusions:

YOU CAN ONLY SING AND TEACH IT, IF YOU CAN HEAR IT.

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## Real-Time Visualization Feedback of Voice Production Physiology with Electroglottographic Wavegrams

Electroglottography (EGG) is a non-invasive, low-cost technology for monitoring the relative vocal fold contact area during voice production. The EGG signal may – under certain conditions – give insights into the vocal register (chest vs. falsetto, or M1 vs. M2) [1] and the degree of vocal fold adduction (breathy, normal, pressed) [2] of an individual. However, careful interpretation is required, particularly for quantitative analysis parameters, such as the ubiquitous contact quotient [3]. An alternative is constituted by qualitative assessment of EGG data, either through visual (real-time) display of the EGG waveform [4], or via the recently introduced EGG wavegram visualization technique [5].

EGG wavegrams provide an intuitive means for quickly assessing vocal fold contact phenomena and their abrupt or gradual variation over time. This allows to document changes of vocal register and vocal fold adduction, as well as related indirect effects introduced by variation of pitch or loudness.

Currently available software for generating EGG wavegrams is limited to *ex-post* (i.e., offline) analysis [6]. In this workshop, two new tools for real-time EGG wavegram feedback are demonstrated: After a brief review of the theoretical background for EGG wavegram interpretation, CTH will introduce a rudimentary freeware prototype for real-time EGG wavegram feedback, documenting the effects of variations of laryngeal voice production settings (such as vocal registers or adduction). In the second part of this workshop, BM will present the novel wavegram extension incorporated into the 2<sup>nd</sup> generation VoceVista software by Sygyt Software. In both software demonstrations, workshop attendees have the opportunity to test and try various phonation types and the respective EGG wavegram real-time feedback.

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Christian T. Herbst is not affiliated with Sygyt Software, and has no financial or other involvements with this company.

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### **The Act-Out Larynx: Experiential Physiology**

Participants in this group activity are "cast" in the roles of Adam's Apple, anterior commissure, arytenoids, LCA/PCA/IA/CT muscles, and upper esophagus, then positioned to create a room-size "larynx." Cued by the leader to manipulate 9-foot long "vocal cords," basic maneuvers of ad/abduction, phonation, pitch change, and swallowing come to life; common disorders such as vocal nodules, cough, and reflux are also easily demonstrated. This workshop reinforces the dynamic, 3D nature of the vocal mechanism in a fun and memorable format, and it can be modified for groups of different sizes and knowledge-levels. Come and play along, and learn how to recreate this learning experience for your classroom or community.

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## **Getting Eyes on the Larynx for Non-Medical Professionals: Translating What You See into What You Do**

This proposed workshop is intended to provide basic information to voice teachers, vocal coaches and pedagogues about laryngeal visualization and interpretation. Current standard of care for all patients with dysphonia, especially those designated as professional voice users, emphasizes the necessity to visualize the larynx (Patel et al, 2018). Laryngeal imaging and videostroboscopy are essential components of a professional voice user's comprehensive voice evaluation, and greatly improve the precision and personalization of care. Given that rehabilitation of the professional voice is an inter-professional pursuit, the findings from these examinations should be relevant and available to all providers involved in this process.

In this workshop, basic stroboscopic parameters (glottic closure, mucosal wave, amplitude, etc.) will be discussed, and the following goals will be addressed:

1. Participants will be provided with rating forms adapted from materials commonly used to facilitate perceptual assessment of videostroboscopy (Poburka, 1999; Bless et al., 1987), and will have the opportunity to rate a variety of examinations and compare their reliability with peers and the instructors. Video examples will include common acute and chronic vocal fold pathologies. .
2. Participants will be asked to match hypothetical written interpretations of stroboscopic findings to a collection of videostroboscopy examples.
3. What you see isn't always what you hear: Participants will be given suggestions regarding which facilitators or specific exercises might be used based on the potential impact of various aberrant vibratory characteristics observed during visualization.

Note: Since visual interpretation is an essential component of this workshop, we are requesting an exception to the rule for audiovisual aids, as has sometimes been granted in past symposia. Presenters will provide two laptops. Relevant media could either be made available through a single projector screen (preferred), or with laptop(s) or iPad(s) in small groups.

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### **Let's Hear from the Kids: Child Voice Pedagogy**

“Let's Hear from the Kids: Child Voice Pedagogy” is a workshop with and about child singers. Robert Edwin, a veteran of over forty years of teaching, will work with kids on voice technique and repertoire, paralleling what he does with his adult students while highlighting the significant and essential differences in both approach and content that children require. Mr. Edwin's child students have appeared on Broadway, in national tours, in regional theaters, and in elementary school productions of shows such as *Annie*, *Gypsy*, *Oliver*, and *Les Miserables*. His pedagogy is fact-based, gender-neutral, age-appropriate, and genre-specific.

Leader bio: Robert Edwin has gained international recognition as a singer, songwriter, teacher, and author. His diverse “Bach to rock” performing career is matched by an equally diverse teaching career. A pioneer in Contemporary Commercial Music (CCM) and child voice pedagogy, he preaches what he practices at his independent studio in Cinnaminson, New Jersey (USA) where classical singers interact with music theater performers, commercial music artists, and pageant contestants. Mr. Edwin is an Associate Editor of the NATS *Journal of Singing* shepherding his “Popular Song and Music Theater” column. He is a frequent faculty member of the Voice Foundation's Annual Symposium: *Care of the Professional Voice* and is a member of the distinguished American Academy of Teachers of Singing. [www.robortedwinstudio.com](http://www.robortedwinstudio.com)

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**Methods of the “Breathe, Sing, Move!” Program for the Promotion of Better Lung Health.**

Objective: The “Breathe, Sing, Move!” program held in Calgary, Canada combines traditional group singing lessons with physiotherapy to improve symptoms of lung disease. Mounting evidence suggests people with lung diseases such as asthma and COPD can benefit from breath pattern retraining. Furthermore, patients with lung disease often have dysphonia due to poor airflow. The techniques associated with breathing for singing closely mirror those taught by physiotherapists. Although these benefits may not manifest themselves in pulmonary function tests, recipients of breath retraining often report a reduction of breathlessness and an overall quality of life enhancement. Breath retraining and singing may also reduce voice handicap.

Methods: This interactive workshop will highlight the tenets of the “Breathe, Sing, Move!” program, which is taught jointly by a singing teacher and physiotherapist in Calgary, Canada. Participants will learn to identify sub-optimal breathing strategies and how to address them in a group singing setting. Tools that can be used to improve breathing patterns such as inspiratory muscle trainers, Flowballs and resistance bands will be demonstrated. A hand-out will be given featuring the exercises and information presented.

Results and Conclusions: Participants will leave with a better understanding of lung disease and breathing disorders, and how to address breathing pattern issues in both a clinical and studio environment.

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### **Dynamic Voice Therapy for Voice Professional Users**

The importance of the dynamic exercises for professional voice users is known and there are different body movements that can be made at the same time of voice production. In this workshop the participants will practice dynamic voice exercises during movements of the body through jumps (1), march(2), using a foam tube (3), therapeutical band (4) and dance (5). The examination of posture of the body, column, pelvis and head with a correct breathing during all the movements is made. The voice production takes care of voice onset with labial (b,d,s,f), nasal(m,n,ñ), explosives (p,t,k) in legato and staccato form, phrases and songs.

- 1.-Rhythmic jumps are performed with the right posture and in a comfortable way.
- 2.-March can be slow or quick taking care of the breathing rhythm and respiratory capacity. Posture of body and head, support, correct articulation and resonance are crucial.
- 3.-The use of a foam tube gives a reference for arms, shoulders and back movements. The body needs a correct musculoskeletal posture with a light knee bending in order to have the right strength with the help of the pelvis for a correct situation of the column. There are different exercises with arms and thorax movements to get a balance between posture, breathing, support, glottal attack and resonance.
- 4.-The elastic band gives us the possibility of exercising extra and intralaryngeal forces during voice production.
- 5.-Dance: practicing easy dance rhythms like short steps to the side and forth and back or circles. These techniques and routines offer a dynamic way of exercising voice production, and they make an adequate balance of the body.

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## **Breathing for Minimalists: Coordinated Vocalization with the Alexander Technique**

### **Objective:**

Breathing is the most fundamental yet often contested aspect of vocal pedagogy. This workshop will approach breathing from the perspective of the Alexander Technique, through the whispered “ah” procedure. This approach is suitable for all genres and styles of singing.

### **Workshop Overview:**

The whispered “ah” procedure addresses coordination issues during phonation by identifying the habitual, excessive muscular effort used during extended exhalations. Participants’ observation of habitual muscular interference is facilitated when the mechanics of vocalization is approximated without the stimulus of phonation. By producing a whisper over the extended exhalation, participants begin to explore the proportionate amount of effort needed for efficient phonation. Preparation for this procedure will be addressed in terms of postural balance, mechanical position of the tongue and jaw, as well as engagement of facial and palatal muscles. With discernment, constructive conscious choices and changes become possible.

This minimalist exercise is particularly useful for students with pressed phonation, those who have excess tension in the ribs, abdomen, jaw, or tongue, or anyone who tends to ‘fix’ themselves in preparation to vocalize.

A discussion of more advanced uses of the whispered “ah”, with the incorporation of semi-occluded vocal tract exercises, will follow the preparation and execution of the procedure. Alexander Technique fundamentals, including instruction on the semi-supine position, the recommended foundation for this procedure, will also be addressed.

### **Method:**

Introduction and anatomy review: 8 minutes

Preparation of the whispered “ah”, all participants: 10 minutes

Execution of the whispered “ah”, all participants: 10 minutes

Incorporating SOVT exercises into the whispered “ah”, all participants: 10 minutes

Description and demonstration of the semi-supine position: 7 minutes

Questions and discussion: 10 minutes

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### **Teaching the Current Versions of Rock/Pop Vocal Ornaments**

Rock and pop ornamentation continuously evolves, inventing new ornaments, nuancing old ornaments and eclectically combining ornaments in new ways. Listening without the filter from one's genre of origin is key in noticing and appreciating the latest embellishments. Performers who acquire specific rock/pop ornamentation skills present as credible rock/pop performers.

The skills covered will include:

1. Learning the “let go vibrato”
2. Nuances of the shadow vowel
3. The final “r” consonant brush stroke
4. Nuances of the flat major third
5. Nuances of the sharp minor third

Note: The workshop will work best if singers (of any level) are available to learn and demonstrate the skills; however, it is possible to work with anyone from the audience who wishes to participate.

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### **IPA Hand-Jive: Using Gesture for Shaping and Voicing IPA Symbols**

Learning the International Phonetic Alphabet and producing the sounds is often challenging for the beginning student of voice and speech for actors. Mastery of the system is critical for the study of the basic work and continues on into the advanced work including the study of accents and dialects.

While much of the training often relies on description of the actions of the articulators, imitation of the teacher or recorded sound, use of a mirror to see what the articulators are doing, I have found that engaging a series of gestures reinforces a kinesthetic connection to the production of each phoneme. The connections are supported with additional guidance and direction as needed.

In this experiential workshop, all the participants will be guided through these specific gestures and gain their own kinesthetic connection with the basic sounds of the IPA. To start, we will focus on the shape, production and voice of the vowels and diphthongs.

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## Resistance Band Exercises for Posture, Breathing and Voice: A Practical Experience

**Introduction:** Resistance bands are latex bands or tubes that are used for physical therapy and light strength training exercises. They are commonly used by athletes, but also by people who are looking for a low-impact strength-training workout. Band exercises require proper posture and the knowledge of which exercises to do. Once you understand how to use resistance bands and which exercises to do, it can be a great tool to help singers to improve muscles required for posture, breath and singing.

Resistance bands are available in 8 color-coded levels of resistance. Proper use of these systems for resistive exercise provides both concentric and eccentric resistance on the muscles, improving strength, range of motion and muscle balance.

**Objective:** to demonstrate several exercise possibilities using resistance bands for posture, breathe and voice.

**Method:** authors will present several resistance band exercises for the audience. Participants will be encouraged to perform with each other and experience some exercises.

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### **M0 and Supraglottic Extreme Voice Workshop**

Extreme and distorted vocal mechanisms can be used for educational and expressive purposes in singing and acting voice. As a singer, teacher, and researcher, I've developed specific training methods which teach the use of supraglottic structures, excluding or minimizing the role of the true vocal folds, thereby resulting in effective, safe and healthy vocal production.

In this workshop, participants will experience supraglottal techniques for growls and screams, using false folds, arytenoid cartilages, and various supraglottic structures. We'll also explore "distortions" and "scratched" sounds involving the true vocal folds with light and incomplete adduction. The use of these extreme sounds in singing styles such as rock, metal, pop, musical theater, gospel, R&B and in acting will also be discussed.

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### **Training Whistle Register**

Whistle register, also known as Mode or Mechanism 3 (M3), are two separate laryngeal mechanisms: “laryngeal whistle” and “stop closure whistle”. Both mechanisms can be taught, developed and used for educational and expressive purposes by singers and actors.

Using the techniques that I’ve developed, workshop participants will experience how to produce both laryngeal and stop closure whistles without damaging the true vocal folds, as well as learn how to connect whistle to M2 (Mechanism 2/head voice/falsetto/ loft register) for artistry and register control.

In addition, we will examine the roles of the cricopharyngeus muscles (aka the upper esophageal sphincter), false fold adduction, and tongue action in whistle register production as well as resonator shaping and harmonic reinforcement to manage the M3-M2 passage.

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### **Freeing the Individual Voice through Group Improvisation of New Music**

**Objective:** To have individuals experience vocal freedom (dynamics, timbre, facility) and playfulness through group vocal improvisation and group interaction. Structural guidelines will assist the group in the improvisation of new music.

**Method:** Games and exercises.

All of the activities will be hands on. There will be a five to ten-minute warm up component (depending on the size of the group) where the group gets to meet and interact with each other. Games of sound and motion will break down cognitive processes, physical improvisation led by the workshop leader will free the body, and tongue twisters will free the articulatory mechanism.

The next part of the workshop will focus on music making in small groups and large groups. Some of the exercises will involve physical as well as vocal improvisation. The group will improvise choral music through random pitch, vowel, and consonant selection by individuals in the group. The workshop will also explore the effect of spatial orientation, listening, and emotion-laden words on vocal improvisation. Exercises in rhythmic improvisation and vocal quartets on suggested sounds or words will comprise other components of the workshop.

The final section of the workshop will be to improvise the performance of new music, both already composed and newly composed at the workshop. The pieces to be explored are Cathy Berberian's *Stripsody* and Pauline Oliveros' *Meditation I*.

**Conclusion:** By the end of the workshop, participants may experience a sense of physical and vocal freedom not previously thought possible. Laughter and fun are also possible outcomes of the workshop.

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### **Now Is the Time: Style Conditioning Exercises for Jazz**

Style conditioning exercises are designed to condition the voice to freely and authentically execute technical or stylistic components that are specific to certain style of music. Many of the stylistic components are best rehearsed in the context of a full band. However, most voice studios are limited to that of simple piano accompaniment. With the help of music technology, we can now create a more realistic platform that will allow students to transition the application of vocal technique into a live musical context more seamlessly.

Now Is the Time is an interactive workshop that will show teachers and singers how to address vocal training objectives for jazz music styles using the application “ireal pro- music book & play along.” While the “ireal pro” application is currently used by thousands of students and professional all over the world to practice songs and improvisation, this application also serves as a great tool for teaching in the applied studio.

In this workshop, participants will be led in style conditioning exercises that address the following style objectives:

- Ear training/chord scale relationships
- Rhythmic and Melodic phrasing
- Intonation and articulation in scat singing
- Tempo conditioning
- Using vocal nuances as part of interpretation

The 55-minute workshop will be divided into four segments that will demonstrate a 1-2 style conditioning exercises specific to the style. Participants will not only learn exercises that can be used in their own voice studios and practice time, they will also learn how to create their own.

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### **An Introduction to Accent Method Breathing for Singing.**

Accent Method Breathing is a well therapy technique used extensively by the speech and language therapists in the UK, Europe and Australia. In the UK and some parts of Australia this breathing training technique has also been used for the development of breathing and support in singers. Following extensive anecdotal evidence the technique was studied in young developing classical singers with very significant benefits observed. Accent Method closely follows the function and physiology of the respiratory system allowing a scientific approach to the development of breathing and support in singers.

In this workshop a brief overview of the results of the study will be presented but the main focus of the workshop will be on attendees experiencing the first steps of Accent Method Breathing training for singers. Participants will be actively engaged in the exercises which include some floor work so appropriate clothing is recommended.

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### **Resptrack. A System for Real-Time Display of Breathing Movements**

The Resptrack system, developed at the Department of Linguistics of the Stockholm University, uses two elastic respibands to record the cross-sectional areas of the ribcage and the abdominal wall and displays these DC signals in real-time on a computer. It also can display the sum of these signals which reflects lung volume, if their sensitivities have been equalized by means of adjusting a knob during iso-volume manoeuvres (contracting and relaxing the abdominal wall with closed glottis). The system can also record and display a fourth DC track, e.g. subglottal pressure, captured in terms of oral pressure during /p/ occlusion. The signals can be recorded and stored in a wav file. In addition, two audio tracks can be simultaneously recorded in a separate wav file. For analysis, synchronization of the wave files is feasible by means of pulses that are recorded in both files. The system, which thus allows visualization of breathing behavior during speech and singing, will be demonstrated and participants will be offered the opportunity to try it.

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### **Joint Openers, Cartoon Dogs, and Smoothing Vocal Transitions**

Alignment, freedom of movement, and smooth vocal transitions are desirable goals of most singers, professional and amateur alike. Movement of one part of the body can either interfere with or support the desired motor outcome, in this case smooth vocal transitions. In our workshop, audience members will participate in a series of joint openers and basic visual and vestibular drills to improve somatosensory mapping, proprioception and movement. Dr. Orbelo will guide the audience through these gentle movements, pulling from the Z-Health Education curriculum often used in training of elite athletes. Joint work will move from metatarsals to metacarpals to skull base and visual vestibular drills will be facilitated using a simple pencil or finger focus. Following this, participants will learn how certain cartoon inspired voices can be used to smooth out vocal transitions going from lower registers to higher registers and back again without the dreaded “voice break.” These techniques that likely manipulate the relationship of resonance between the first and second harmonics allows singers to smooth register transitions regardless of the genre of the repertoire. This later work is based Mr. Burke’s own vocal techniques and teachings and pulls from classical and contemporary vocal training techniques. Participants will have the opportunity to perform all activities, dissect movements and discuss outcomes with two experts that bridge the fields of speech pathology and singing in both clinical and professional settings.

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**Cross-Training: How To Shift Gears Authentically from Classical to Music Theater and other CCM Styles**

Going from one style of music to a different one is more than just learning the conventions of the music as style alone. The idea that individual singers can make “different sounds” in “different styles” is valid, but singers who cannot authentically and freely change the spontaneous responses from their throats may end up sounding inappropriate when “crossing over” to a new style. Singing rock music with operatic vocal production isn’t effective and vice versa.

In this workshop, we will start with vocalists who sing one style and then show, through vocal exercises, how they can sing authentically in another style in a relatively short time, without using any direct manipulation of the structures in the throat (including the vocal folds, the larynx, and surrounding musculature). It will demonstrate why it is not necessary to understand “resonance” or formant tuning to produce authentic changes. And, since all CCM music is amplified, it will demonstrate why relying on “bone vibration” or voice analysis software is not useful as a teaching tool, but is needed only as an intellectual framework to describe results.

Auditory acuity and proprioceptive feedback of vocal behavior will be demonstrated and explained. Those who are trained as classical singers and who would like to experiment with singing in other styles honestly and freely are encouraged to volunteer to sing in the master class.

The technical work with singers will be drawn from *Somatic Voicework*™ The LoVetri Method.

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### Consonant Connections

Connect to consonant sounds in whole new ways. Connect articulatory action breath, thought, and feeling for healthy, efficient, and effective learning. Connect your entire body to the perception, sensitivity, and unique communicative capacities of American English consonants. In *The Principles of Sound Production*, Ingo Titze teaches that “acoustic pressures from the vocal tract are fed back into the glottis [creating] different driving pressures on the vocal folds” and that “some vocal tract shapes, particularly those for consonants that occlude the vocal tract, may affect phonation to the degree that they cause register changes or total disruption of phonation...” For this reason, it is imperative to play with speech as part of our entire somatic system of sound production, and to belie the antiquated thought that only “vowels communicate feelings, and consonants thought.” For those who have felt discomfort by demands to “enunciate clearly” or to “spit out your words,” join us as we allow consonants to connect to our deeper physical and intuitive pleasures of emotional and thoughtful communication.

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### **Workshop on ‘Complete Vocal Technique (CVT) in Practice**

‘Complete Vocal Technique’ (CVT) is a well-established genre-free method of teaching voice, with the biggest group of agreeing teachers in any one terminology in the world. CVT is built on the principle that it is possible to classify all sounds that can be produced by the human voice into one of four vocal modes named Neutral, Curbing, Overdrive, and Edge. The CVT terminology and method is used by professional singers within all musical styles and has during the past 20 years proved to be easy to grasp both in practice as well as in research of audio perception, laryngostroboscopic imaging, acoustics, LTAS, and EGG.

The workshop focuses on working with CVT in practice and allows for some individual participants to sing and explore how CVT can help them solve their vocal issues in front of the audience. The audience is invited into the thinking that goes into teaching and using CVT, and by solving 3-4 issues on the spot it will be illustrated how CVT can be applied to a variety of different genres, styles, and vocal issues.

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### **Getting High: Exploring Belt and Falsetto Options in the Male Voice**

In the past decade, male singers on Broadway have produced sounds ranging from classical cover to rock wail, and everything in between. Each season brings varied, expansive vocal demands, and actors must be versatile enough to move authentically between musical styles. Increasingly, voice teachers are becoming more savvy at identifying and training the nuanced vocal colors required by female singers in musical theatre. This interest in belt and mix techniques for women has moved the field forward, but oftentimes the subtle differences in male musical theatre singing are left unexplored.

The goals of this workshop are to elucidate the varied vocal demands placed on male musical theatre singers and to provide methods for training these sounds in singers at all levels of training. The workshop will include:

- Examples of many sound qualities organized by character and show
- Functional and aesthetic definitions for “belt”, “mix”, and “falsetto”
- Training schema and vocal exercises for developing these qualities and moving seamlessly between them

The workshop will utilize two participants as models, but active participation will be encouraged by the audience. The methods proposed will be applicable to all levels of singers for both the development and maintenance of a flexible, compelling singing voice.

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### Finding the Selftone through Qi Gong

Discovery of the singer's selftone (most authentic voice) is the process of investigating the *most recursive musical notes* of one's own vocal extension through exercises of Qi Gong (meditation in movement). For that investigation, we propose a sequence of exercises of breathing, flow, warm up and postures from Qi Gong.

Selftone is the emotional and physiological thermometer of the singer. Finding the selftone is an important step in becoming aware of the resources available in the body and the voice. This awareness provides tools to meet the challenges and demands of using the voice most effectively.

Through the Qi Gong exercises and discovery of the selftone, a singer/actor is relaxed, flexible, centered and open to reveal the authentic voice, and align with the musical and textual characteristics.

The goal of this workshop is to introduce the concept of "selftone", explore the steps to discover it through Qi Gong, and gain understanding in order to recognize and use inherent vocal potential.

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## **Feminization and Masculinization of Singing Voices: Practical Tools to Shift Gender Perception**

In recent years, the realms of voice training and voice care have rapidly begun to expand research, resources, and conversations to serve the needs of transgender and gender diverse singers. Voice training for transgender individuals requires a refined knowledge of the changes that occur both physically and physiologically during transition and demands the use of effective and appropriate language, as well as practical application of techniques that influence gender perception in voice.

**Objective:** To provide tools for training singers who are interested in shifting gender perception of their voice through methods in articulation and vowel modification.

**Method:** This workshop will review elements of gender perception in vocal timbre and articulatory patterns and present an interactive exploration of articulation and vowel modification to influence gender perception in singing voices.

**Conclusion:** As transgender individuals gain more visibility, we have a responsibility to prepare singing teachers and voice care teams to serve transgender communities and help them find their voice.

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## **Functional Pedagogy: Addressing the Broad Spectrum of CCM**

**IT'S NOT ABOUT BELTING: Foundations for a New Pedagogy Addressing the Broad Spectrum of CCM**

This workshop will demonstrate exercises to address the challenges presented to the modern professional vocalist in the context of the broadest spectrum of CCM. In particular, exercises addressing balanced registration, flow phonation and pitch accuracy amidst the differentiations of timber, sub-glottal pressure, glottal closure and even “noisy” phonation as heard in music on the radio. The use of the /i/ vowel in tracking the Second Harmonic through ascending/descending scale tones is demonstrated as a solution for overly pressed, twang phonation in the upper register. Also included are Lessac based exercises which comprise the kinosensic training of Resonant Voice Therapy for the speaking voice which generalize well for modern genres of commercial music. Also demonstrated will be exercises that address the absolute necessity of prosody, rhythm and the three elements of style; tools used to interpret the music of today: timbre, phrasing, melodic improvisation and vowel manipulation. A new look at the Fach system for modern music will be proposed as food for thought amongst participants.

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