

VASTA/PAVA

2018 JOINT CONFERENCE

*Soma & Science: Bridging the Gap
in Interdisciplinary Voice Training*

THE CORNISH PLAYHOUSE IN SEATTLE, WASHINGTON

AUGUST 11TH-14TH, 2018



 **VASTA**
VOICE AND SPEECH TRAINERS ASSOCIATION

PAVA 
Pan American Vocology Association

WELCOME TO SEATTLE & CORNISH PLAYHOUSE

We want to help make your visit as pleasant and productive as possible. This program will give you the basic conference information that you need while you are in Seattle. We look forward to meeting you during the conference and we hope you will have a enjoyable stay!

Seattle is 83.78 square miles, surrounded by forests, water, and mountains. It is the home of Microsoft and Amazon headquarters within its metropolitan area, and houses the Space Needle from the 1962 World's Fair. From various parks and local attractions, Seattle has both urban and architectural marvels that will satisfy all of your tourist needs.

VISITSEATTLE.ORG provides an overview of things to do: food, lodging, and entertainment in addition to the information listed within this program, the accompanying brochures in your swag bag, and the online Welcome Packet on the vasta.org website.

CONFERENCE VENUE - CORNISH PLAYHOUSE

The VASTA/PAVA 2018 Joint Conference is being held at the Cornish Playhouse, a high-profile entertainment venue maintained and administered by Cornish College of the Arts. The Cornish Playhouse at Seattle Center is a vibrant theatrical and educational facility, a landmark of modern architecture built for the World's Fair of 1962. Operated by Cornish College of the Arts as its most high-profile venue, the playhouse presents to the public a full range of professional and student performing arts productions. In its 440-seat main auditorium, its black-box theater and its generous forecourt and lobby, Cornish and its professional partners offer rich experiences not only in theater but also in dance, music and the visual arts. In keeping with the College's mission, the Cornish Playhouse provides students aspiring to become practicing artists with educational opportunities of the highest possible quality, preparing them to contribute to society as artists, citizens and innovators.

The address for Cornish Playhouse is: 201 Mercer Street, Seattle, WA. For more information on the Cornish Playhouse including location, parking, public transportation, and accessibility. Check out this link: <http://www.cornish.edu/playhouse/>

**CORNISH
COLLEGE
OF THE ARTS**



WELCOME FROM THE CONFERENCE CO-CHAIRS

Over a year ago, the respective Presidents of the Voice and Speech Trainers Association (VASTA) and the Pan American Vocology Association (PAVA) decided for the first time to collaborate on a joint conference in Seattle, WA. We saw this as a wonderful opportunity to connect with a variety of voice professionals who bring a deep and versatile array of complementary skill sets. This inspired the idea of interdisciplinary collaboration and member-driven content. Out of that theme, *Soma and Science: Bridging the Gap in Interdisciplinary Voice Training*, was born.

The submissions from you, the members, were compelling, bountiful, and truly exemplified the conference theme. As conference co-chairs, we are excited to explore what we can not only learn from one another across disciplines, but also unveil all that we have in common; the innate power and fascination of the human voice. We are truly thrilled with the content of this member-driven conference, and we thank you for your expertise and willingness to share. This collaborative experience has allowed VASTA and PAVA, two kindred organizations, to bridge the gap between members, further enriching the tapestry of each organization, while ideally facilitating networking, and future creative and scientific collaborations. Indeed, over the past 18 months together, we have certainly found exactly this form of kinship with each other...and are so grateful.

We hope you have a wonderful experience enjoying the conference, one another, and the gorgeous Pacific Northwest! Warmly, Rachel, Kate, and Marci.

YOUR CONFERENCE PLANNERS

Kate Clarke (VASTA) - Kate Clarke is an Assistant Professor of Theatre at the University of New Mexico, where she specializes in acting, voice, and movement techniques. She is an Associate teacher of Fitzmaurice Voicework®, and a certified instructor of Open Source Forms, a somatic creative movement technique. A graduate of Oberlin College (B.A. 1990), and the University of Washington's Professional Actor Training Program (MFA, 2000), Kate brings 20 years of experience to coaching actors, creating dynamic theatre classes (both privately and at the college level), and to cultivating holistic practices for actors and singers through movement and voice work. Kate is a member of VASTA, PAVA, Screen Actors Guild and Actors Equity. www.clarkevox.com

Rachel Hirshorn-Johnston (VASTA) -Rachel is an Assistant Professor of Voice & Speech at Texas Tech University, an Associate Teacher of Fitzmaurice Voicework®, and a regional dialect coach in professional theatre. Additionally, Rachel freelances with private clients (corporate, non-profit, government) on dialect modification and presentation skills. Rachel's work as an actor and dialect coach has been praised by *The New York Times*, *Huffington Post*, *Washington Post*, *Baltimore Sun*, *Kansas City Star*, the *DC Theatre Scene*, and *Maryland Theatre Guide*, among others. Rachel is an active member of Actors' Equity Association (AEA), the Voice and Speech Trainers Association (VASTA), and the Pan American Vocology Association (PAVA).

Marci Rosenberg (PAVA) - Marci is a Speech Pathologist/Voice & Singing Specialist at the University of Michigan Vocal Health Center specializing in rehabilitation of injured voices. She has been guest faculty at the Summer Vocology Institute and is featured guest faculty at the new CCM Vocal Pedagogy Institute at Shenandoah. She is co-author of "The Vocal Athlete" and accompanying workbook. Currently, serves as Vice President for the PAVA. Marci maintains a private voice studio in Ann Arbor.

MESSAGE FROM: LEDA SCEARCE, PAVA PRESIDENT

Welcome PAVA and VASTA members to our first collaborative conference! This joint effort to “bridge the gap in interdisciplinary voice training” stems naturally from our shared core value of excellence in voice.

In reading the mission statements for PAVA and VASTA, I am struck by the fact that both include the word “advance” in the very first sentence. Merriam-Webster defines “advance” as follows: *to accelerate the growth or progress on; to bring or move forward*. This definition aptly describes the goals of our two organizations relative to the science and art of vocalization, and also delineates the impetus and purpose of this conference.

VASTA sets a high bar for excellence in membership-driven organizations. Its 30+ years of experience in advancing the field of voice and speech through professional development, publishing, mentorship, diversity, advocacy, and international growth are an example for PAVA, a more nascent body which marks the fourth anniversary of its founding this year. PAVA has recognized the value of the precedent that VASTA has set from its inception. In fact, having a joint conference with VASTA was introduced as a goal at the inaugural meeting of PAVA’s first elected board of directors in the fall of 2015. We are excited to see this goal realized and to spend the next three and a half days immersed in each other’s culture, experience, dreams, and ambitions.

Our opportunity for purposeful connection and collaboration will not end on Tuesday. Recognizing the power and potential of our combined potency, our organizations have decided to underwrite **a year of bridging** through reciprocal complimentary memberships between PAVA and VASTA for members of either organization who are not currently members of the other. This is where the rubber meets the road: being members of each other’s organizations will allow us to take what we discover in the next few days and forge a strong alliance into the future.

PAVA’s current membership represents a broad span of vocology professions, including singers, actors, singing teachers, voice and speech coaches, speech-language pathologists, choral conductors, educators, physicians, and voice scientists. Historically, about twenty percent of PAVA members have identified as voice and speech coaches, and we would love to see that number grow. PAVA is in the process of creating a credential for vocologists which encompasses all relevant disciplines. Titled “PAVA Recognized Vocologist,” this designation will be based on demonstration of knowledge relative to a comprehensive range of vocalization topics and skills. In this year of bridging and beyond, we want to hear from VASTA members to ensure that your knowledge, experience and goals are a part of the discussion as PAVA advances this important initiative.

As a new VASTA member, I look forward to steeping in our collective power, passion, and energy in the coming days and into the future. To all PAVA and VASTA members, let your voices be heard!

Sincerely yours,

Leda Scarce MM, MS, CCC-SLP
President, Pan American Vocology Association

PAVA MISSION STATEMENT & VISION

PAVA is a membership driven association made up of voice professionals from all voice related fields including SLPs, ENTs, voice researchers, professional singers, voice teachers, voice for the actor coaches, music directors, stage directors and any discipline working with voice. The mission of the Pan-American Vocology Association is to advance the scientific study of vocalization across species toward improvement of professional and recreational voice use. PAVA fosters vocology in all countries of the Western Hemisphere through research, dissemination of knowledge, training, and the creation and development of professional standards and credentials in voice habilitation, while promoting the enhancement of established credentials in rehabilitation across countries.

PAVA LEADERSHIP: BOARD, OFFICERS, & COMMITTEE LEADERS

Leda Searce | President

Ingo Titze | Past President

Aaron Johnson | President Elect

Marci Rosenberg | Vice President

Matt Edwards | Secretary

Lynn Maxfield | Treasurer

Amelia Rollings | Membership Director

Karin Cox | Western Regional Governor

Julia Gerhard | Eastern Regional Governor

Liz Johnson | Central Regional Governor

Ana Flavia Zuim | Interim Latin American Governor



MESSAGE FROM: BETTY MOULTON, VASTA PRESIDENT

Welcome to the Seattle VASTA/PAVA conference. I am thrilled to see our two organizations connecting in this way! It is a testament to our memberships' and the two boards of directors' vision for sharing across disciplines in all aspects of the world of voice.

The programming has been designed to provide so much opportunity for connection and collaboration between Soma and Science. I don't know if I am more excited to attend the sessions over the next four days, or to see the collaborations that result from the conference over the next four years!

Have a wonderful time- as ever, my wish for you is for refreshment, rejuvenation and renewed passion to pursue your path in this wonderful field.

Many thanks to the Conference Directing team- Rachel and Kate and Marci! They have worked for many months to put together a stellar conference that will resonate with all of us well into the future. Their dedication to each organization and how we can enhance research and practice is evident in the variety of sessions they have created, encouraged and coordinated.

Remember to take in a few sights in this beautiful city as well. The views over the water may encourage you to call out across the miles for the sheer love of sounding!

Warmly,
Betty Moulton
President, VASTA

VASTA VISION

VISION

VASTA is an international organization whose mission is to advance the art, research, and visibility of the voice and speech profession.

Goals:

- **SERVE** the needs of voice and speech specialists, teachers, and students in training and in practice.
- **ADVOCATE** for those who work and study in the field.
- **PROMOTE** the vital role of voice and speech specialists for all professional voice users.
- **BROADEN** public understanding of the nature and importance of voice and speech use and training.
- **CREATE** opportunities for ongoing education, and the exchange of knowledge and information among professionals in the field.
- **CULTIVATE** diversity within our membership, and encourage a liveliness of thought and opinion.
- **UPHOLD** and advance excellence in voice and speech.



VASTA MISSION STATEMENT

MISSION STATEMENT

The Voice and Speech Trainers Association has had a long-standing commitment to advancing the field, professional development of its members, publishing, mentorship, diversity, advocacy, and international growth. While maintaining these on-going initiatives, the organization plans to use the following three charges to guide us as we move into the future.

1. Share within our VASTA circle by increasing opportunities to learn from each other's expertise, hear one another's stories, open conversations, provide mentorship and nurture leaders.
2. Expand outside our VASTA circle by creating initiatives to learn from other fields, invite new members in, and bring students to conferences.
3. Engage with individuals and groups outside our field, offering our work to help empower their voices while opening ourselves to what we may learn in the exchange.

VASTA LEADERSHIP: BOARD, OFFICERS, & COMMITTEE LEADERS

BOARD OF DIRECTORS

- Betty Moulton | *President, 2016-2018*
Lynn Watson | *Past President, 2016-2018*
Michael Barnes | *President Elect, 2016-2018*
Micha Espinosa | *Board Member, 2017-2020*
Michelle Lopez-Rios | *Board Member, 2015-2018*
Ursula Meyer | *Board Member, 2015-2018*
Julia Guichard | *Board Member, 2016-2019*
John Graham | *Board Member, 2015-2018*
Antonio Ocampo-Guzman | *Board Member, 2017-2020*
Erika Bailey | *Board Member, 2015-2018*
Pamela Prather | *Board Member, 2016-2019*

OFFICERS

- Tamara Meneghini-Stalker | *Secretary, 2017-2019*
Chaslee Schweitzer | *Treasurer, 2018-2020*
Lauren Murphy-Yeoman | *Newsletter Editor, 2018-2020*
Hollace Starr | *Associate Newsletter Editor, 2018-2020*
Adriano Cabral | *Director of Technology/Web Services, 2012-*

OFFICERS CONT.

- Kendra Kingsbury | Associate Director of Technology 2017-, 2019
VASTA Conference Planner
- Cynthia Bassham | Human Resources Director, 2014-
Thrasso Petras | Director of Membership Services, 2012-
Rockford Sansom | Editor-in-Chief, Voice & Speech Review, 2017-
Rene E. Pulliam | ATHE Focus Group Representative, 2015-2017
Marie Downing | ATHE Conference Planner, 2017-2019
Cynthia DeCure | Associate ATHE Conference Planner, 2017-2019
- Rachel Hirshorn-Johnston | Co-Director of Annual Conferences, 2018
Kate Clarke | Co-Director of Annual Conferences, 2018
Kate Glasheen | Reviews Editor, Voice and Speech Review,
2018-
Janet B. Rodgers | VASTA Archivist
Brad Gibson | Bibliographer
Amy Stoller | Editor, VASTA Links Page
Floyd Kennedy | Editor, Workshop & Events Page, 2015-2017
Judd Johnson | Social Media Manager
Foster Johns | Social Media Content Manager

COMMITTEES

AWARDS & GRANTS COMMITTEE

Chair: Barry Kur

Members:

Deena Burke

Rena Cook

Kimberly Hill

Lise Olson

Lynn Watson

Micha Espinosa (Board Liaison)

COMMITTEES CONT.

DIVERSITY COMMITTEE

Chair: Cynthia DeCure

Members:

Micha Espinosa
Robert Gontier
Amy Mihyang Ginther
Sammi Grant
Olisa Enrico-Johnson
Donzell Lewis
Michele Lopez-Rios
Kristen Loree
Robin Miles
Rebecca Root
Scott Stackhouse
Elizabeth Terrel
Alison Vasquez
Antonio Ocampo-Guzman (Board Liaison)

INTERDISCIPLINARY ENGAGEMENT COMMITTEE

Chair: Colton Weiss

Members:

Foster Johns
Kendra Kingsbury
Jennifer Scapetis
Anna-Marie Nest
Julia Guichard (Board Liaison)

TEACHING & LEARNING COMMITTEE

Chair: Diane Robinson

Members:

Marina Gilman
Marlene Johnson
Shannon Vickers
Erika Bailey (Board Liaison)

COMMITTEES CONT.

GLOBAL MEMBERSHIP COMMITTEE

Chair: Daron Oram (UK)

Members:

Bimbo Benson (Nigeria)
Ana Laan (Spain)
Alexandra Whitham (New Zealand)
Morné Steyn (South Africa)
Chiara Claudi (Italy)
Sara Matchett (South Africa)
Amy Hume (Australia)
Liran Shachar (Australia)
Li Wing Hong (Hong Kong)
James Gitsham (UK)
Hema Singh (India)
Leith McPherson (Australia)
Oscar Quiroz (Honduras)
Luis Aros (Chile)
Dawn Sadoway (Canada)
Indira Pensado (Mexico)
Jennifer Innes (Australia)
John Graham (US) (Board Liaison)

BUSINESS & CORPORATE CONSULTING COMMITTEE (BizCorp)

Co-Chair: Dolly May & Kendra Kingsbury

Members:

Amy Hume
BettyAnn Leeseberg-Lange
Chad O'Brien
Cheryl Moore's Brinkley
Diane Robinson
Dolly May
Elissa Weinzimmer
Flloyd Kennedy
Hilary Blair
Jack Horton
Jennifer Innes
Jeremy Sortore
Kate DeVore
Kate Nelson
Kendra Kingsbury
Lester Thomas Shane
Linda Nicholls-Gidley
Melissa Hurt
Micha Espinosa
Pamela Prather

COMMITTEES CONT.

BUSINESS & CORPORATE CONSULTING COMMITTEE (BizCorp)

Members Cont:

Simon Masterton
Pamela Prather (Board Liaison)

2018 VASTA/PAVA CONFERENCE PLANNING COMMITTEE & VOLUNTEERS

2018 Seattle Conference Planners:

Kate Clarke (VASTA)
Rachel Hirshorn-Johnston (VASTA)
Marci Rosenberg (PAVA)
Alyson Conley (AME - Management Company)

VASTA Conference Subcommittee:

Amy Chaffee
Kris Danford
Beth Gudenrath
Natasha Staley

PAVA Conference Subcommittee:

Erin Donahue
Rachel Velarde
Mara Kapsner-Smith

Graphic Designer, Program, and Video:

Hannah Jo Anderson

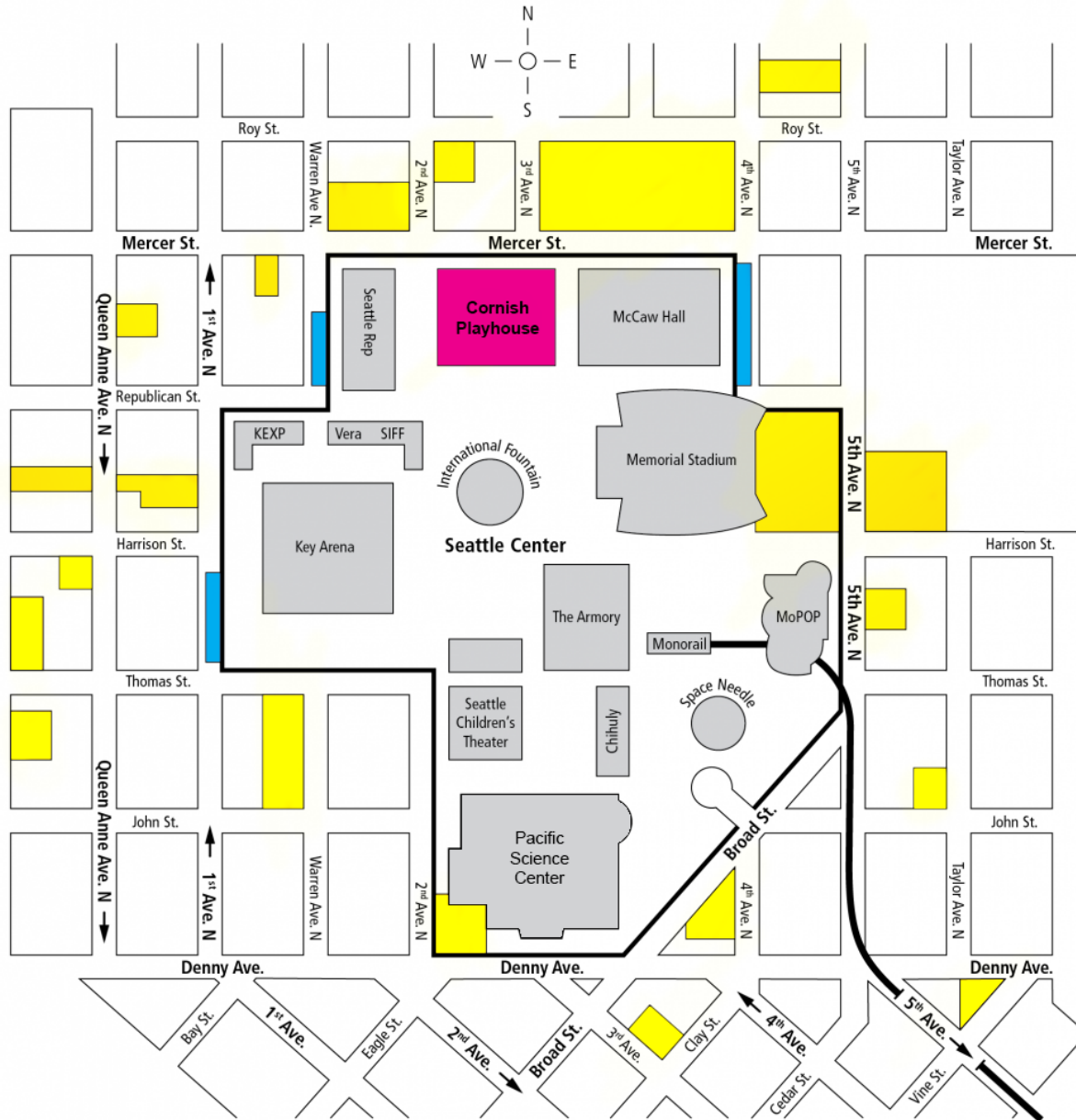
Student Volunteers (Texas Tech University):

Kevan Dunkelberg
Lauren V. Miller

Special Thanks:

Judy Shahn, Gin Hammond, Bridget Connors, Jason Sharp (Cornish Playhouse), Reva Cloy (Maxwell Hotel), Texas Tech University School of Theatre & Dance

MAPS & LOCAL RESTAURANTS



Near By:

Maxwell Hotel

300 Roy St

The Seattle Center

Armory,
305 Harrison Street

Coffee:

- Caffe Zingaro,
127 Mercer St.
- Starbucks, 425 Queen
Anne Ave N.
- Uptown Espresso,
525 Queen Ave N.

Seafood:

- Taylor Shellfish Oyster
Bar, 124 Republican St.

Indian:

- Roti Cuisine of India,
530 Queen Ave N.
- Chutney's Queen Anne,
519 1st Ave N.

Thai:

- Racha Noodles & Thai
Cuisine, 23 Mercer St.

Cajun:

- Toulouse Petit Kitchen &
Lounge,
601 Queen Anne Ave N.

Diner:

- The Mecca Cafe & Bar,
526 Queen Anne Ave N.

Irish Pub

- T.S. McHugh's, 21 Mercer St.

Mexican:

- Blue Water Taco Grill,
515 Queen Anne Ave N.
- Agave Cocina and Tequilas,
100 Republican St.

Market:

- Queen Anne Marketplace,
600 1st Avn N

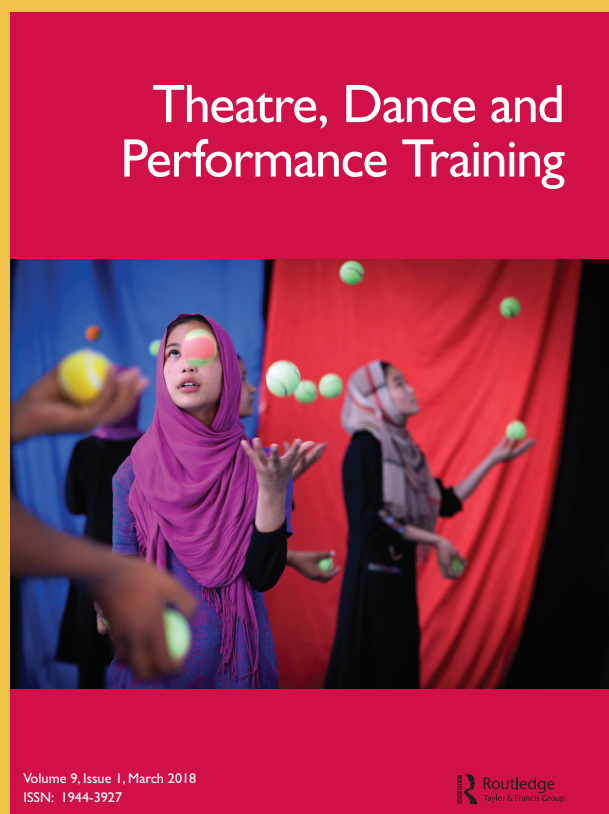
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*Once activated via the URL above, the offer will be linked to your account and will remain valid any time you log back into your account until 31 December 2018. The offer includes 30 allowances, and you can claim your allowances at any time until 31 December 2018. Each allowance is valid for 30 days of access.

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CONFERENCE SCHEDULE

FRIDAY, AUGUST 10TH

10AM-5PM
MAXWELL HOTEL

VASTA Board Meeting

SATURDAY, AUGUST 11TH

9AM-6PM
CORNISH PLAYHOUSE - CENTRAL LOBBY

Registration

10AM-11:30AM
WELCOME AND OPENING REMARKS

MAIN THEATRE

11:30AM-12:30PM
ALL-CONFERENCE EVENT

MAIN THEATRE

The Synchronicity of Singing in Harmony

By introducing songs that can be learned quickly, a capella and without music, participants will learn to commit to their part while listening to the other parts. This coordination of producing harmony may allow JOY to overcome FEAR and to join together with breath, vibration, harmony and heartbeat. Songs are from around the world and in different languages to allow different parts of the brain to activate, while the body is committed to breath, pitch, rhythm and relaxation! We want to share the joy we experience with as many people in the room as possible. The more, the merrier!

Judith Shahn: Judith Shahn retired Senior Lecturer Emerita from the University of Washington in 2016, where she taught for 26 years. Leading dialect coach in Seattle. Business: Vibrant Speaking. Designated Linklater Teacher. VASTA board member. Many Sing Together Workshops at VASTA. Actor: Coriolanus, Fight like a Bitch last year.

Claudia Anderson: Claudia Anderson, Professor at DePaul University. Voice/Dialect coach Chicago theaters. Designated Linklater Teacher, studied with Richard Armstrong. Founding member of VASTA: Including Board member, Secretary, Conference Director (Chicago Conference 2016). She is a Singer/songwriter, passion for Irish Music. Recorded CD. Solo Show 2017.

Lisa Nathans: Lisa Nathans is Assistant Professor of Voice and Acting at UMD. Graduate of Central School of Speech and Drama and a Designated Linklater Teacher. Assoc. and Editor of VASTA Voice. Assisted at London and Chicago conferences. Dialect Coach in DC (Kennedy Center) Played Hecuba in HECUBA (2017). Directed ANTIGONE UMD.

12:30PM-2PM

CONFERENCE SCHEDULE

LUNCH

Scheduled Brown Bag Meetings (please meet in lobby):

Publishing in the Voice & Speech Review - Rocky Sansom

Bizcorp - Kendra Kingsberry

PAVA Student Chapter Meeting - Rachel Valarde

2PM-3PM

PANEL

MAIN THEATRE

Vocal Health: Interdisciplinary Management of the Performance Voice

Al Merati, Kari Ragan, Leda Scearce, Kate Devore, Joanna Cazden, Juli Rosenzweig

Moderator: Marci Rosenberg

The demands placed upon the vocal performer are very high placing, placing them at risk for injury. A holistic approach is often warranted to fully serve this specialized population. During this session, a vocal health lecture will precede an interdisciplinary discussion on the specific needs of these performers and the various disciplines that intersect to manage them.

Al Merati: is an internationally recognized leader in Laryngology. Dr. Merati runs the Laryngology program at the University of Washington, now widely recognized among the leaders in clinical care, scholarship, and training in the nation. He has over 110 peer reviewed publications and also is the lead editor for the Textbook of Laryngology. Dr. Merati has served as Senior Examiner for the American Board of Otolaryngology and also on the Councils of the Triological Society and the American Broncho-Esophagological Association. Dr. Merati has earned two Distinguished Service awards from the American Academy of Otolaryngology - Head & Neck Surgery and currently serves the executive council of the AAOHNS in the role of President-Elect.

Kari Ragan: Dr. Kari Ragani is Artist in Residence at the University of Washington, and works in affiliation with the Otolaryngology Department to rehabilitate injured singers. In 2012, Dr. Ragan was awarded the prestigious Van L. Lawrence Fellowship in recognition of her contribution to the training and science of the singing voice.

Leda Scearce: Soprano Leda Scearce, MM, MS, CCC-SLP has been featured in opera, concert, chamber music and recital across the United States. A singing teacher for over 25 years and speech-language pathologist for 14, she is currently Clinical Singing Voice Specialist and Director of Performing Voice Programs and Development at Duke Voice Care Center.

Kate DeVore: Kate DeVore is a theatre voice, speech and dialect trainer, an SLP specializing in professional voice, and author. She operates Total Voice Inc. in Chicago, where she coaches professional voice users ranging from actors to executives. She also teaches at the School at Steppenwolf, Columbia College, and lectures nationally and abroad.

SATURDAY, AUGUST 11TH CONT.

CONFERENCE SCHEDULE

Vocal Health: Interdisciplinary Management of the Performance Voice Cont.

Joanna Cazden: Joanna Cazden, MFA, MS-CCC is a senior speech pathologist at Cedars-Sinai Medical Center, Los Angeles; also a professional singer, energy healer, certified Associate Teacher of Fitzmaurice Voicework, author, and longtime ambassador among the vocal arts/sciences. She served on VASTA's board 2005-2011, founding its Teaching and amp; Learning Committee. Contact: www.joannacazden.com.

Juli Rosenzweig: is an SLP who has worked at UWMC since 2000. She specializes in working with performers who are struggling with injured voice. Prior to becoming a voice therapist, she spent many years performing and coaching voice and dialects regionally. She trained with Arthur Lessac in 1996.

Marci Rosenberg: is an SLP/ Singing Specialist at the University of Michigan Vocal Health Center specializing in rehabilitation of injured voices. She has been guest faculty at the Summer Vocology Institute and is featured guest faculty at the new CCM Vocal Pedagogy Institute at Shenandoah. She co-authored "The Vocal Athlete" and its accompanying workbook. She's the current Vice President for the Pan American Vocology Association. Marci maintains a private voice studio in Ann Arbor, MI.

2PM-3PM PANEL

BLACK BOX

Linguistic Standards in Speech and Song

Kenneth Bozeman, Laurel Irene, Rockford Sansom, Jeremy Sortore

Moderator: Shannon Vickers

Panelists will discuss the idea of linguistic standards as they pertain to both lyric diction and speech & accent training across the disciplines of spoken and sung performance-training, with an overview of the history and evolution of these standards from both the singing and spoken performance disciplines. These overviews will allow for opportunities to collaborate on shared methodologies in advancing the fields of spoken and sung voice training for performers. In what contexts does a linguistic standard help or hinder artistic expression? Are linguistic standards in any performance context the result of a collective perspective on what is considered the healthiest and least constricting for the performer? The most artistically compelling? The most euphonious? What are the sociolinguistic impacts of these standards and what affect might they have on performers from diverse backgrounds?

Shannon Vickers: Shannon Vickers is an Associate Professor at the University of Winnipeg, an Associate Teacher of Knight-Thompson Speechwork, and is currently collaborating with Eric Armstrong on a SSHRC-funded research project to identify Best Practices in Indigenous Accents. She has served as a Text, Voice, and/or Accent Coach for theatres across Canada.

Kenneth Bozeman: Kenneth Bozeman, M.M., Professor of Voice at Lawrence University, has received the Van Lawrence Fellowship by the Voice Foundation, with interests in voice science and acoustics,

Kenneth Bozeman Cont: and is the author of two books: Practical Vocal Acoustics: Pedagogic

CONFERENCE SCHEDULE

Applications for Teachers and Singers and Kinesthetic Voice Pedagogy: Motivating Acoustic Efficiency.

Laurel Irene: Laurel Irene is a vocal artist and voice educator based in Los Angeles and the co-founder of VoiceScienceWorks. As a performer, she explores vocal repertoire ranging from Monteverdi to Mozart to the wacky, wild, and extreme sounds of the 21st century. A graduate of the Summer Vocology Institute, she gives workshops across the country and presentations at conferences including the Pan-American Vocology Association, the American Choral Directors Association, and the Acoustical Society of America.

Rockford Sansom: Rockford Sansom has acted in leading roles Off-Broadway and in national and international tours; taught voice, speech, and singing worldwide; and served as a communication trainer with Fortune 500 executives, United Nations officials, and members of Congress. Education: Capella (PhD), Central Florida (MFA). Certifications: Estill (Master Teacher), Knight-Thompson, Fitzmaurice. Member: AEA, SAG.

Jeremy Sortore: Jeremy Sortore is Assistant Professor of Voice & Movement, Utah Valley University. Professional coaching: American Repertory Theater, Utah Shakespeare Festival. Education: MFA (Voice & Speech Pedagogy) Moscow Art Theater; MMus (Vocal Performance) University of Colorado; Post-Bacc, Communication Disorders and speech science. Associate Teacher, Fitzmaurice Voicework®; Certified Teacher, Knight-Thompson Speechwork. www.JSVoiceCoach.com

2PM-3PM WORKSHOPS

FOUNDER'S ROOM The Art of Screaming!

This audience participation workshop will demonstrate techniques that show where “screaming” is actually produced and exercises that will help speakers and singers achieve freedom in all registers of their voices.

Susan Carr: In 1979, Susan M. Carr began developing her well-known vocal studio for rock singers in Seattle. Many agents and record labels have sent their talent to Susan because her main focus is technique. She thoughtfully prepares students for recording, touring and presentation of their own original material. Her training includes a BFA in Vocal Performance and Vocal Pedagogy and a two-year teaching assistantship under Dr. Marietta Coyle, the teacher of NY Metropolitan opera singer, Thomas Hampson. Susan is a longtime member of the National Association of Teachers of Singing. Her client lists many Grammy nominated/winning bands: Macklemore, Mastodon, Alice in Chains, Alien Ant Farm, The Head & The Heart, Sunny Day Real Estate, Drowning Pool, and The Presidents of the United States. Her first instructional DVD, “The Art of Screaming!” gained national attention in radio and print. Apple named Susan’s iPhone App “The Art of Screaming-Create Your Own Vocal Warm” as the #1 Instructional App.

SATURDAY, AUGUST 11TH CONT.

CONFERENCE SCHEDULE

LOBBY RIGHT

Vocal Issues Are Cognitive Memorization Issues: Miller Voice Method (MVM) - Text Transfusion, A Game-Changing Approach to Text Preparation

Scott Miller: Scott Miller is the founder of the Miller Voice Method, Associate Arts Professor, Graduate Acting Program at Tisch / NYU. He works as a consultant for Scott Miller Communications and is a founding partner in Purpose and Company, organizations focused on building bonding communication in the non-actor arenas.

Liam Joynt: Liam Joynt is on faculty at the Graduate Acting Program at NYU | Tisch School of the Arts, where he teaches voice and vocal coaches. He is a Co-Founder of Miller Voice Method (MVM) Studio, co-Contributor to MVM and amp; Master MVM Trainer. He is a certified teacher of Knight-Thompson Speechwork. MFA in Acting, Rutgers University.

Kristi Dana: Kristi Dana is a visiting assistant professor of voice and speech at Penn State University (AY 2017–2018). Certified Teacher, Knight-Thompson Speechwork; Certificate of Completion, Michael Chekhov Association. MFA, acting, Brooklyn College, CUNY; MA, theatre education, Emerson College; BA, theatre arts, Penn State. Associated Teacher of Miller Voice Method (MVM). Email: kristi.dana@gmail.com

**3:15PM-4:30PM & 4:40PM-5:55PM
EXTENDED WORKSHOPS**

MAIN THEATRE

The Singing Soma: Improving Both Singing and Acid Reflux Through Movement

Many singers suffer from Acid Reflux. But few people know that there are movement and self-touch interventions which can have a positive effect on both vocal production and Acid Reflux symptoms. In this workshop, you will experience an all-in- one voice and movement lesson (Feldenkrais® Awareness Through Movement Lesson) that will introduce you to a whole new world of possibility for improving your singing, speaking and digestive health.

Robert Sussuma: Robert Sussuma (BM, MMus.) is a singer, voice teacher and Guild Certified Feldenkrais® Practitioner. He has been integrating somatic education, voice science and singing technique for 20 years. As a guest lecturer and teacher, he has taught extensively in the U.S. and abroad - training singers, voice teachers and clinicians alike.

BLACK BOX

The Lips, The Teeth, The Tip of The Tongue: The Vowel and Very Consonant Truth About Enhancing Resonance in Gender Diverse Voice Modification

Participants will learn and be able to practice concrete tools that will allow them to confidently enhance and nuance resonance outcomes for their students across gender spectra. Those working with gender diverse clients will immediately be able to apply techniques learned to their pedagogy.

Christine Adaire: Christine Adaire is Head of Voice at the American Conservatory Theatre. She is a Designated Linklater Voice Teacher. She has worked as a voice/dialect coach at many regional theaters. She's taught workshops in Shanghai, Barcelona, London and New Zealand. Her current area of research and writing is Transgender Voice Modification.

Sandy Hirsch: Sandy Hirsch is an SLP with an expertise in voice. She has an international reputation

CONFERENCE SCHEDULE

for her more than 25 years working with gender diverse clients. Sandy is co-editor of Adler, Hirsch and Mordaunt (2012, 2006) Voice and Communication Therapy for the Transgender/Transsexual Client. 3rd edition release, 2018.

FOUNDER'S ROOM

Vibrating Presence With Scientific Verve: A Rodenburg Approach

Employing Rodenburg targeted breath and techniques, participants will learn to efficiently and effectively come into presence within a given space, and then build upon that experiential knowledge to engage the voice to reach with ease and specificity. The calibration of breath, vibration, capacity, and control becomes intuitive instead of intellectual, allowing soma to inform scientific awareness, and bridge the gap to incorporate our natural processes, whether for spoken voice or the singing voice.

Michael Colby Jones: is a Registered Rodenburg Teacher, having completed Patsy Rodenburg's Master Teacher Certification. He is the Resident Voice and Speech Instructor at NYC's Michael Howard Studios, home of the Rodenburg Center for Voice and Speech. University BFA teaching experience includes Ithaca College, NYU, Brooklyn College, and LIU:Post (BFA/MFA). He also serves as the interim Head of the BFA Acting Program at Brooklyn College.

6:30PM-11PM

OPENING NIGHT EVENT

**CORNISH TERRACE & LOBBY
FOOD, DRINKS, AND ENTERTAINMENT!**

SUNDAY, AUGUST 12TH

8AM-6PM

REGISTRATION

CORNISH PLAYHOUSE - CENTRAL LOBBY

8AM-9:30AM

**MAXWELL HOTEL
PAVA Board meeting**

**MAIN THEATRE
All-VASTA Member Meeting**

SUNDAY, AUGUST 12TH CONT.

CONFERENCE SCHEDULE

FOUNDER'S ROOM

Mind/Body Connections - Morning Warmup Led by Robert Sussuma

Robert Sussuma: Robert Sussuma (BM, MMus.) is a singer, voice teacher and Guild Certified Feldenkrais® Practitioner. He has been integrating somatic education, voice science and singing technique for 20 years. As a guest lecturer and teacher, he has taught extensively in the U.S. and abroad - training singers, voice teachers and clinicians alike.

9:45AM-11:10AM

MICRO-WORKSHOP PRESENTATIONS

FOUNDER'S ROOM

Fun With Vocal Tract Resonances!

Vocal acoustics can seem abstract and confusing. Articulation moves the vocal tract resonances through the spectrum and when they interact, we experience changes in the auditory and somatosensory feedback. This micro-workshop will bridge the gap between the theory of vocal acoustics and what it sounds and feels like in our own voices.

Chadley Ballantyne: Chadley Ballantyne, Senior Instructor of Voice, University of Northern Colorado. Recent presentations on acoustic vocal pedagogy include 2017 West Central Region NATS, 2017 PAVA Symposium, 2018 Acoustic Vocal Pedagogy Workshop at NEC and poster paper at 2018 NATS National Conference. BM, Drake University, MM and DMA, University of Illinois.

MEZZANINE

The Last Straw: Applying Industrial Design to Semi-Occluded Vocal Tract Exercises

This engaging demonstration will bring together the worlds of vocology and industrial design by offering attendees hands-on interaction with: (1) a new tool for performing semi-occluded vocal tract exercises (SOVTEs); and (2) its accompanying smartphone app.

Sandeep Bhatt: Sandeep Bhatt is a graduate student in the Master of Industrial Design program at North Carolina State University. A lifelong musician, Sandeep is a vocalist, songwriter and multi-instrumentalist and seeks to strengthen the bridge between music and design. He graduated from the University of Chicago with a degree in Economics.

Leda Searce: Soprano Leda Searce, MM, MS, CCC-SLP has been featured in opera, concert, chamber music and recital across the United States. A singing teacher for over 25 years and speech-language pathologist for 14, she is currently Clinical Singing Voice Specialist and Director of Performing Voice Programs and Development at Duke Voice Care Center.

Kelly Umstead: Kelly Umstead is an Assistant Professor of Industrial Design at North Carolina State University. Prior to joining the faculty, Kelly was a medical device product manager at Bioventus LLC, an orthobiologics company. Her research interests focus on healthcare, medical device development, user-centered design, and design methodology.

Exploring the Effects of QiGong Techniques on Voice Intonation and Body Energy

Through movements from the discipline of QiGong, Yoga Pranayama and implementation of the Chi

CONFERENCE SCHEDULE

Machine, participants will have the opportunity to see and feel the effects on the body and voice. Vocal intonation, breath control, energy and timbre are a few of the qualities that will be evaluated.

Suzanne Jackson: Suzanne Jackson spent 25 years as a resident artist with the Washington National Opera, received her Masters Degree in Voice Performance from The University of Maryland and currently teaches her unique method of conscious singing entitled YogaSing™ to artists from the Metropolitan Opera, Broadway and the studios of Atlantic Records.

LOBBY LEFT

Science Behind the Straw

Learn ways to understand how the straw helps vocal folds vibrate, how it helps the vocal tract posture improve pressures for efficiency and how it habituates voices and preserves and maintains them.

Karin Cox: Karin Titze Cox, licensed SLP (Utah/California), certificate in Vocology (University of Iowa). Inpatient/outpatient clinical experience (University of Iowa/University of Utah). Clinical director in private practice, (ENT Specialists). Singer/teacher complements knowledge of voice/voice science. Continues research consulting with NCVS and teaching SVI. Elected board member as Western Regional Governor for PAVA.

LOBBY LEFT

Exploring Lessac In Performance and Therapy

Participants will explore breathing, movement, and speech techniques of Lessac. Ideas for how to use this Actor training method across disciplines will be experienced.

Troy Dargin: Dr. Dargin is Assistant Clinical Professor at Yeshiva University where he leads the Admissions and Advising area in Speech-Language Pathology.

LOBBY RIGHT

The Center of the Action: Laryngeal and Neck Muscle Sensations for Vocal Control

Experience a whole new way to feel your voice, right in the center of the action: your vocal folds, larynx and neck muscles. Improving singing and speech should be more than just aiming vibrations into your head. Attune your mind (and fingers) to the various voice controllers waiting to be explored in your neck area.

Lisa Popeil: Lisa Popeil, MFA in Voice, is the creator of the Voiceworks® Method, which is based on 50 years of voice study and 40 years of professional teaching. Focusing on commercial vocal technique, Lisa conducts voice research, and is on the Advisory Board of the Voice Foundation. Belt Tactics: Physical Cues for Success Creating physical gestures that reflect the energy with which we want to sing can be the difference between a free and resonant sound and tired, strained sound that doesn't serve the performer or the performance. Join me as we experience the use of physical cues and gestures to create ease and sustainability in the belt and belt mix sounds for Music Theatre.

Laughing Voice Resonator 10 Minute Warm-Up

You or your students/clients need to warm-up in a fun connected way. This warm-up is an energizing addition that potentially lowers cortisol levels and prepares the individual to speak in a more dynamic and connected manner.

SUNDAY, AUGUST 12TH CONT.

CONFERENCE SCHEDULE

Laughing Voice Resonator 10 Minute Warm-Up Cont.

Pamela Prather: Pamela Prather serves on the VASTA Board and is an Assistant Professor of Theatre at SUNY Purchase College (BFA). Previous academic appointments include: Yale School of Drama, NYU, Marymount Manhattan College and UCLA. Pamela professionally coaches network television, theatre and C-Suite executives. She received her MFA in Acting from UCLA and is certified in Fitzmaurice Voicework®, Laughter Yoga and Prana Yoga. www.pamelaprather.com

11:20AM-12:20PM WORKSHOPS

MAIN THEATRE

The Singing Athlete: Bringing Neuroscience and Athletic Training into the Voice Studio

In this introduction to The Singing Athlete, Andrew Byrne will show you innovative tools to assess and improve the function of your nervous system. The presentation will focus on two parts of the brain that are often ignored in training, and yet are essential for the efficient function of your speaking and singing voice. You'll discover a new high-payoff exercises for yourself, while also learning clear and expedient ways to pinpoint issues with your students that may have been stumping you. Learn more at thesingingathlete.com.

Andrew Byrne: Andrew Byrne is an NYC-based, Broadway-focused voice teacher who created "The Singing Athlete," a method of vocal instruction that incorporates neuroscience and athletic training in the voice studio. He has students in a whole bunch of shows, and he serves as guest faculty nationally/internationally. Visit andrewmbyrne.com.

FOUNDER'S ROOM

Linklater and Improvisation: The Joyful Present

Linklater and Improvisation: The Joyful Present is a chance to experience the synergy of two strands of actor training that explore how to be delightfully present onstage. Come to play, explore, fail, share and learn.

Antonio Ocampo-Guzman: Antonio Ocampo-Guzman is a Designated Linklater Teacher, and an Associate Professor of Theatre at Northeastern University in Boston, MA. Originally from Bogotá, Colombia, Antonio has worked as a bilingual actor, director, coach and teacher all over the world.

12:30PM-2PM LUNCH

Scheduled Brown Bag Meetings (please meet in lobby):

Diversity Committee - Cynthia DeCure
VASTA Engagement Committee - Colton Weiss
Teaching & Learning Committee - Diane Robinso

2PM-3:30PM PODIUM PRESENTATIONS

CONFERENCE SCHEDULE

MAIN THEATRE - SESSION BLOCK A

Long Distance Calling

With ever more electronic communication in developed countries, humans have basically stopped calling each other over long distances without electronic assistance. High energy calling is still prevalent in the military, the martial arts, construction sites, and on the theatre stage, but electronic amplification is encroaching on these vocalizations as well. Calling is an important part of vocal communication. This presentation will discuss science behind it and the way it is produced.

Ingo Titze: Ingo R. Titze is a vocologist with formal education in physics (PhD), electrical engineering (MSEE), and music. He is a Distinguished Professor of Voice, Speech, and Music at the University of Iowa and directs the National Center for Voice and Speech at the University of Utah. He is a Fellow and Honors of the Association Recipient of ASHA, a Silver Medalist of the Acoustical Society of America, and served as the first elected President of PAVA.

Implementing Theatrical Voice in MtF Transgender Voice Modification

Participants should expect to learn about the possibilities and needs for interdisciplinary collaboration when working with the transgender population. Participants should expect to discuss bridging the STEM to STEAM divide between Theatrical Voice Specialists and Speech-Language Pathologists.

Adriano Cabral: Adriano Cabral is an Assistant Professor of Acting at the University of Nevada, Reno and holds an MFA in Theatre Performance with a BA in Musical Theatre. Cabral is a certified teacher of Fitzmaurice Voicework®, Reiki healer, and has served six years as the Director of Technology for VASTA.

Bringing Feminist Studying Trans* Vocality - Gender Studies and Voicework Perspectives

This presentation will summarize the fruits of a 2-year collaboration between a professional voice trainer working with transgender and gender non-conforming clients and a doctoral student whose research focus is at the intersection of gender studies and voice performance. Possibilities for the inclusion of qualitative research into professional practice and advocacies for sharing the knowledge gained from transgender studies with voice clients and the general public will be discussed.

Diane Robinson: Diane Robinson is a certified Fitzmaurice Voicework™ teacher, and has a 30-year background in performing, directing, producing, writing, dramaturging, devising, text and dialect coaching, and teaching theater. She has been working with transgender clients on voice and speech since 2013. She serves on the board of directors of ResonaTe, a transgender and non-binary choir based in Chicago.

Implementing Theatrical Voice in MtF Transgender Voice Modification Cont.

Holly Patch: Holly Patch is a doctoral candidate in sociology at Bielefeld University. With degrees in gender studies (MA/BA) and voice performance (BA), her research focus lies at the intersection of these already interdisciplinary fields. Holly is interested in participatory, action-based applied research and promoting feminist understandings of academic work. Her doctoral thesis is a study on trans* vocality and the lived experience of singing.

SUNDAY, AUGUST 12TH CONT.

CONFERENCE SCHEDULE

Yantra Yoga Techniques as a Vocal Care and Injury Prevention Method (Preparation for Childbirth)

An introduction to Yantra Yoga (Tibetan breathing-in-movement yoga) techniques of “Full Breathing”, “Open Hold”, and “Rhythmic Breathing” as a base for voice work that could help in prevention and/or recovery from vocal injuries, including extreme vocal situations. These techniques are also appropriate for pregnancy workshops, where they can be used as preparation for childbirth, and then function as primary pain management during labor. This talk should be useful to a broad audience interested in intercultural, holistic approaches to voice care: for vocal professionals (ENT, SLT, voice teachers, etc.), for professional voice users actors, performers, public speakers, business-people, teachers, etc.), for pregnancy care and birthing professionals, childbirth educators, for pregnant women and their partners, and for general voice users.

Ekaterina Valeeva-Farrington: I hold PhD in Linguistics (Saint-Petersburg State University, 2006), MA in Voice Studies (RCSSD, 2016), practitioner of Traditional Tibetan Medicine, and instructor of Harmonious Breathing. This experience allowed me to combine my knowledge of linguistics, phonetics, Tibetan medical and contemplative practices into a rich curriculum of methods related to vocal health.

BLACK BOX THEATRE - SESSION BLOCK B

Integrate Cutting Edge Vocology Techniques Into Your Warm-Ups That Are Fun and Friendly

A panel consisting of a certified master teacher in Estill Voice Training, an associate teacher of Fitzmaurice Voicework® and a master singing teacher and opera performer are eager to share the practice of Vocology exercises and techniques grounded in research-based science that they have found work well in real life teaching. They discovered that Vocology can be practical, fun and friendly to integrate into everyday voice curriculum.

Deborah Popham: Deborah Popham has a solo career that has taken her all over the United States and Europe. Her research has been presented at CMS, NOA, and ICVT conferences. She made her Carnegie Hall debut in December 2015 as part of DCINY’s Artist Series, and teaches at Sam Houston State University.

Clare McLeod: Clare McLeod is an Assistant Professor in the Voice Department at Berklee College of Music. A Certified Master Teacher in Estill Voice Training, Clare also trained at the National Center for Voice and Speech, and is a member of the National Association of Teachers of Singing.

Heather Lyle: Heather Lyle is a National Center for Voice and Speech Vocologist, an Associate Teacher of Fitzmaurice Voicework® and a yoga therapist. She is in private practice and has taught at USC, Santa Monica College, Loyola Marymount, Mount Saint Mary’s College, Hong Kong Academy of Performing Arts and Loreto College, India.

Fitzmaurice Voicework® Restructuring for Kids

Imagine you’re 10 years old. You love playing different characters. When you lose yourself in them you’re free. But you lack confidence. People say things about you like, “she’s so shy” and you say them yourself. What would be possible if you had an injection of confidence?

Cara Whitehouse: Cara has infiltrated the world of children, having had the privilege of being a beloved Speech and Drama teacher. Over the past five years, she has developed a specific

CONFERENCE SCHEDULE

vocabulary for teaching confidence and vocal support through the Fitzmaurice Voicework technique to those aged four to twelve years.

A Matter of Life and Breath

Authentic presence and an ability to read a room and respond honestly from a place of generous vulnerability requires a flexible ego. This interactive presentation will investigate the use of Fitzmaurice Voicework as a means of enhancing a speaker's ability to establish and maintain connection to self, audience, and subject matter with flexibility and grace.

Michael Yurchak: EdD in Educational Theatre with a focus on Applied theater (Dissertation: The Fitzmaurice Voicework® Teacher's Connection to Audience and Subject Matter). Certified Fitzmaurice Voicework teacher. Teaches voice Cal State LA; Voice and Meisner Technique at Elizabeth Mestnik Acting Studio. Co-founder of Connected Communications Consultants. Award winning voice artist and actor.

The Glorious Chorus: Can Voice Training Be a Tool in Childbirth?

In films, we often see laboring women, purple-faced, veins popping out of their necks, writhing in agony. What if sound and breath, instead of being a hapless byproduct of pain, could be employed as a proactive strategy in navigating the process of childbirth? Based on our published article which utilizes interviews with laboring mothers, birth professionals and relevant research, we will explore this fascinating alternative application to voice work.

Kris Danford: Kris Danford is an assistant professor of voice and speech at Southern Oregon University. She is a voice coach, singing teacher and actor. An associate teacher of Fitzmaurice Voicework®, Kris has taught at the University of Iowa, the University of West Florida and holds an MFA from the FSU/Asolo Conservatory.

Jenny Mercein: Jenny Mercein an Assistant Professor and Head of Performance at Tulane University. A proud member of Actors Equity and SAG-AFTRA, her acting credits span film, television, and theater. She is also a director and a writer. MFA University of Washington, BA Yale. For more information, visit www.jennymercein.com

2PM-3PM WORKSHOPS

FOUNDER'S ROOM Bone and Breath

Most of us want to manipulate our bones or fix our body to create a specific "desired sound"; or achieve maximum comfort in speaking. But what if the body has its own knowledge that we simply need to learn to experience, release, and listen to? Using elements of Physical Therapy, Movement Theatre and Voice Pedagogy, we explore this premise: that the spinal column is a source of sound that can release it's own sounds? Explore your anatomy via movement, sound and song!

Amy Chaffee: Prof. Amy Chaffee (Voice/Speech at Tulane University) is a dialect coach on film/TV and theatre. She is a certified Associate Teacher of Fitzmaurice Voicework®. She has taught on 6 continents and premiered her new play, "A Light Romp Through The Minefield of Sexual Harassment" in Los Angeles and London this summer.

SUNDAY, AUGUST 12TH CONT.

CONFERENCE SCHEDULE

Bone and Breath Cont.

Erica Hughes: Erica Hughes is an instructor of Voice, Speech, and Winning Presentations at Virginia Commonwealth University, as well as a private dialect, voice, and text coach. She is an active production coach and performer in Richmond, Virginia and has an M.F.A. in Theatre Pedagogy, specializing in Stage Voice & Speech.

Darci Jens Fulcher: Darci Jens Fulcher is a deviser, performer and producer of theatre. She received her MFA in Ensemble Based Physical Theatre at Dell'Arte International School of Physical Theatre. Darci believes in using theatre to foster empathy, create civic dialogue, and empower student voices in their communities.

Matthew Stewart: He is a certified Physical Therapist and will be working with all of us. This workshop is based on a series of exchanges between us over the past few months. It may result in a paper on his side of things, the applied uses of physical therapy techniques in Voice.

LOBBY RIGHT

Negotiating the Craft of the Triple-Threat

In this workshop participants will learn a breathing strategy tailored to help musical theater performers better support and protect their voices during strenuous song and dance routines. All are welcome to either participate or observe. A dance or musical theater background is not required to attend, but those with dance experience may find this workshop particularly useful.

Kate Glasheen: Kate Glasheen is an actor, voiceover artist, dialect coach, and voice and amp; speech specialist. At Texas State she teaches vocal health and scansion, text analysis, the International Phonetic Alphabet (IPA), and dialects. She serves as the Reviews Editor for the VSR and is a member of VASTA. Kate earned her MFA in Voice Studies from the Royal Central School of Speech & Drama, University of London. Member: AEA, SAG/AFTRA, VASTA.

3:35PM-5:05PM

PODIUM PRESENTATIONS

MAIN THEATRE - SESSION BLOCK C

Towards FITNESS: The Development of Voice/Dance Workout for Musical Theatre Performers

Participants will hear from Melissa (at VASTA in Seattle) and Joseph (in Australia via Skype) about their collaboration, they will view an example of the work on video, and they will try one exercise themselves. Thus, the presentation will be informative and will have an active component.

Melissa Agnew: Melissa Agnew is a Voice, Speech and Dialects teacher and coach who works with professional actors across Australia, and in actor-training at Queensland Conservatorium, Griffith University (Performing Arts). There, with faculty colleague Joseph Simons, she is developing vocal fitness training for students and professional performers in Musical Theatre.

Joseph Simons: Joseph is a choreographer, director and performer working in a range of forms including contemporary dance, theatre, ballet, opera and musicals. Winner of the 2013 Tanja Liedtke Fellowship, Joseph is a guest lecturer in dance at several Australian institutions, and is a journalist Dance Train Magazine.

Beyond Broscience: The Science of Weightlifting and Voice

CONFERENCE SCHEDULE

Is weightlifting bad for your voice? One voice teacher weighs in on her experience of 'pumping iron'. By reviewing existing research on muscle activation, weightlifting, and voice, this presentation suggests principles underlying a voice-friendly weightlifting practice and proposes further areas for research.

Sarah Holden-Boyd: A Lecturer in Acting at Bath Spa University, Sarah has worked at drama schools throughout the UK, including Mountview Academy of Theatre Arts and Royal Central School of Speech and Drama. She is a designated Linklater Voice Teacher, a certified personal trainer and a CrossFit and weightlifting coach and Competitor.

Can We Strengthen the Voice?

Producing voice involves fine coordination of the muscles of respiration, phonation, and articulation. When we do "vocal exercises", what are we really exercising? Can we strengthen the muscles of voice production through vocal exercise?

Aaron Johnson: Aaron Johnson has a multidisciplinary voice background. As a speech-language pathologist at the New York University Voice Center, he specializes in treating voice disorders in performers. As an NIH-funded scientist, he uses translational research methods to examine how vocal training affects the underlying neuromuscular mechanisms of the larynx.

Core Stability and the Voice

By joining the science of physical therapy with the soma of voice and speech training, this workshop will explore ways to help students and patients reconnect with their core, both physically and vocally.

Megan Chang: Megan Chang (BGS Theatre, University of Kansas; MFA Theatre/Vocal Pedagogy, Virginia Commonwealth University) is assistant professor of Voice & amp; Diction at Providence College and the Core Curriculum Faculty Fellow for Oral Communication. She also served VASTA as the Associate Conference Planner for the VASTA focus group at recent ATHE conferences.

Molly Douglass: Molly Douglass (BS Clinical Science/MS Physical Therapy/Doctorate Physical Therapy, Ithaca College) is a clinical director of physical therapy at Excel Physical Therapy in Rhode Island. She obtained her Orthopedic Specialist Certification through ABPTS in 2015. She specializes in the treatment of athletes and post-concussion syndrome.

BLACK BOX THEATRE - SESSION BLOCK D Deconstructing Playback Theatre's Physical and Vocal Signifiers Through Critical Literary Theory

Who knew a physical and vocal medium like Playback Theatre could dance in tune with literary theory & dramatic criticism? Through the lens of critical literary theory, the physical and vocal performance modality Playback Theatre, can be viewed as a critique of communities by creating cognitive dissonance and a list of identity-based questions to explore a community's strengths and weaknesses.

Christie Connolly: Christie Connolly is an MFA candidate in Performance and Pedagogy at Texas Tech University. She currently teaches Intro to Acting for non majors and serves as Artistic Director for BurkTech Players, a collaboration between the Texas Tech Theatre & Dance Department and Burkhart Center for Autism Research & Education.

CONFERENCE SCHEDULE

SUNDAY, AUGUST 12TH CONT.

Integrating Art and Science Through a Systematic Pedagogy

Voice science has profoundly impacted the opportunity to be an effective teacher of singing by understanding principles of voice production. Yet, some believe this new paradigm in voice teaching has created a gap in the art of singing. The gap lies not between these two ideologies but in the lack of evidence-based principles residing at the core of every voice teachers knowledge so that there is a common language from which build.

Kari Ragan: Dr. Kari Ragan is Artist in Residence at the University of Washington, and works in affiliation with the Otolaryngology Department to rehabilitate injured singers. In 2012, Dr. Ragan was awarded the prestigious Van L. Lawrence Fellowship in recognition of her contribution to the training and science of the singing voice.

The Other Side of Performance:

An Interdisciplinary Approach to Listening for Voice and Speech Trainers

They will experience a challenge to their inherited assumptions about what listening is. They will experience a new possibility for what listening can be. They will learn ways in which this new understanding can transform their voice and speech practices.

Joe Alberti: UTD PhD, Yale School of Drama, SRF-Acting, UD Teacher Cert., Theatre, UTD MA, UMiss/Oxford MFA, Theatre Program-Acting, UMass/Amherst BS, H.D., Alan Alda Foundation Communicating Science Cert., Colaianni Speech Practitioner Cert., Designated Linklater Teacher, International Baccalaureate Cert. Theatre, Shakespeare&Co. Ext. faculty, OU Drama Prof. Voice/Acting, Author, Acting: The Gister Method

Arlette Morgan: Arlette Morgan is an actor, theater educator, and private coach. She has attended The North Carolina School of the Arts, St. John's College, trained at Shakespeare&Co. and The Actor's Conservatory in Dallas. In April 2018 she will certify in the Alexander Technique (AmSAT).

Perceived Benefits of Voice Training Workshops for University Professors

University professors are professional voice users and their voices can have great impact on their professional goals as well as student learning. Many professors do not have the opportunity to gain vocal strategies for healthy use over time. This study examined the impact of voice training (group and solo) on professors' perceptions of vocal health and ability.

Melissa Brunkan: Melissa Brunkan is currently Assistant Professor of Choral/Vocal Music Education at the University of Oregon. Other experience includes teaching at LSU and in K-12 public schools, private voice teaching, conducting, musical theater directing, and vocal pedagogy consultation. Research interests include use of gesture in choral/vocal pedagogy and lifespan voice health.

Tricia Rodley: Tricia Rodley currently teaches at the University of Oregon. With graduate degrees from UO and The Central School of Speech and Drama, London she specializes in acting, dramaturgy for actors, classical acting, voice and dialect, and new playwriting and KC/ACTF.

CONFERENCE SCHEDULE

**3:15PM-4:15PM
WORKSHOPS**

FOUNDER'S ROOM

Adapting Theatre Voice in Corporate, Medical and Scientific Settings

“Adapting Theatre Voice in Corporate, Medical and Scientific Settings” looks at how theatre voice/body trainers adapt vocabulary, exercises, and time requirements to meet the communication goals of their non-theatre clients. Hilary Blair and Rena Cook share practical approaches to the challenges offered in these environments.

Rena Cook: Rena Cook runs Vocal Authority, training corporate clients to use voice and body in more commanding ways; author of Empower your Voice: Women in Business, Politics and Life. Professor Emerita, she teaches at U of H. She has an M.A. in Voice Studies from Central & M.F.A. in Directing.

Hilary Blair: Hilary Blair is founder and CEO of ARTiculate Real and Clear, training high-level corporate clients around the world. She is a former VASTA board member, on the faculty at Denver Center of the Performing Arts and has an MFA from the National Theatre Conservatory.

LOBBY LEFT

Game On, Voice Science! Using Interactive Games to Deepen Knowledge

Who doesn't love games? Vocology feels best when we're playing with it, and research suggests that play increases retention and enjoyment. This workshop will guide you through 10-20 different games that either teach a concept, help the voice user change their mental focus, invite the voice user to engage with their voice in new physical and auditory ways, encourage awareness of emotional integration with voice use, and/or focus on body/mind integration. All participants will play!

David Harris: David Harris, DMA, specializes in new music, American music, and the intricacies of communication in choral singing and conducting. Living in Los Angeles, David is the co-founder and director of VoiceScienceWorks, directs the professional choir at the First Congregational Church, teaches voice at the American Musical and Dramatic Academy College and Conservatory, and conducts, sings, and composes for C3LA, LA's contemporary choral collective.

Game On, Voice Science! Using Interactive Games to Deepen Knowledge Cont.

Laurel Irene: Laurel Irene is a vocal artist and voice educator based in Los Angeles and the co-founder of VoiceScienceWorks. As a performer, she explores vocal repertoire ranging from Monteverdi to Mozart to the wacky, wild, and extreme sounds of the 21st century. A graduate of the Summer Vocology Institute, she gives workshops across the country and presentations at conferences including the Pan-American Vocology Association, the American Choral Directors Association, and the Acoustical Society of America.





CONFERENCE SCHEDULE

SUNDAY, AUGUST 12TH CONT.

5:15PM-6:45PM

PODIUM PRESENTATIONS

MAIN THEATRE - SESSION BLOCK E

The Physiological Effects and Mechanisms of Singing

Nowadays, many studies related to singing focus on the feasibility and practicality of singing as an adjunct therapy to patients rather than as a rewarding exercise with regard to general well-being. Additionally, no review has been done that summarizes the data collected on the biological and neurochemical benefits of singing. Therapeutic benefits of singing may be better understood with a greater knowledge of the mechanisms underlying the relationship between singing and health in this presentation.

Jack Jiang: Director of International Collaborative Research and Translational Research for the Department of Surgery Director of the Otolaryngic Biomedical Engineering Research Center and the Laryngeal Physiology Lab. Dr. Jiang has published more than 230 original manuscripts in the area of voice measurement and Disorders.

Comparing the Exposure-Response Relationships of Physiological and Traditional Vocal Warm-ups on Aerodynamic and Acoustic Parameters in Untrained Singers

In this presentation, we sought to quantify the effects of various vocal warm-up techniques and durations to optimize the warm-up process. Moreover, we aimed to determine whether each exercise type preferentially affected skill acquisition or fatigue resistance, measured by acoustic or aerodynamic parameters, respectively.

Jing Kang: Jing Kang, MD, PhD Candidate. Dr. Kang focuses on the area of voice measurement and disorders and has published two related articles.

Does Interoceptive Accuracy Predict Vocal Congruence?

This academic research presentation will address a method of testing whether or not body awareness predicts how well an individual identifies with his or her voice.

Karen Crow: Karen Crow is a graduate student in Speech Language Pathology at the University of Memphis. Prior to her speech language pathology graduate work she received her master's in vocal performance at Austin Peay State University where she became a faculty member in the Vocal Performance Department.

Does Interoceptive Accuracy Predict Vocal Congruence? Cont.

Miriam van Mersbergen: Miriam van Mersbergen is a faculty member at the University of Memphis with a specialization in the emotional and cognitive influences on vocal production. She is a vocology graduate (1994), an active performer and research scientist and is honored to be mentoring Karen Crow in her master's thesis.

CONFERENCE SCHEDULE

Characteristics of Singing by Untrained Female Individuals

How do untrained individuals sing? Participants will hear various recordings of untrained female singers navigating scales. Not only will participants have the opportunity to improve their perception of vocal unsteadiness, but they will also learn what may be happening during these inconsistencies or moments of unsteadiness.

Michelle Bretl: Michelle Bretl, M.S., B.M., graduated from Bowling Green State University in May 2018, where she worked closely with Dr. Ron Scherer. Her research interests include the physiology and acoustics of the singing voice. She has a background in classical voice performance, and currently is a speech language pathology clinical fellow.

Ron Scherer: Ron Scherer, Ph.D., Distinguished Research Professor in the Department of Communication Sciences and Disorders, Bowling Green State University, teaches voice disorders and voice and speech science courses. His research interests include the physiology, mechanics, and acoustics of basic, abnormal, and performance sound production, and physical and computer modeling of phonation.

BLACK BOX THEATRE - SESSION BLOCK F

Survey of University Acting Majors Regarding the Most Useful Elements of Singing Training

When actors enroll in a singing course, what skills do they really need to build based on today's industry demands? A survey given to students who had taken a Singing for Actors course over four different years shows which elements of singing training they found most useful.

Brian Manternach: Brian Manternach, DMus, is Assistant Professor in the University of Utah's Department of Theatre. Presentations include PAVA, Voice Foundation, NATS, National Center for Voice and Speech, University of Utah Voice Disorders Center, and TEDxSaltLakeCity. He is an Associate Editor of the Journal of Singing and a columnist for Classical Singer.

Jeremy N. Manternach: Jeremy N. Manternach, Ph.D., is Assistant Professor of Vocal/Choral Music Education at the University of Iowa. He is a frequent clinician for choirs and soloists in Iowa and beyond. He regularly presents and publishes research related to vocal efficiency and habilitation in choral settings.

Vocal Training for SLP Students

Personal vocal work for SLP students- how theatre exercises can positively affect an SLP's experience and knowledge of vocal exercises. This study is assessing how best to train SLPs to acquire deep knowledge of vocal exercises: to benefit their clients, but also themselves.

Betty Moulton: Betty Moulton, VASTA President, Professor Emerita University of Alberta, for over 40 years an actor, voice teacher and coach in academia as well as professional theatre, and a presentation skills educator. Select theatre credits: 10 seasons coaching with the Colorado Shakespeare Festival, 7 years vocal director with Edmonton's Catalyst Theatre.

Laura Wolford: Laura Wolford is an Instructor in the Speech-Language Pathology program at Midwestern University, focusing on the areas of voice and swallowing. A medical SLP, her area of research is in acoustic, perceptual, and physiologic voice quality analysis, as well as educational best practices for teaching students about voice and swallowing.

CONFERENCE SCHEDULE

SUNDAY, AUGUST 12TH CONT.

Anatomy and the Undergraduate Artist

This collaborative and experiential workshop will examine approaches for integrating the fundamentals of anatomy and physiology into a range of acting, voice, and movement curricula within the structure of a BA theatre program.

Karen Kopryanski: Karen Kopryanski is an Assistant Professor and Head of Voice and Speech at Virginia Commonwealth University. She holds an MFA from the ART/MXAT Institute at Harvard University and is a member of AEA and an Associate Teacher of Fitzmaurice Voicework®.

Stacey Cabaj: Stacey Cabaj is an Assistant Professor of Voice and the Associate Head of the M.F.A. Acting Program at Louisiana State University. Stacey earned her M.F.A. from Virginia Commonwealth University; is a certified teacher of Vocal Yoga, Vibrant Voice Technique, the Meisner Approach to Acting; and is a member of AEA.

Evidence-Based Practice and Voice Faculty: Early Lessons in Cross-Fertilization

Participants will consider how evidence-based practice could translate into an active approach in assessment of voice students. Additionally, participants will learn about perceptual measurement in clinical practice of speech language pathology.

Margaret Kennedy-Dygas: Margaret Kennedy-Dygas, D.M., Professor of Music at Ohio University, has been a vocal soloist, voice teacher, higher ed administrator, and student of the speaking and singing voice for over thirty years. She completed the Summer Vocology Institute (University of Utah) in 2017, anticipates completion of the M.A. Speech Language Pathology in 2019.

5:45PM-6:45PM WORKSHOPS

FOUNDER'S ROOM

The Voice as a Bio-Mechanism, Not a Mythical Creature

Science meets Art. Want to take the guesswork out of singing? Learn one of the key components to navigating your voice's registers.

Karen Kitterman: Karen is a singing voice specialist and Chair of the Vocal Studies Department at the California College of Music. She has a background in vocology, with supplemental education in speech pathology and aerodynamics. Known as the resident Voice Geek, she teaches and sings everything from classical to country.

LOBBY RIGHT

Discovering Pre-Habilitative Voice Use: The Laryngeal Conditioning System (LCS)

During this 60 minute workshop, all participants will learn a range of technical exercises that when applied in vocal production endorse restorative qualities and the strengthening of the vocal mechanism. LCS is a tried and tested system of vocal training of over 10 years for actors, singers, public speakers and those requiring vocal rehabilitation (inc. post recovery of surgery for vocal injury and laryngeal cancer). Combined with the basic application of Pilates, this LCS workshop will provide all participants with the tools to boost their own practise or teaching, whether for professional voice use or for general vocal health, through physiological application integrated with a primitive mindfulness.

CONFERENCE SCHEDULE

Steven Walker: www.vocalsanctuary.com - Former Head of Singing at the Guildford School of Acting, West End, TV and Film Vocal Coach. Steven's first book 'Shut Up and Sing' is due for publication by Nick Hern Books in 2018 detailing the foundations of Steven's own devised 'post-Estill' and 'pre-rehabilitative' Laryngeal Conditioning System.

Elissa Clare Morgan: Elissa Clare Morgan is Acting Head of Singing and Music at the Guildford School of Acting, University of Surrey. A former musical theatre actor, Elissa specialises in the integration of all relative disciplines. Elissa is also a choreographer and external examiner for UK universities.

7PM-9PM

Identity Cabaret - Black Box Theatre

An annual VASTA open format variety program where artists share current performance pieces and projects. All are welcome to participate. Food and drinks not provided.

Free Evening - Go Check out Seattle! Use your Coupons!

MONDAY, AUGUST 13TH

8AM-6PM

REGISTRATION

CORNISH PLAYHOUSE - CENTRAL LOBBY

8AM-9:30AM

MAIN THEATRE

All-PAVA Member Meeting

FOUNDER'S ROOM

Mind/Body Connections - Morning Warmup Led by Amy Chaffee & Beth Gudenrath

Beth Gudenrath: Beth is a Certified Associate Teacher of Fitzmaurice Voicework® and a professional actor (member SAG/AFTRA, AEA). She teaches voice privately and for regional theatre. As an actor, Beth's film career notably includes "The Princess Diaries I and II", among several TV shows and pilots, films and independent films, commercials & soaps. A theatre lover at heart, much of Beth's recent work has been celebrated on-stage regionally, internationally, and theatre fringe festivals.

Amy Chaffee: Prof. Amy Chaffee (Voice/Speech at Tulane University) is a dialect coach on film/TV and theatre. She is a certified Associate Teacher of Fitzmaurice Voicework®. She has taught on 6 continents and premiered her new play, "A Light Romp Through The Minefield of Sexual Harassment" in Los Angeles and London this summer.

CONFERENCE SCHEDULE

MONDAY, AUGUST 13TH CONT.

9:45AM-12PM PODIUM PRESENTATIONS

MAIN THEATRE - SESSION BLOCK G

The Soma in the Brain: Introducing the Insular Cortex

The insula is a newly-investigated region of the brain that may prove to be centrally-involved in actor-voice training. The insular cortex manages the sense of bodily identity or the embodied self; contributes to empathy, via resonance with others'; embodied states; and participates in the processing of tone of voice. This brief overview of the insula will link recent neuroscience to voice trainers' and artists' experience that body-sense is a foundation for empathy, voicing, and listening.

The Soma in the Brain: Introducing the Insular Cortex Cont.

Joanna Cazden: Joanna Cazden, MFA, MS-CCC is a senior speech pathologist at Cedars-Sinai Medical Center, Los Angeles; also a professional singer, energy healer, certified Associate Teacher of Fitzmaurice Voicework®, author, and longtime ambassador among the vocal arts/sciences. She served on VASTA's board 2005-2011, founding its Teaching and Learning Committee. Contact: www.joannacazden.com.

Swamp/Case Study

This presentation explores the neurobiological basis for this incredible phenomenon, with special attention paid to how deepening our understanding of the body through contemporary neuroscientific research might help inform and improve our actor training methodologies.

Tanya Elchuk: Tanya teaches voice and speech at Simon Fraser University and is Associate Faculty with Canada's National Voice Intensive. She was named one of Canada's Top 5 Storytellers for her research on the neuroscience of acting, for which she also received a S.S.H.R.C. Canada Graduate Scholarship.

Anxiety and the Performer

This research panel is designed to offer techniques, evaluated through case and interdisciplinary research studies, designed help students regulate their symptoms of performance anxiety, and provide for ongoing practices of self-care.

Daydrie Hague: Daydrie Hague has performed in regional/ repertory theatres in the U.S. and England. Head of Performance at Auburn University, she teaches acting and voice, directs, and coaches dialects. Associate Teacher of Fitzmaurice Voicework®, Associate Editor for IDEA, Theatre consultant to the NSF Program, Hague publishes on performance and anxiety.

Melissa Tanning-Kollwitz: Melissa Tanning-Kollwitz is a Visiting Assistant Professor at Marymount Manhattan College (MMC), where she teaches Voice and Speech. She is an Associate Teacher of Fitzmaurice Voicework®. She earned her MFA in Voice Studies from the Royal Central School of Speech and Drama and her BA Theatre Performance from MMC.

Andrew Papa: Andrew Papa is an Assistant Professor of Theatre at University of Detroit Mercy. Andrew earned his MFA in Acting from Wayne State University. He is also a Certified Assistant Teacher of Fitzmaurice Voicework®. In addition to teaching performance courses, Andrew is a professional actor, a director, and a dialect/speech coach.

CONFERENCE SCHEDULE

Demystifying Centering:

How the Polyvagal Theory Can Help Actors Self Regulate Performance Anxiety

This presentation will explore recent developments in neurophysiology and how polyvagal theory can provide a scientific framework for explaining the somatic experience of both performance anxiety and centering. It will outline original research using voice exercises to enhance an actor's ability to self-regulate performance anxiety in audition environments.

James Gitsham: James holds the post of Lecturer in Theatre at Lasalle College of the Arts and has worked at drama schools throughout the UK including Mountview Academy of Theatre Arts and Bristol Old Vic Theatre School. He trained at Bristol Old Vic and has worked as a professional actor, director, and teacher in both the UK and Hong Kong for the past fifteen years.

BLACK BOX THEATRE - SESSION BLOCK H

Body and Voice: a Collaborative Approach for Addressing Voice Issues

Ting-Yu Chen, a dance educator and movement specialist, has developed a body awareness training theory and practice for singers and voice teachers that draw on her knowledge of somatic practices, body mind connection, Reiki practice, and the rich traditions of eastern and western dance techniques. Chen's body awareness method, based on a scientifically sound and efficient body alignment concept, treats the entire body as an instrument for self-expression and communication. Experiential anatomy methods that are informed by the Alexander Technique, Pilates, various dance technique traditions, energetic bodywork of Reiki, and Chen's Taiwanese cultural-philosophical mindful practice will be utilized.

Ting-Yu Chen: Ting-Yu Chen has been a dance instructor at Shenandoah University since 1997. Chen's performances, choreography and teaching have spanned the globe. She has taught Body Awareness for singers since 2013. She is a member of World Dance Alliance - Pacific Asia, Shenandoah Arts Council, and a certified Reiki Master teacher.

Kathleen Bell: has performed nationally and internationally in classical voice and musical theatre repertoire. She is a Doctoral Candidate in Voice Pedagogy at Shenandoah University, and Adjunct Instructor at Mary Baldwin University in addition to other private studio teaching in the Winchester area.

Edrie Means Weekly: is Adjunct Associate Professor of Voice and Voice Pedagogy, Musical Theatre/ Commercial Music Styles Specialist (Jazz, Country, Pop/Rock, R&B) and Co-Founder of CCM Vocal Pedagogy Institute at Shenandoah University. She is on the Advisory Board, National Musical Theatre Competition at NATS and a Musical Theatre Consultant, Mid-Atlantic NATS.

From Two, One: The cognitive dualism of the speaking and singing voice

Singing pedagogy is rife with comparisons to speaking. Come learn about the neurological differences between singing and speaking and whether, truly, "Si canta come si parla."

Sara Paar: Sara Paar is a New York City-based performer of contemporary classical music. Hailed as "astonishing," Sara is a favorite with composers and has performed with Ensemble 365, S.E.M. Ensemble, One World Symphony, The Choral Society of the Hamptons, and others. She recently completed her DMA at The Graduate Center, CUNY.

CONFERENCE SCHEDULE

MONDAY, AUGUST 13TH CONT.

Archetype Work and an Examination of Somatic Trauma

This presentation will provide a theoretical context for adoption as a somatic trauma and present findings from past workshops where adoptees explored Janet B. Rodgers' and Frankie Armstrong's actor/voice training method that explores cross-cultural archetypal journeys. Data from four research workshops in the US will point to an implication that this work has significant value in creating space for adoptees of color to explore aspects of their identity, experience, and trauma.

Archetype Work and an Examination of Somatic Trauma Cont.

Amy Mihyang Ginther: Amy is a professor at UCSC, a graduate of the RCSSD Voice Studies program, and has lived, taught, and performed in the US, Europe, Asia, and South America. She is an Associate Editor for the VSR and former Chair of the International Committee. Amy is a queer, transracial Korean-American adoptee.

Oh Myo Kim: Oh Myo Kim, M.Div., PhD is an Assistant Professor of the Practice in the Counseling, Developmental, and Educational Psychology Department at Boston College. Dr. Kim's research focuses on the intersection of culture and identity with intercountry, transracial adopted adults and families. She is a mindfulness-based therapist.

Voice and English Language Learning

Practitioners from two seemingly unrelated disciplines tackle a problem together and develop mutually beneficial approaches. This presentation describes an interdisciplinary collaboration that used voice and speech pedagogy to address challenges inherent in English language learning.

Deric McNish: Deric McNish is an assistant professor of acting, voice, and speech, and the director of the BFA in Acting at Michigan State University. He is a professional actor and voice/dialect coach. He earned a PhD from the University of Colorado Boulder and an MFA from Case Western/The Cleveland Play House.

9:45AM-10:45AM WORKSHOPS

FOUNDER'S ROOM

An Introduction to Knight-Thompson Speechwork

Knight-Thompson Speechwork (KTS) is a skills-based approach to speech and accent training for actors that places emphasis on developing the speaker's detailed awareness of—and deep engagement with—the precise physical actions which make up speech. By combining a rigorous investigation of those actions with playful, experiential exercises, this work moves efficiently past the usual interference that can make speech training difficult for many students. This introductory workshop will present a sampling of KTS techniques and pedagogical principles.

www.ktspeechwork.com

Jeremy Sortore: Jeremy Sortore is Assistant Professor of Voice & Movement, Utah Valley University. Professional coaching: American Repertory Theater, Utah Shakespeare Festival. Education: MFA (Voice & Speech Pedagogy) Moscow Art Theater; MMus (Vocal Performance) University of Colorado; post-bacc, communication disorders and speech science. Associate Teacher, Fitzmaurice Voicework®; Certified Teacher, Knight-Thompson Speechwork. www.JSVoiceCoach.com

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Shannon Vickers: Shannon Vickers is an Associate Professor at the University of Winnipeg, an Associate Teacher of Knight-Thompson Speechwork, and is currently collaborating with Eric Armstrong on a SSHRC-funded research project to identify Best Practices in Indigenous Accents. Shannon has served as a Text, Voice, and/or Accent Coach for theatres across Canada.

LOBBY RIGHT

Reconnect to Joy: TRE and Voicework

During this session participants will have the opportunity to combine David Bercei's Tension and Trauma Releasing Exercises (TRE) with voice exploration. In a gentle, supported and playful atmosphere students will experience the principles of self-regulation through this somatic practice. You will leave the workshop with a sense of safety, integration and grounding; your breathing and voices will be freer.

Jeremy Finch-White: Jeremy teaches voice, singing, text and phonetics to undergraduate and graduate actors at LAMDA, Royal Birmingham Conservatoire and Fordham University's London program. Performed professionally for over 20 years on stage: at the Royal National Theatre, English National Opera, the Chatalet Theatre and Donmar Warehouse. On screen he was directed by Tom Hanks in Band of Brothers. He narrates documentaries on BBC and Channel 4.

11AM-12PM WORKSHOPS

FOUNDER'S ROOM

Untying the Knot: Resolving Muscle Tension Dysphonia in Singers in the Clinic and Studio

In this workshop, principles and techniques for unloading muscle tension in singing will be explored primarily via hands-on demonstration with singers, but also through case examples and audience interaction. Instructors will illustrate how knowledge of anatomy, physiology and acoustics of voice is beneficial in resolving muscle tension. Participants will learn important factors to consider in assessing muscle tension as a normal part of voice habilitation vs. indication of a voice pathology, techniques to unload/release muscle tension in the studio and the therapy room, and appropriate referral patterns between singing teachers and clinical singing voice healthcare providers.

Leda Scearce: Soprano Leda Scearce, MM, MS, CCC-SLP has been featured in opera, concert, chamber music and recital across the United States. A singing teacher for over 25 years and speech-language pathologist for 14, she is currently Clinical Singing Voice Specialist and Director of Performing Voice Programs and Development at Duke Voice Care Center.

Matthew Edwards: Matthew Edwards BM, MM, DMA is one of the leading voice teachers for commercial and musical theatre styles in the United States. He is currently Associate Professor of Voice and Director of the Musical Theatre program at Shenandoah University and Artistic Director of the Contemporary Commercial Music Vocal Pedagogy Institute.

LOBBY LEFT

Watch Your Tongue! Ultrasound & Physioacoustic in the 21st Century Voice Studio

Have you ever watched and/ or consciously paid attention to your tongue when you talk, eat or sing? Get to know your tongue and improve the multitudinous challenges of sensory awareness, flexibility and control within it through exercises, step-by-step instructions and ultrasound. Yet, tension in the tongue is not only due to the tongue. Which is why additional focus will be paid to other body mechanics, such as head, neck and jaw, by starting with proper body posture.

CONFERENCE SCHEDULE

MONDAY, AUGUST 13TH CONT.

Watch Your Tongue! Ultrasound & Physioacoustic in the 21st Century Voice Studio Cont.

Angelika Nair: Dr. Angelika Nair performs throughout the USA and Europe. With a background in Taiji and Qi Gong, she researches and specializes in the use of voice technology and kinesthetic and pioneered the use of ultrasound as both a voice research and biofeedback tool in the voice studio.

**12:10PM-2PM
LUNCH**

Scheduled Brown Bag Meetings (please meet in lobby):

VASTA Mentoring Initiative Roundtable - Jeremy Sortore, Jennifer Innes, Ursula Meyer
VASTA International Committee - contact TBD (Daren Oram, in absentia)

**2PM-3:15PM
PODIUM PRESENTATIONS**

MAIN THEATRE - SESSION BLOCK I

Vocal Health in Undergraduate Performing Arts Training Programs

How well do your students retain their vocal health knowledge after graduation? This presentation will highlight the results of a survey study of over 300 recent performing arts graduates across different disciplines. There will be a comparison of acting, vocal performance, and musical theatre programs, as well as graduate's suggestions to better their education now that they're in the real world auditioning and performing daily.

Amanda Flynn: Amanda Flynn is on the voice faculty at Pace University and CAP21, in addition to her private studio in NYC. She was the voice coach for the Off-Broadway production of "The Lightning Thief." As a performer, Amanda was in the Broadway hits "Wicked" and "Mama Mia". She has an MM in Vocal Performance, an Advanced Certificate in Vocal Pedagogy, and Certificate in Vocology.

They're Injured! 377 Voice Educators' Retraining Approaches

This presentation offers insights into working with voices diagnosed with a vocal pathology.

Edrie Means Weekly: Edrie Means Weekly, Co-Founder of the CCM Vocal Pedagogy Institute is a recognized expert in training singers in all vocal styles. Students can be heard in films and on Grammy recordings. A Master Teacher for the NATS Intern Program. A published researcher regarding vocal health and teaching CCM styles and presents at many Conferences.

Rachelle Fleming: Rachelle Fleming holds a doctorate in Vocal Pedagogy and Performance from the University of Miami, a research Masters in Music Education from Eastman School of Music, and a Bachelors of Music in Voice Performance. Additional coursework: Vocology coursework with Dr. Ingo Titze, and coursework in two leading commercial vocal music training programs.

Confident Communication with the Medical Team:

A Voice Teacher's Guide to Note Taking, Progress Tracking and Communications

Thrive in your position within the voice team! You'll receive templates for improved goal writing and progress tracking based on medical models. We will work through practical case studies of students requiring medical referral to improve communication among the voice team, and specifically with medical professionals.

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Julia Gerhard: Julia Gerhard, DMA, CCC-SLP is a speech pathologist and voice teacher. She held a faculty appointment at the University of Miami in the Department of Otolaryngology from 2013-2015. Now, Julia is raising her young children, serving on the board of PAVA and working as a speech pathologist for Florida Hospital.

Ana Flavia Zuim: Ana Flavia Zuim is an award-winning musical director and an accomplished conductor, pianist, singing health specialist, and electric bassist. She is the Director of Vocal Performance at the Steinhardt School at New York University. A Brazil native, she holds a PhD in Fine and Performing Arts and a Vocology certification.

A Singing Teacher's Guide to the Spoken Performing Voice

This presentation is designed to explore and elucidate the needs of various types of the performing voice user, specifically the differences in ideology, principles, demands, and technique between singing and speaking training for the performer.

Kate DeVore: Kate DeVore is a theatre voice, speech and dialect trainer, an SLP specializing in professional voice, and author. She operates Total Voice Inc. in Chicago, where she coaches professional voice users ranging from actors to executives. She also teaches at the School at Steppenwolf, Columbia College, and lectures nationally and abroad.

BLACK BOX THEATRE - SESSION BLOCK J

The Effect of Vocal Fold Implant Placement on Depth of Vibration in the Simulated Voice

Unilateral vocal fold paralysis is often treated with an injection (injection laryngoplasty) or implant (type I thyroplasty) into the vocal fold tissue to medialize the affected fold. Anecdotally, the inclusion of stiff injection or implant material dampens vibration of the vocal fold mucosa, and limited exploration of the topic has shown some confirming evidence. However, the effect of these treatments on vocal fold vibration is still not well understood. The goal of this study was to determine the effect of implant placement on the effective depth of vibration and on voice quality. This study showcases a collaboration between the fields of computational vocal fold modeling and laryngeal surgery, working toward new and efficient ways of improving clinical treatments of voice disorders.

Simeon Smith: Simeon Smith has an M.S. in mechanical engineering and has been involved in voice research for nine years, three of which have been at the National Center for Voice and Speech. His expertise is in physical and computational vocal fold modeling and voice simulation.

Perceptual and Acoustic Qualities of the Music Theater Singing Voice

Singers, actors, teachers, and directors each evaluate the singing voice using their own set of terminology. This study sought to investigate how well that terminology matches (or fails to match) quantifiable acoustic measures.

Lynn Maxfield: Lynn Maxfield is Associate director that the National Center for Voice and Speech at the University of Utah. He also serves as Adjunct Faculty of Vocology in the School of Music and as the Voice Coach at the University's Voice Disorder's Center.

Brian Manternach: Brian Manternach, DMus, is Assistant Professor in the University of Utah's Department of Theatre. Presentations include PAVA, Voice Foundation, NATS, National Center for Voice and Speech, University of Utah Voice Disorders Center, and TEDxSaltLakeCity. He is an Associate Editor of the Journal of Singing and a columnist for Classical Singer.



CONFERENCE SCHEDULE

MONDAY, AUGUST 13TH CONT.

Interactions of Lung Pressure and Intrinsic Laryngeal Muscle Activations to Achieve Specific Acoustic Targets

From my presentation, the participants will understand the interrelationships between lung pressure and intrinsic laryngeal muscle activations to produce a particular sound of specific acoustic/perceptual targets. These relationships will be presented in terms of muscle activation plots as well as regression models.

Anil Palaparthy: Anil Palaparthy obtained his Master's in Electrical Engineering from University of Utah. He is currently working towards his PhD in Bioengineering with emphasis on motor learning for voice production. As a Research Scientist at NCVS, he is actively working in the areas of source-filter interaction, voice biomechanics, and motor learning.

2PM-3PM WORKSHOPS

FOUNDER'S ROOM

Quartet - 4 Approaches to Vocal Health and Expression

With breath as the point of intersection, four voice/somatic specialists will demonstrate how they work with student and professional actors, singers, and TG clients to encourage safe and effective vocal expression. The specialists draw on somatic methodologies, and one is also an SLP. Approaches include Fitzmaurice Voicework®, Linklater, Alexander Technique, and SOVT exercises.

Lynn Watson: Lynn Watson has vocal/dialect credits at leading regional theatres: Arena Stage, Kennedy Center, South Coast Repertory, A.C.T.-San Francisco, Mark Taper Forum, others. Publications include: Journal of Voice; Voice & Speech Review (Associate Editor-in- Chief, 2010-11). Professional affiliations: Actors' Equity, VASTA (Past President), Fitzmaurice Voicework® (Master Teacher).

Ursula Meyer: Ursula Meyer has taught voice for 35 years, 4 years at Yale School of Drama, and worked extensively in regional theatres-- 15 seasons at Oregon Shakespeare. A designated Linklater Teacher, Ursula also studied with Cicely Berry, Patsy Rodenburg and Arthur Lessac. She graduated with distinction from the Central School ADVS in London, under David Carey.

Stacey Cole: Stacey Cole is a vocal coach, Fitzmaurice Voicework® Teacher, and Speech-Language Pathologist. Her background is in theatre, art, and communication as an actor, filmmaker, teacher, and medical speech therapist. She has performed in San Francisco Bay Area theatres and taught voice and accent modification (University of Utah); currently works and performs in Salt Lake City.

LOBBY RIGHT

Bridging the Internal Athleticism of the Voice with the External Athleticism of Running

Runners can benefit from the same skills actors learn in Linklater Voice classes to maximize lung capacity, improve skeletal alignment, and release habitual tension for greater economy of movement. This workshop will help you bridge the internal athleticism of the voice with the external athleticism of running.

Marie Ramirez Downing: Marie Ramirez Downing, (MFA, DePaul University) is a Designated

CONFERENCE SCHEDULE

Linklater Teacher. She teaches Acting and Social Wellness; Politics, Performance, Power; Performance of Identity and Movement at CSU, Chico. She has taught voice and speech workshops and classes all over the country. She is a runner and has completed 3 half-marathons.

Liz Eckert: Liz Eckert is a Designated Linklater Teacher with an MFA from Columbia School of the Arts. She is Head of Voice and Speech at Maggie Flanigan Studio (NYC) and teaches voice at Fordham University and the Linklater Center. Liz is a marathon runner and triathlete who has fenced and rowed competitively.

Joe Alberti: Dr. Joe Alberti is an Assistant Professor of Voice & Speech at The University of Oklahoma. He is a Designated Linklater teacher, Certified Colaianni Speech and Dialect Practitioner, an Alexander Teacher and Certified by the Alan Alda Foundation for Communicating Science, to Train Medical/Science Professionals to improve their communication skills.

3:30PM-5PM & 5:15PM-6:30PM EXTENDED WORKSHOPS

MAIN THEATRE

Motivating Acoustic Efficiency

Voice teachers are becoming increasingly aware of the acoustic transitions across the ranges of both treble and non-treble voices that are necessary for Western classical timbre, but are challenged to translate these behaviors into effective studio strategies and directives. This workshop will demonstrate the combined use of the perceptual spectral tone colors, kinesthesia of vocal tract shape, and primal sound motivation to effectively tune the voice source and resonator across range.

Kenneth Bozeman: Kenneth Bozeman, M.M., Professor of Voice at Lawrence University, has received the Van Lawrence Fellowship by the Voice Foundation, with interests in voice science and acoustics, and is the author of two books: Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers, and Kinesthetic Voice Pedagogy: Motivating Acoustic Efficiency.

BLACK BOX THEATRE

Tipping the Scales: Modifying VFE's for Injured Singers Beyond the Major/Minor Paradigm

Experience listening to, singing, and acquiring rehabilitative tools for clients who perform in modes outside of the typical major/minor paradigm. Delve into technical aspects of Classical Indian music, Beijing opera, and more. Learn strategies for modifying VFE's to include familiar scales and intervals for these singers, as well as methods to increase their ease of understanding, accessibility and independent practice.

Tara Nixon: Tara Nixon is a clinical SVS and SLP at Duke Voice Care Center. Nixon received master's degrees in vocal performance and speech-language pathology from Appalachian State University, and was a 2017 NATS Intern. Her pedagogical and professional singing experience spans myriad styles including classical, MT, jazz, soul, blues and more.

CONFERENCE SCHEDULE

MONDAY, AUGUST 13TH CONT.

FOUNDER'S ROOM

An Introduction to Fitzmaurice Voicework®

This workshop will introduce the exercises and concepts of Fitzmaurice Voicework®. Participants will explore the Deconstructing/Restructuring exercises of the methodology to gain holistic understanding and personal techniques for healthy vocalization. These techniques can be used for better voice usage by actors, singers, and speech language pathologists.

Michael Barnes: Michael J Barnes has dialect coached for film; voice, speech, dialect and text coached for regional theatres, coached newscasters; and served as a voice and communications coach for lobbyists, lawyers, executives, and US Attorneys. Education: Cambridge University (Post-Grad), National Theatre Conservatory (MFA-Voice Coaching/Training), University of Oklahoma (BFA-Performance). Certification: Fitzmaurice Voicework®.

Cynthia Bassham: Cynthia Bassham teaches at University of California, Irvine. She has coached at theatres including South Coast Repertory and Oregon Shakespeare Festival. She received her MFA from American Conservatory Theater and BA from UW in Seattle. Cynthia is a Master Teacher of Fitzmaurice Voicework® and serves as the Director of Certification.

Micha Espinosa: Micha Espinosa (MFA Acting, U.C. San Diego) -Associate Professor of Voice/ Acting at Arizona State University; master teacher of Fitzmaurice Voicework® (FV) / Director of Diversity for FV Institute and Outreach to South America. Editor for Monologues for Latino Actors and the co-editor of the forthcoming Scenes for Latinx Actors.

7PM-9PM

LOCATION TBA

Off-site dinner for Volunteers and Board Members

Free Evening - Go Check out Seattle! Use your Coupons!

TUESDAY, AUGUST 14TH

8AM-12PM

REGISTRATION

CORNISH PLAYHOUSE - CENTRAL LOBBY

8AM-9AM

FOUNDER'S ROOM

Mind/Body Connections - Morning Warmup Led by Pamela Prather

Pamela Prather: Pamela serves on the VASTA Board and is an Assistant Professor of Theatre at SUNY Purchase College (BFA). Previous academic appointments include: Yale School of Drama, NYU, Marymount Manhattan College and UCLA. Pamela professionally coaches network television, theatre and C-Suite executives. She received her MFA in Acting from UCLA and is certified in Fitzmaurice Voicework®, Laughter Yoga and Prana Yoga. www.pamelaprather.com

CONFERENCE SCHEDULE

9:15AM-11:10AM MICRO-WORKSHOP PRESENTATIONS

FOUNDER'S ROOM

Thera-Band® Applications for Awareness and Grounding

Presentation of several quick and easy uses of Thera-Band® exercise bands to heighten awareness of and to strengthen intercostal muscles. These are especially good when a student/client is not comfortable with being touched. Also a couple of Thera-Band® applications to deepen a sense of physical grounding through use of resistance.

Mandy Rees: Mandy Rees is chair of the Music & Theatre Department at California State University, Bakersfield. Her publications include *Between Director and Actor: Strategies for Effective Performance* (co-authored with John Stanionas) and two issues of the *VSR* (Editor-in-Chief)—*Shakespeare Around the Globe* and *Voice and Gender*. She is a VASTA Past-President.

MEZZANINE

Calming the Senses: Introduction to Somatic Sensing and Emotion

Learn how to maintain an undercurrent of calm control during stressful situations using the Alba Method. A scientific approach to emotional regulation using your breath and body posture to encourage a positive state of pure tenderness and love. After all, John Lennon said it best, "All you need is love."

Chaslee Schweitzer: Chaslee Schweitzer is a freelance voice and speech coach, and adjunct faculty at University of Cincinnati CCM. She holds an MFA in Theatre Voice Pedagogy from the University of Alberta and is a certified instructor of The Alba Method for emotion regulation. She has recently joined the Vibrant Voice Technique as their Director of Operations. You will see her around the conference in her new role as VASTA's Treasurer.

The Benefits of Cupping Therapy

Cupping Therapy is an ancient medical treatment used for myofascial release. Though often thought of solely as an alternative medical treatment today, this therapy can serve voice users and practitioners. Participants will be introduced to massaging the muscles attaching to the hyoid bone, mandible, and sternum through this technique.

Kristen Sullivan: Kristen Janell Sullivan, is a third-year doctoral student at the University of North Texas, focusing in early music performance practice and vocal pedagogy. She attended the University of Missouri-Kansas City Conservatory of Music and Dance, the National Center for Voice and Speech, American Bach Soloist Academy, Early Music Vancouver, and Wesley Balk Opera/Musical Theatre Institute.

Belt Tactics: Physical Cues for Success

Ever wonder how belt-style singing sounds so effortless in some voices and seems like such hard work in others? How does one allow for the natural registration shifts to occur as a belt sound goes up the scale, without "flipping", "cracking" or yodeling, and maintain the belt quality? In this micro-workshop we will experience the use of physical cues, or gestures to create ease and resonance in the belt and belt mix sound for Music Theatre. Psycho-physical intentions combine with natural law

CONFERENCE SCHEDULE

and acoustics to create sounds that are healthy, sustainable, and repeatable.

TUESDAY, AUGUST 14TH CONT.

Belt Tactics: Physical Cues for Success Cont.

Ann Evans Watson: Ann is an Equity actor and vocal instructor/coach on faculty at University of Michigan Department of Musical Theatre who specializes in Music Theatre literature and the training of professional voices. She has taught master classes across the U.S. and for NATS. Her online publication, www.thebeltbook.com was the premier resource dedicated to helping singers find and examine belt and belt mix literature for music theatre.

LOBBY LEFT

Words, Words, Word/Sounds

This workshop offers an efficient, effective and self-guided approach to articulation and specificity that works well with actors, non-actors and people for whom English is a second language.

David Wiles: Associate Professor, Theater/Dance, Carleton College from '04; Associate Professor, Theater/Dance, University of South Carolina '94-'03. AEA, SAG. MFA, Yale. Continuing study; Patsy Rodenburg, Shakespeare & Co. Acting; Guthrie, Yale Rep, Ten Thousand Things (MN) Park Square (MN), Aquila, others. Teach: Acting, Voice, Drama.

Invoking the Pleasure Principle - Psychophysical Cooldown from Extreme Voicing

When voicing extremes or even violence, the performer's ability to self-care and sustain well-being during rehearsals, show runs or film shoots is essential. Using holistic integration and alignment principles of Linklater Voice, the Alexander Technique, the Feldenkrais Method®, yoga and acupuncture, this workshop will build your repertoire of restorative post-show practices to increase ease and endurance in high-octane performance. You will experience strategies and prop options that you can uniquely tailor to your needs and preferences, and take away literature and recommended resources.

Lauren Yeoman: Lauren Murphy Yeoman is a Professor of Theatre Practice at the University of Southern California. She also teaches in private practice, and coaches in the greater Los Angeles area. She is a Designated Linklater Voice Teacher, and is certifying in Louis Colaianni's Joy of Phonetics, anticipated 2018. MFA: Columbia University.

Unlock Your Breath® - Unlock Your Voice

The Williard Method™ uses Performance Breathwork™, an anatomical and somatic breathing and vocal integration process to integrate the physical, emotional, and spiritual aspects of the voice and Self. The workshop goal is to heighten and develop every participant's breath/body awareness while also focusing on five key areas that are required to obtain optimal and efficient breathing coordination in speech and singing.

Bradley Williard: Dr. Williard trained at Middendorf Institute in Berlin and with Lynn Martin in Breathing Coordination. He holds a Doctorate from University of Kentucky and degrees from Manhattan School of Music and UNCSA. His scientific research/method cultivates a deeper relationship with the breath/body/voice, grounded in somatic practice, science, and wisdom traditions.

CONFERENCE SCHEDULE

LOBBY RIGHT

Get Racked

The focus of the workshop is to address the myofascial trains that are connected to the major muscles of breathing and vocalization. Most of the postures are partner exercises and some are solo work. Each exercise requires teammates to stretch and release muscle fibers within the participant's body while he or she makes sound until the myofascial connective tissue is expanded. When this occurs it helps to realign any disorganized

Heather Lyle BM, MM: Heather is a NCVS trained Vocologist, an Associate Teacher of Fitzmaurice Voicework® and a yoga therapist. She operates a private studio and has taught at USC, Santa Monica College, Loyola Marymount, Mount Saint Mary's College, The Hong Kong Academy of Performing Arts and Loreto College, India.

LOBBY RIGHT

Voice Over Actors: The Reality of VO Careers

In a world... where one woman will share the secrets of voice actors. Voice acting might be viewed as glamorous and lucrative. This presentation will offer a window into the realities of voice over work environments, vocal demands, training, and the perspectives of the people who rely 100% on their voices working at peak efficiency and consistency every day.

Nancy Bos: Nancy Bos, professional voice over actor, singing teacher, and clinician in contemporary singing styles, music theater, and acoustics. She hosts the EverySing podcast and is author of Singing 101: Vocal Basics, and The Teen Girl's Singing Guide. Nancy serves on the NATS Board and is a Distinguished Voice Professional (NYSTA). www.nancybos.net

Linklater and Chekhov Meet Fibromyalgia

Susan Schuld will share her experience and research on how the application of Kristin Linklater's and Michael Chekhov's imagery has helped to relieve her chronic pain diagnosed as fibromyalgia.

Susan Schuld: Susan Schuld is an Assistant Professor at the University of Florida. She holds an MFA in Acting from Rutgers University, is a 2007 Designated Linklater Teacher, 2014 Certified Teacher of the Knight-Thompson Speechwork, and a National Michael Chekhov Association Teaching Candidate.

11:20AM-12:20PM

PANELS

MAIN THEATRE

Interdisciplinary Approaches for Training Teachers of Voice

Michelle Lopez-Rios, Claudia Anderson, Lynn Maxfield, Pamela Prather, Dawn Sadoway

Moderator: Lynn Watson

How do we teach teachers of vocal practice? What are the critical experiences and competencies? How do you balance instinct with science? What are the challenges and rewards? Join the conversation as panelists discuss their experience creating programs and teaching MFA, graduate or doctoral level voice or vocology candidates, high school theatre and voice educators, Linklater Designation, Laughing Voice, and Fitzmaurice Voicework®. Panelists will also share exercises and/or examples of their work. Finally, there will be an open discussion about bridging the gap of science and

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soma.

TUESDAY, AUGUST 14TH CONT.

Michelle Lopez-Rios: Michelle Lopez-Rios currently serves on the VASTA Board. She is a voice coach, actor, director, activist, and educator. She is certified in Fitzmaurice Voicework®, an Associate Professor at The Theatre School at DePaul, and has taught in the UH Summer MA for Theatre Educators for six years. More at: michellelopezrios.com

Claudia Anderson: Claudia Anderson has assisted in training teachers to become Designated Linklater Teachers, preparing teachers who are interested in training with Kristin Linklater. She has served on the VASTA Board, and served as Conference Director in 2016. Research interests include archetypes, singing, Irish and Scots music.

Lynn Maxfield: Lynn Maxfield is Associate director that the National Center for Voice and Speech at the University of Utah. He also serves as Adjunct Faculty of Vocology in the School of Music and as the Voice Coach at the University's Voice Disorders Center.

Pamela Prather: Pamela Prather serves on the VASTA Board and is an Assistant Professor of Theatre at SUNY Purchase College (BFA). Previous academic appointments include: Yale School of Drama, NYU, Marymount Manhattan College and UCLA. Pamela professionally coaches network television, theatre and C-Suite executives. She received her MFA in Acting from UCLA and is certified in Fitzmaurice Voicework®, Laughter Yoga and Prana Yoga. www.pamelaprather.com

Dawn Sadoway: is a Theatre Arts Faculty Member at MacEwan University, specializing in Voice Studies. She is an active performer, director and clinician and has taught voice and acting at St. Thomas University, the University of Alberta, the University of Calgary and Rocky Mountain College. Dawn is a past recipient of VASTA's Dorothy Mennen Research Grant and much of her research explores the intersection of science and soma in voice work.

Moderator - Lynn Watson: Lynn Watson has vocal/dialect credits at leading regional theatres: Arena Stage, Kennedy Center, South Coast Repertory, A.C.T.-San Francisco, Mark Taper Forum, others. Publications include: Journal of Voice; Voice & Speech Review (Associate Editor-in-Chief, 2010-11). Professional affiliations: Actors' Equity, VASTA (Past President), Fitzmaurice Voicework® (Master Teacher).

11:20AM-12:20PM WORKSHOPS

FOUNDER'S ROOM

Voice and Emotion: The Alba Method and Interdisciplinary Voice Training

Have you ever been curious about how to access and release emotional states, at any level of intensity, without using affective/emotion memory or emotional recall? Would you like to better understand how these states can shape the voice in its expression? This presentation will explore researcher Susana Bloch's Alba Method and the myriad of possibilities it can facilitate within our own work as teachers, performers, and researchers of voice.

Violet Kjeldgaard: Violette is on adjunct faculty at the San Bernardino Community College District.

CONFERENCE SCHEDULE

Through her company Studio VI, she offers freelance acting coaching and public speaking instruction in Los Angeles, CA. She has given workshops and presentations for VASTA, CETA, ATINER. Master of Arts-Actor Training and Coaching; RCSSD, London.

Matthew Ellenwood: Matthew owns and operates an independent voice and acting studio in Chicago, IL. As a lecturer, he has presented voice and musical theater workshops for universities, professional theatre companies, and NATS. Professional affiliations include VASTA, PAVA. NATS, MTEA, Estill, and ASCAP. Master of Music from Northwestern University.

LOBBY RIGHT

Myofascial Techniques for Managing Head Forward Posture

Learn simple and effective myofascial techniques for relieving the vocal stress that comes with head forward posture. Expand your understanding of the muscles of the head, neck, and shoulders and how they affect vocal production. Gain confidence in applying neck and shoulder massage techniques and learn simple self-care exercises to offer to students or clients.

David Ley: David Ley is a professor at the University of Alberta and has 25 years experience as a voice coach and teacher. He is the creator of the Vibrant Voice Technique™ and is a licensed Remedial Massage Therapist focusing on myofascial techniques for voice and breathing.

Shannon Blanchet: Shannon Blanchet is a Canadian actor, voice director, teacher and coach working in theatre, film & television, and video games. She is an MFA candidate in Theatre Voice Pedagogy at the University of Alberta where her research focuses on the intersection of voice training and mindfulness-based stress reduction interventions.

Michael Samuel Kaplan: Michael Samuel Kaplan has performed in theatres across the US. Teaching credentials: Assistant Professor of Acting, Ithaca College; Creative Director, SOCAPA (Manhattan & Vermont); Resident Teaching Artist, Cornell University. He leads private scene study classes in NYC, and is a Theatre Voice Pedagogy MFA Candidate at University of Alberta. www.michaelsamuelkaplan.com



The University of Washington is approved by the Continuing Education Board of the American Speech-Language-Hearing Association (ASHA) to provide continuing education activities in speech-language pathology and audiology. See course information for number of ASHA CEUs, instructional level and content area. ASHA CE Provider approval does not imply endorsement of course content, specific products or clinical procedures.

This course is offered for 1.95 ASHA CEUs (Intermediate level, Professional area).

CONFERENCE SCHEDULE AT A GLANCE

	Main Theatre	Black Box	Founder's Room	Mezzanine	Lobby Left	Lobby Right
Saturday, Aug. 11th						
9am - End of Day REGISTRATION						
10:30am-12:30pm	Opening Remarks The Synchronicity of Singing in Harmony					
LUNCH 12:30pm-2pm	Lunch	Lunch	Lunch	Lunch	Lunch Scheduled Brown Bag Meetings (please meet in lobby):	Lunch Scheduled Brown Bag Meetings (please meet in lobby):
2pm- 3pm	PANEL #1 Vocal Health: Interdisciplinary Management of the Performance Voice	PANEL #2 Linguistic Standards in Speech & Song	The Art of Screaming		Publishing in the Voice & Speech Review - Rocky Sansom Bizcorp - Kendra Kingsberry PAVA Student Chapter Meeting - Rachel Valarde	Publishing in the Voice & Speech Review - Rocky Sansom Bizcorp - Kendra Kingsberry PAVA Student Chapter Meeting - Rachel Valarde
BREAK - 15min	BREAK - 15min	BREAK - 15min	BREAK - 15min	BREAK - 15min	BREAK - 15min	BREAK - 15min
3:15pm-4:30pm	The Singing Soma: Improving both singing and acid reflux with the Feldenkrais @ Method	The lips, the teeth, the tip of the tongue: The vowel and very consonant truth about enhancing resonance in gender diverse voice modification	Vibrating Presence With Scientific Verve: A Rodenburg approach			Vocal Issues Are Cognitive Memorization Issues: Miller Voice Method (MMV) - Text Transfusion, A Game-changing Approach to Text Preparation BREAK - 15min
BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min
4:40pm-5:55pm	The Singing Soma: Improving both singing and acid reflux with the Feldenkrais @ Method	The lips, the teeth, the tip of the tongue: The vowel and very consonant truth about enhancing resonance in gender diverse voice modification	Vibrating Presence With Scientific Verve: A Rodenburg approach			

CONFERENCE SCHEDULE AT A GLANCE

Saturday, Aug. 11th	Main Theatre	Black Box	Founder's Room	Mezzanine	Lobby Left	Lobby Right
6:30pm-11pm	Opening Night Event Cornish Terrace & Lobby Food, Drink, & Entertainment	Opening Night Event Cornish Terrace & Lobby Food, Drink, & Entertainment	Opening Night Event Cornish Terrace & Lobby Food, Drink, & Entertainment	Opening Night Event Cornish Terrace & Lobby Food, Drink, & Entertainment	Opening Night Event Cornish Terrace & Lobby Food, Drink, & Entertainment	Opening Night Event Cornish Terrace & Lobby Food, Drink, & Entertainment
Sunday, Aug, 12th	Main Theatre	Black Box	Founder's Room	Mezzanine	Lobby Left	Lobby Right
8am – 9:30am PAVA Board Meeting Maxwell Hotel	All VASTA Meeting	Mind/Body Connections Warmup				
BREAK - 15min	BREAK - 15min	BREAK - 15min	BREAK - 15min	BREAK - 15min	BREAK - 15min	BREAK - 15min
9:45am-11:10am			Fun With Vocal Tract Resonances! & Catching Them Young: A Pronunciation Guide for Nigerian Children	The Last Straw: Applying Industrial Design to Semi-Occluded Vocal Tract Exercises & Exploring the Effects of QiGong Techniques on Voice Intonation and Body Energy	Exploring Lessac in Performance and Therapy & Science Behind the Straw	The Center of Action: Laryngeal and Neck Muscle Sensations for Vocal Control & Laughing Voice Resonator 10 Minute Warm-Up
BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min
11:20am-12:20pm	BYRNE The Singing Athlete: Bringing Neuroscience and Athletic Training into the Voice Studio		OCAMPO-GUZMAN Linklater and Improvisation: The Joyful Present			
LUNCH 12:30pm-2pm	Lunch	Lunch	Lunch	Lunch	Lunch Scheduled Brown Bag Meetings (please meet in lobby): Diversity Committee - Cynthia DeCure VASTA Engagement Committee - Colton Weiss Teaching & Learning Committee - Diane Robinson	Lunch Scheduled Brown Bag Meetings (please meet in lobby): Diversity Committee - Cynthia DeCure VASTA Engagement Committee - Colton Weiss Teaching & Learning Committee - Diane Robinson

 WORKSHOPS
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CONFERENCE SCHEDULE AT A GLANCE

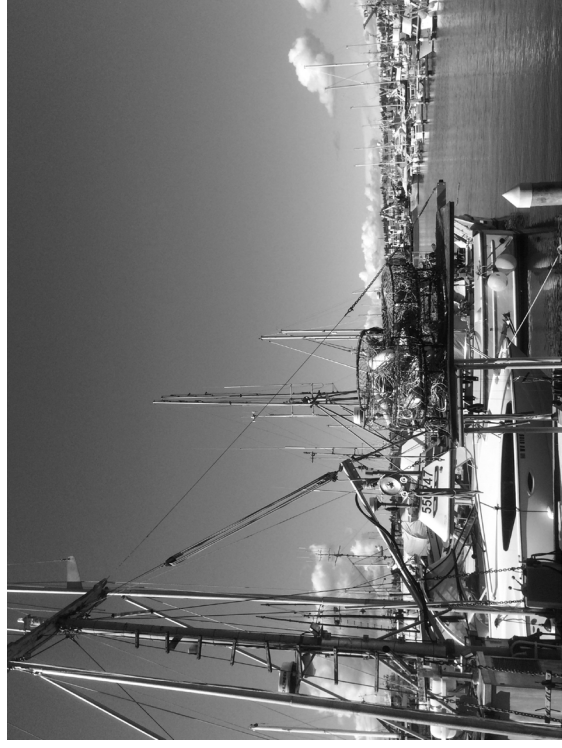
Sunday, Aug, 12th	Main Theatre	Black Box	Founder's Room	Mezzanine	Lobby Left	Lobby Right
2pm-3:30pm	<p>Podium Session A (4) Long Distance Calling</p> <p>Implementing Theatrical Voice in MtF Transgender Voice Modification</p> <p>Bringing Feminist Studying Trans* Vocality - Gender Studies and Voicework Perspectives</p> <p>Yantra Yoga Techniques as a Vocal Care and Injury Prevention Method (Preparation for Childbirth)</p> <p>Q&A</p>	<p>Podium Session B (4)</p> <p>Integrate Cutting Edge Vocology Techniques Into Your Warm-Ups That Are Fun and Friendly</p> <p>Fitzmaurice Voicework® Restructuring for Kids</p> <p>A Matter of Life and Breath</p> <p>The Glorious Chorus: Can Voice Training be a Tool in Child Birth?</p> <p>Q&A</p>	<p>2pm-3pm Bone and Breath</p>			<p>2pm-3pm Negotiating the Craft of the Triple-Threat</p>
3:35pm-5:05pm	<p>Podium Session C (4)</p> <p>Towards FITNESS: The Development of Voice/Dance Workout for Musical Theatre Performers</p> <p>Beyond Broscience: The Science of Weightlifting and Voice</p> <p>Can We Strengthen the Voice?</p> <p>Core Stability and the Voice</p> <p>Q&A</p>	<p>Podium Session D (4)</p> <p>Deconstructing Playback Theatre's Physical and Vocal Signifiers Through Critical Literary Theory</p> <p>Integrating Art and Science Through a Systematic Pedagogy</p> <p>The Other Side of Performance: An Interdisciplinary Approach to Listening for Voice and Speech Trainers</p> <p>Perceived Benefits of Voice Training Workshops for University Professors</p> <p>Q&A</p>	<p>3:15pm-4:15pm Adapting Theatre Voice in Corporate, Medical and Scientific Settings</p>		<p>3:15pm-4:15pm Game On, Voice Scientist!</p>	
BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min	BREAK - 10min

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CONFERENCE SCHEDULE AT A GLANCE

Sunday, Aug. 12th	Main Theatre	Black Box	Founder's Room	Mezzanine	Lobby Left	Lobby Right
5:15pm-6:45pm	Podium Session E (4) The Physiological Effects and Mechanisms of Singing The Exposure-Response Relationships of Physiological and Traditional Vocal Warm-ups Does Interoceptive Accuracy Predict Vocal Congruence? Characteristics of Singing by Untrained Female Individuals Q&A	Podium Session F (4) Survey of University Acting Majors Regarding the Most Useful Elements of Singing Training Vocal Training for SLP Students Anatomy and the Undergraduate Artist Evidence-Based Practice and Voice Faculty: Early Lessons in Cross-Fertilization Q&A	5:45pm-6:45pm KITTERMAN The Voice as a Bio-Mechanism, Not a Mythical Creature			5:45pm-6:45pm WALKER, MORGAN Discovering Pre-Hablitative Voice Use: The Laryngeal Conditioning System (LCS)
7pm-9pm		Identity Cabaret all welcome to participate - please contact Cynthia DeCure (Black box available until 10pm)				

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CONFERENCE SCHEDULE AT A GLANCE

Monday, Aug. 13th	Main Theatre	Black Box	Founder's Room	Mezzanine	Lobby Left	Lobby Right
8am – 9:30am	All PAVA Meeting	Mind/Body Connections Warmup				
9:45am-12pm	Podium Session G (4) The Soma in the Brain: Introducing the Insular Cortex The Neurobiological Basis of Emotion and Imagination in Relationship to Breath and Guts: Smukler's Swamp Study as Case Study Anxiety and the Performer Demystifying Centering: How the Polyvagal Theory can help actors self-regulate performance anxiety Q&A	Podium Session H (4) Body and Voice: A Collaborative Approach for Addressing Voice Issues From Two, One: The cognitive dualism of the speaking and singing voice Archetype Work and an Examination of Somatic Trauma Voice and English Language Learning Q&A	9:45am-10:45am An Introduction to Knight-Thompson Speechwork® BREAK - 15 min 11am-12pm Untying the Knot: Resolving Muscle Tension Dysphonia in Singers in the Clinic and Studio		BREAK - 15 min 11am-12pm Watch Your Tongue! Ultrasound & Physioacoustic in the 21st Century Voice Studio	9:45am-10:45am Reconnect to Joy: TRE and Voicework
LUNCH 12:10pm-2pm	Lunch	Lunch	Lunch	Lunch	Lunch Scheduled Brown Bag Meetings (please meet in lobby): VASTA Mentoring Initiative Roundtable - Jeremy Sortore, Jennifer Innes, Ursula Meyer VASTA International Committee - contact TBD (Daren Oram, in absentia)	Lunch Scheduled Brown Bag Meetings (please meet in lobby): VASTA Mentoring Initiative Roundtable - Jeremy Sortore, Jennifer Innes, Ursula Meyer VASTA International Committee - contact TBD (Daren Oram, in absentia)

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CONFERENCE SCHEDULE AT A GLANCE

Monday, Aug. 13th	Main Theatre	Black Box	Founder's Room	Mezzanine	Lobby Left	Lobby Right
2pm-3:15pm	Podium Session I (4) Vocal Health in Undergraduate Performing Arts Training Programs They're Injured! 377 Voice Educators' Retraining Approaches Confident Communication with the Medical Team: A Voice Teacher's Guide to Note Taking, Progress Tracking and Communications A Singer's Guide to the Spoken Performing Voice Q&A	Podium Session J (3) Effect of vocal fold implant placement on depth of vibration in the simulated voice Perceptual and acoustic qualities of the music theater singing Voice Interactions Of Lung Pressure and Intrinsic Laryngeal Muscle Activations to Achieve Specific Acoustic Targets Q&A	2pm-3pm Quartet - 4 Approaches to Vocal Health and Expression			2pm-3pm Bridging the Internal Athleticism of the Voice with the External Athleticism of Running
BREAK 15min						
3:30pm-5pm	Motivating Acoustic Efficiency (REPEAT)	Tipping the Scales: Modifying Vocal Function Exercises for Injured Singers	An Introduction to Fitzmaurice Voicework®			
BREAK 15min						
5:15pm-6:30pm	Motivating Acoustic Efficiency (REPEAT)	Tipping the Scales: Modifying Vocal Function Exercises for Injured Singers (REPEAT)	An Introduction to Fitzmaurice Voicework® (REPEAT)			
7pm-9pm OFF-SITE Volunteer/Board Dinner	Free Evening! Go Check out Seattle! Use your Coupons!	Free Evening! Go Check out Seattle! Use your Coupons!	Free Evening! Go Check out Seattle! Use your Coupons!	Free Evening! Go Check out Seattle! Use your Coupons!	Free Evening! Go Check out Seattle! Use your Coupons!	Free Evening! Go Check out Seattle! Use your Coupons!

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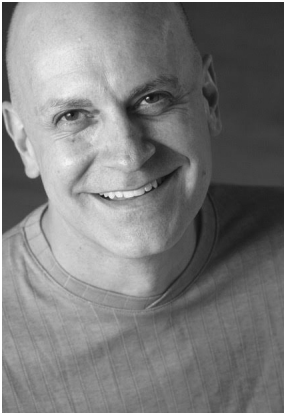
CONFERENCE SCHEDULE AT A GLANCE

Tuesday, Aug. 14th	Main Theatre	Black Box	Founder's Room	Mezzanine	Lobby Left	Lobby Right
8am-9am		Mind/Body Connections Warmup				
9:15am-11:10am			Thera-Band Applications for Awareness and Grounding	Calming the Senses: Introduction to Somatic Sensing and Emotion The Benefits of Cupping Therapy Belt Tactics: Physical Cues for Success	Words, Words, Words/ Sounds Invoking the Pleasure Principle-Psychophysical Cooldown from Extreme Voicing Unlock Your Breath-Unlock Your Voice	Get Racked Voice Over Actors: The Reality of VO Careers Linklater and Chekhov Meet Fibromyalgia
BREAK - 10min						
11:20am-12:20pm	PANEL #3 Interdisciplinary Approaches to Training Teachers of Voice		11:20am-12:20pm Voice and Emotion: The Alba Method and Interdisciplinary Voice Training			11:20am-12:20pm Myofascial Techniques for Managing Head Forward Posture
12:30pm-2:30pm	Closing Salon and Lunch Main Theatre, Lobby and Terrace	Closing Salon and Lunch Main Theatre, Lobby and Terrace	Closing Salon and Lunch Main Theatre, Lobby and Terrace	Closing Salon and Lunch Main Theatre, Lobby and Terrace	Closing Salon and Lunch Main Theatre, Lobby and Terrace	Closing Salon and Lunch Main Theatre, Lobby and Terrace
3:30pm-7pm VASTA Board Meeting at Maxwell Hotel						

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IN MEMORIAM: TRIBUTE TO ROCCO DAL VERA

BY D'ARCY SMITH AND JULIA GUICHARD



Rocco Dal Vera died peacefully on Friday, September 29 2017, surrounded by close family and friends, after battling glioblastoma cancer. He was the loving husband to his wife of 27 years, Denise Mechelle Dal Vera, and devoted father to his daughter Kendall Anne Dal Vera. Born July 10 1956, he was 61 years old. Rocco was Professor of Acting and Division Head for acting, arts administration, dance, musical theatre, opera and theatre design and production at the University of Cincinnati's College-Conservatory of Music (CCM). An internationally acclaimed voice and speech specialist, Rocco was recently awarded the title of Distinguished Member by the Voice and Speech Trainers Association (VASTA)—the highest honor given by the organization. Rocco lectured internationally on vocal violence and the effects of emotion on the voice, and he was a Level 5 Master Teacher of the Alba Method for Emotions, having studied and taught the technique for over 20 years. An award-winning

author, his books are used in over 600 drama and theater schools, with titles including *Voice: Onstage and Off* (co-authored with Robert Barton), nominated as the Best New Theatre Publication by the Association for Theatre in Higher Education, and *Acting in Musical Theatre: A Comprehensive Course* (co-authored with Joe Deer). The company he founded with his wife Denise and friend Annie Fitzpatrick, IWA (Influencing Without Authority) Strategies, provides corporate training for companies including Proctor and Gamble and Cincinnati Bell in areas of communication, emotional intelligence, vocal image, leadership, and teamwork.

His coaching career was the envy of anyone in our profession. For 16 seasons, he was a resident vocal coach for the Tony-Award winning Cincinnati Playhouse in the Park and the Actors Theatre of Louisville. He was a resident artist at the Cincinnati Shakespeare Company and the Ensemble Theatre of Cincinnati, and he worked as a voice and speech coach at numerous theatres around the U.S. including the Oregon Shakespeare Festival, the Denver Center for the Performing Arts, Human Race Theatre Company, the Dorothy Chandler Pavilion, Long Beach Civic Light Opera, and the Los Angeles Theatre Center. He was often referred to as “the oracle,” and when a question or problem came up actors would say, “Let’s consult the oracle!” and call him.

The description of Rocco’s career highlights alone would qualify anyone as a giant in the voice field. What made Rocco extraordinary was that he went far beyond these accomplishments. He was equally remarkable for his ability to mentor, lead, and inspire his fellow teachers, actors, and colleagues in the VASTA organization. He was able to bring together people from seemingly opposing viewpoints into a shared vision, and he had a boundless energy and spirit, which called for us to better our work and ourselves. Countless people in the voice and speech world (as well as other fields) would reach out for his wisdom and advice. Like his heart and generous spirit, his door was always open. Rocco saw voice and theatre work as a “big top tent” where we are all invited and where we each have something to contribute and share. He always approached another practitioner as someone he could learn from no matter their background or training. Rocco showed this through his immense contributions to VASTA, working as a board member, conference presenter, and Founding Editor of the *Voice and Speech Review* (VSR). He did all of this service with his same selfless and enthusiastic style, seeking to empower other VASTAns.

So many of us secretly believed we were his favorite, that we were special. That was the magic of Rocco. And each of us now holds a bit of that magic in our soul. One day I (D’Arcy) said to him, “Rocco, how can I repay you for all you have done? Can I do anything for you?” His response was to laugh and say, “Thank you, the best thing you can do is to pay it forward.” Through his work with VASTA, teaching actors, and mentoring the next generation of voice teachers, he has transformed us and our profession. We stand upon his shoulders. His call to action was to pay it forward. We invite you to do the same.

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VOICE AND SPEECH REVIEW

VSR

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VOICE AND SPEECH TRAINERS ASSOCIATION

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VASTA
VOICE AND SPEECH TRAINERS ASSOCIATION

2019 Conference

August 4-7

Orlando, Florida USA



