



Voice and Gender and other contemporary issues in professional voice and speech training

Presented by the Voice and Speech Review
The official Journal of the Voice and Speech
Trainers Association

Included in this preview:

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Voice and Gender
and other contemporary issues in professional voice and speech training

presented by the Voice and Speech Review

The official Journal of the Voice and Speech Trainers Association

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Cover artwork: graphic assistance provided by Marilyn Stone.

Citation Information

Title: Voice and Gender and other contemporary issues in professional voice and speech training presented by the Voice and Speech Review

Editor: Rees, Mandy

Date: 2007

ISBN: 978-0-9773876-1-8

Publisher: Voice and Speech Trainers Association, Incorporated, Cincinnati, OH
Description: The official journal of the Voice and Speech Trainers Association containing articles on a wide variety of issues in professional voice and speech use and training, many centered on the issues of voice and gender as they relate to training actors and working with clients. 410 pages, 8.5" x 11", 100+ b&w photos, paperback.

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A person's voice and speech conveys a remarkable amount of information. This is no news, of course, to voice and speech trainers. Emotion, personality, age, education, health, where a person was raised and resides...these are among the myriad of things we learn from listening closely. Also reflected in a voice is gender, and gender and the issues surrounding it compose the central topic explored within these pages.

What are our expectations regarding how a female voice should sound? What makes a male voice male? What characteristics are unique to each? What vocal issues does each gender face? When a performer must play a role outside his/her gender, what does this require? How does sexual identity affect the voice? How can a vocal trainer assist transgendered individuals in their vocal transition?

I remember encountering the Roy Hart techniques for the first time, about fifteen years ago in a VASTA sponsored summer workshop in North Carolina. Imagine being given not only permission but also encouragement to explore pitches outside your normal range. I traveled down the piano keys to the "masculine" notes and left behind my conception of what my female voice should sound like. From gravelly low moans to squeaky high pops, we were challenged to make all kinds of sounds, both the grotesque and the sublime. Often the sounds seemed to come from somewhere outside the person, or perhaps because the sounds did not match the person I was seeing, I had trouble marrying the two. We accessed vocal/emotional power and vulnerability through our explorations, and left with more open minds about where our voices could go.

Societal expectations, especially those surrounding gender and sexual identity, can cause us to limit our vocal palette. This in turn limits our ability to express ourselves. Our job as vocal trainers is to help performers and private clients embrace and expand their vocal capabilities by giving them the confidence and tools to do so. I hope the articles to follow will provide some inspiration in this task.

On a personal note, I want to acknowledge what a privilege it has been serving as editor of this publication. It has allowed me to work with and learn from exceptional people from around the globe. I am happy to welcome Rena Cook into this position and wish for her an equally enriching experience.



Voice and Gender

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VASTA Mission Statement

VASTA is poised to become an exciting international organization and is actively planting seeds for global networking, other cultural involvement and resource-sharing.

Our mission is to:

Practice and encourage the highest standards of voice and speech use and artistry in all professional arenas.

Serve the needs of voice and speech teachers and students in training and practice.

Promote the concept that the art of the voice and speech specialist is integral to the successful teaching of acting and to the development of all professional voice users.

Encourage and facilitate opportunities for ongoing education and the exchanging of knowledge and information among professionals in the field.

VASTA is all about:

Vision

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Standards of conduct

Training enhancement and

Advocacy for our profession.

The Voice and Speech Review accepts several types of submissions. While one of our primary missions is to publish peer-reviewed scholarship, we are also interested in presenting letters to the editor, opinion pieces, essays, interviews, reviews, poetry and other forms of writing. Material may be submitted to:

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vasta.org - The VASTA Website

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Available Online at www.vasta.org:

- *Guidelines for the Preparation of Voice and Speech Teachers*
- Promotion, Tenure and Hiring Resources
 - *Typical Job Responsibilities*
 - *Evaluation Guidelines*
 - *Recommended Models for Evaluating Teaching, Creative and Service Activities*
 - *Are You On the Promotion and Tenure Track?*
 - *Documentation*
 - *Suggestions on the Creation of a Teaching Dossier*
 - *Some Questions to Consider Before Accepting a Tenure Track Position*
- VASTA Professional Index
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VASTA Voice - eNewsletter,

published 5 times a year.

Members — free

Individual Subscription \$10.00

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Voice and Speech Review,

published bi-annually

Members — free

Individual Subscription \$35.00

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We are grateful to the following experts for their close and careful reviews of material submitted to the Journal:

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Claudia Anderson
Mary Baird
Michael J. Barnes
Cynthia Barrett
Pamela Haig Bartley
Mark Brotherton
Kate Burke
David Carey
Linda Cartwright
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From the President



I attended my first VASTA conference in 1996 and I can clearly recall an impassioned discussion among the membership on the need for VASTA to publish a juried journal. It was a tantalizing idea, that we could articulate the principles of our profession and the fine points of our practice in a forum that would be taken seriously. Still, the organization was only 10 years old and there was no strong tradition of publication in the discipline: it would be a huge undertaking.

What I hadn't bargained on was the force of will generated by the combined energy and intelligence of our members. Joining the board as secretary, I witnessed some of the efforts that went into creating the journal. I saw the departments laid out and editors chosen. Reporting to the board Rocco Dal Vera, our founding editor, reminded us regularly that the journal was more aptly called a "serialized monograph." I should have known that something astounding was on its way. Still I was unprepared to have this massive tome dropped in my hand, and I'm sure, with the present volume in your hand you'll agree that there is more here than we ordinarily expect from a journal.

The editorial plan of *The Voice and Speech Review*, a central, organizing theme but with numerous articles covering ideas outside of that theme, seems a perfect match for our organization. I learned as secretary that we are a group that loves "big conversations." We're unafraid of tackling difficult issues and we don't mind discussing several topics at once. In short, we like to talk.

I'm certain you'll find much that's compelling in the cover topic of "Voice and Gender." It's a topic of considerable personal interest to VASTA members, certainly. Our membership is 75% female and 25% male and the dynamics of gender are made more conspicuous to those of us working in academia where the gender ratio of our home institutions may well be the reverse. But the idea of gender is, of course, broader than "male" and "female." Gender intersects with the work of the voice and speech trainer in numerous ways because voice and gender are inextricably tied to identity. Whether theorizing about the ways we construct our own identity or training student actors to represent a range of identities vocally, we are surrounded by these issues. The articles in this edition bring us a wealth of perspectives and tools for the task. Outside of the cover topic you will find articles that touch on language and identity, the notion of self, even voice and the soul. And, of course, there are articles aplenty that depart entirely from these themes.

Please enjoy our big conversation and I hope that next time you will be moved to add your voice.



From the Guest Editor

When I was asked to be the Guest Associate Editor for the *Voice and Speech Review* as it tackled subjects of the voice's relation to gender and sexual identities, I was thrilled to help VASTA explore subjects that have fascinated me for years.

In 1995, I decided I wanted to present a workshop at the San Francisco ATHE conference called "Vocalizing Gender." The coordinator at the time mentioned to me that Bonnie Raphael was also interested in exploring these ideas, so I ended up leading a workshop that included Bonnie, Carol Freidenberg, and Ivan Midderigh. In the workshop we discussed cross-gender casting, approaching voice training with the gay or lesbian acting student, voice training for the transgendered client, and expanding vocal ranges beyond preconceived ideas of male and female. This is the point that kicked off my explorations into these studies and caused me to notice my colleagues' interest as well.

Over the past 12 years, I have grown more and more proud of my VASTA colleagues in their growing interest toward approaching these issues in their own special ways. I believe all of us who teach voice recognize how it is the ultimate reflection of one's emotional soul and identity. Thus, it makes perfect sense that we recognize how important the role of the voice is in mirroring a person or character's gender and sexual identity.

The authors who contribute to this journal each bring their own experiences of exploring these expressions of the voice. The included articles cover a wide cross-section of topics that I believe everyone will learn from. Articles move from explorations of actors' discoveries in cross-gender characterization across a wide spectrum to encompass ideas of empowering one's own understanding of sex, gender, and sexuality through his or her voice; and finally land on topics of understanding and assisting the transgendered client to find his or her true voice.

As I watched an episode of *20/20* a few weeks ago, where Barbara Walters was highlighting three families with transgendered children, I realized that our VASTA membership has been leading the way toward understanding the sex/sexuality/gender relationship as it pertains toward vocal expression. Looking through the theatre's mirror to life, we truly are an enlightened group of people. The articles contained within the pages of this issue will help to further illuminate this pathway for all of us.



Michael J. Barnes is Voice and Speech Specialist at Wayne State University and the Hilberry Theatre company. Theatres for which he has coached include Utah Shakespearean Festival, Shakespeare Santa Cruz, Arena Stage, Denver Center Theatre Company, Wilma Theatre, Pearl Theatre, and Colorado Shakespeare Festival. He coaches for television and has acted professionally in regional theatre. In addition, he served as the dialect coach for the feature films *Convicted* and *Broken Bridges*. He has an MFA from The National Theatre Conservatory, BFA from the University of Oklahoma, and is a Certified Associate Teacher of Fitzmaurice Voicework. He has taught at University of Miami, Temple University, the University of Delaware and the University of Central Oklahoma. He assists with the instruction of Fitzmaurice Voicework National Training Workshops.

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Editorial Column by *Paul Meier, Associate Editor*

This is my final issue as an associate editor before I give the reins into the capable hands of Jeff Morrison, whose fine article, *Voices of the Cold War*, is one among the seventeen that grace this section of the journal. It has been an honor to have edited this section since the inaugural issue in 2001, but under the press of other commitments, I will step down after this issue.

The reader will find wonderful variety here: more than a third of the articles explore the cover theme of gender, while other topics include ritualized lamentation, voice pedagogy east and west, the use of technology in the teaching of voice, the difficulty the actors face in practicing on their own, using both reason and intuition in teaching Shakespeare, the decline of heightened text on the curricula of British drama schools, and coaching a multi-racial cast in South Africa.

Happy reading!



Paul Meier is Head of Voice and a Professor in the Theatre and Film Department at the University of Kansas. He is Founder and Director of IDEA (International Dialects of English Archive) at www.ku.edu/~idea. He is the author of *Accents and Dialects for Stage and Screen*, and *Dialects of the British Isles*, available with accompanying CDs from Paul Meier Dialect Services at www.paulmeier.com. His "show-specific" dialect CDs are leased world-wide, while he has coached a dozen feature films in the last decade, including Ang Lee's *Ride With The Devil*, and Paul Cox's *Molokai: The Story of Father Damien*.

**Vocal Production,
Voice Related Movement Studies** *Marth Munro, Associate Editor*

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Vocal Production, Voice Related Movement Studies *Marth Munro,*
Associate Editor

Since the last edition of the Voice and Speech Review I had the privilege to act as a peer reviewer and examiner for various articles and dissertations in the wider field of performance. In retrospect I realize how often I have indicated that an author or a student must read an article or an essay in a past *VSR*. This to me serves as a testimony of how the *VSR* is not just providing a map of the Voice and Speech territory, but how *VASTA* as an association impacts on the wider performance field and how we are reflecting performance issues in the true sense of the word.

In the column “Voices around the World” the reader is introduced to Lyn Darnley from the Royal Shakespeare Company. For Lyn, the essence of voice work lies in collaboration and inclusivity. Cindy Milligan provides an interesting angle on voice/physicality congruency when she shares the embodied pattern reflecting invoicing to provide believable performances in the film *Ray*. In two separate articles, John Tucker and Doug MacArthur share approaches explored with clients’ male-to-female and female-to-male transgender paths. They are both reflecting on changes that did not happen in theatre but happened in life “where all the men and women are merely players.” The next two articles deal with well-known body approaches that both have optimal organic functioning of the body as a main goal. Ruth Rootberg outlines the Alexander technique and its contribution to voice work for the reader. Sheila Gordon and colleagues Goldberg, Rockwell and Netsell reflect on an experiment using the Feldenkrais technique in a Voice class in order to improve breathing. The following two essays both deal with issues around voice and violence, written respectively by Mark Ingram and by Matthew Ellis and Rena Cook. And finally, Barbara Acker’s article takes a unique angle when she demonstrates the importance of researching “voice history” when she reflects on the unconventional way verse usage was explored by W.B. Yeats and Farr. Perhaps the reason for the conflicted reactions to this work is captured in the non-congruency of the voice and physicality of the Yeats/Farr approach.

As always, it was a learning curve for me to work on the material submitted to this section. I want to thank the wonderful contributors: the ones whose work was accepted and the ones who have to go back to the drawing board. I have learnt a lot from all of you. I want to thank all the peer reviewers for being willing to read, comment and read again. It is this kind of teamwork that ensures the quality of the Journal. As I pass this section on to another associate editor, I am deeply under the impression that this Journal provides quality—not just in the reading, but also in the process of putting it all together. Sharing it is true *VASTA* characteristic. I thank you.



Marth Munro specializes in performance voice building, body/voice integration and vocal pedagogy. She holds a PhD in which she investigated the acoustic properties of Lessac’s Tonal NRG and the “Actor’s formant” in the female voice. She has completed a team research project on computer-aided training of the singing voice. Munro has been recognised by the National Research Foundation (South Africa) as a rated researcher. She is a Certified Laban/Bartenieff Movement Analyst, serves on the Laban Institute of Movement Studies board, and is a Certified Lessac Voice and Movement Teacher. She teaches in the Department of Drama, Tshwane University of Technology, South Africa. She publishes in popular and scholarly journals; teaches workshops for actors, singers and musicians; and directs opera, musical theatre and theatre.



Heightened Text, Verse and Scansion *David Carey and Rena Cook, Associate Editors*

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Heightened Text, Verse and Scansion *David Carey and Rena Cook*
Associate Editors

The issues surrounding voice and gender are not new to the area of Heightened Speech, Verse and Scansion. Shakespeare laid a firm foundation for the joy and pathos that can arise from gender confusion when he wrote roles for male actors who play women who then pretend to be men in such plays as *Twelfth Night* and *As You Like It*.

In this issue of *The Voice and Speech Review* three authors have addressed the challenges of achieving believable and healthy vocal cross-gender transformations. “Sonic Trans-Dressing: Somewhere in Between,” a peer-reviewed article by Terri Powers, examines a psycho-physical approach to aid women playing men’s roles in performance, using Native American Vocables as a component. Author Jane Vicary, in her peer-reviewed article “Cross-Gender Vocal Transformation,” outlines the practical research she undertook to isolate vocal variables—pitch, resonance, physicality, and volume—that performers can safely adjust to affect the audience’s perception of gender. Mel Churcher also explores voice and gender in the article “What is a Sexy Voice?” in which she examines what western culture considers the “sexy” vocal attributes of men and women.

In this issue we are fortunate to have the fourth in a series of columns by Jacqueline Martin called “Rhetoric Revisited.” In this installment, entitled “Stanislavki’s Rehearsal Process Re-Visited,” Ms. Martin reviews several of the major tenets of the Stanislavki system as seen through the eyes of a group of international theatre artists who, in 1986, assembled in Sweden to discuss how The Master’s work translates into a modern theatre, how strictly his principles are adhered to, and where misinterpretations and incorrect use of terminology may have taken place.

A frequent contributor to *VSR*, Ros Steen provides an inspiring overview of the pedagogical underpinnings of voice training and its role in actor training in Scotland, specifically at the Royal Scottish Academy of Music and Drama and in the formation of the National Theatre of Scotland in “Seein Oursels As Ithers See Us.”

Charmian Hoare chronicles her journey as dialect coach for a landmark production at Shakespeare’s Globe Theatre in London. In “Pronouncing Shakespeare: The Globe’s Production of *Romeo & Juliet*” she paints a challenging and exciting picture of using Original Pronunciation, working with director Tim Carroll and renowned linguist David Crystal.

A third peer-reviewed article, “Examining the Use of Lessac in Shakespearean Text” by Lessac Master teacher Kathryn Maes, explores Shakespearean text using Lessac’s three Derived Energy States.

Finally, Scott Kaiser leaves us with a chuckle and a shudder as he explores the distinction between “Malaforms and Malaprops in Shakespeare,” quoting not only The Bard but a contemporary political figure as well.

Finally, I want to say a heart felt thank you to my Co-Associate Editor David Carey whose prompt and thoughtful response to our authors for the last five years has been an inspiration to me. I am thrilled that, as I move into my new position as Editor of *VSR*, he has agreed to do one more issue as Associate Editor in the area of Heightened Speech, Verse and Scansion.



David Carey is Voice Tutor at the Royal Academy of Dramatic Art, London. He trained at the Royal Scottish Academy of Music and Drama, and has degrees from both Edinburgh and Reading Universities. David has worked nationally and internationally within higher education and the professional theatre, including 4 years as assistant to Cicely Berry at the Royal Shakespeare Company. As Course Leader of the Voice Studies course at the Central School of Speech and Drama he trained over 200 voice teachers from around the world. He recently coached at the RSC, the Oregon Shakespeare, and summer 2007 at the Stratford Ontario Festival.



Rena Cook is an Associate Professor of Theatre at University of Oklahoma where she teaches Voice, Speech and Dialects. She has served as vocal coach for the Illinois Shakespeare Festival on *The Merry Wives of Windsor*, *Richard III*, and *Wild Oats*. She has directed *Dancing at Lughnasa*, *The Prime of Miss Jean Brodie* and *Medea*. Rena holds an MA in Voice Studies from the Central School of Speech and Drama. Her theatrical reviews have appeared in *The Journal of Dramatic Theory and Criticism* and *Theatre Journal*. She is on the Board of Directors for VASTA and assumes the role of Editor-in-Chief for the next issue of *VSR*.

Private Studio Practice *Jack Horton, Associate Editor*

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Beyond the Ivy Walls

Diversity Begins With You...in Your Private Studio Practice

While attending a VASTA meeting in Chicago last Summer, a friend and I took a side trip to Evanston to hear a talk about diversity. Instead of speaking mainly about organizational policy with regard to diversity, this young speaker chose to get really personal. He wanted each member of his audience to imagine the scene at one's own memorial service. Where would it be and who would be there? Would it be a college educated all-one-race group? Would everyone be in the same basic income bracket? You can see where he was going with this.

Building on that theme, I began to think in terms of my own personal life and my own private student roster. I wondered who I might refuse to teach and then what reason I might give for not accepting an application for professional-cultural voice/presentation development lessons. It was very sobering to think about it in terms of really practicing diversity as an artist and private teacher. My mind flashed back to what I had learned during concert tours in the South back in the 1960s. Those deeply personal and ugly experiences informed my actions as I began to do more private teaching. I knew just talk without action would not make diversity a reality in a teaching studio.

In this market place beyond the ivy walls of formal education there are those among us who have cross-gender vocal issues that need to be properly addressed by a caring and experienced voice coach/teacher. Then, there are business people who have hitherto been divorced from what the arts could give them that would greatly enhance their ability to communicate. There are actors who want to be able to sing and singers who seek actor voice training. There are media people who write well, but need more training to improve their visual and vocal impact on audiences. Also, there are talented potential students for whom English is a second language. There is much to consider as we address the real vocal needs of those who seek us out for help. Are we ready and properly prepared for the task?

Questions for the modern teacher: Have you ever taught a blind person? How do you view emotional illness? Do you reach out to folks who have disabilities? Is your studio user friendly? How many countries are represented as you survey your teaching roster. Does sexual orientation disqualify anyone from taking voice training from you? How would your ability, experience and qualifications be in the best interest of any potential student?

Finally, in this spirit of diversity, I hope you will explore all the articles in this private studio practice section. There is much to ponder here as you modernize your business. And let a key aspect of that modernization be to literally embody diversity in your thinking, attitude and actions. It will enrich all of us and those we seek to help.



After 23 years performing and touring out of New York City, Jack Horton relocated to Louisville, KY in 1988 to establish Presenter's Studio. He teaches professional-cultural voice/presentation development for singers, actors, business, clergy, education and media professionals...all who desire to sing and/or speak well in public. His years on stage and in business inspire his private teaching. A member of New York Singing Teachers Association (NYSTA), Natl. Association of Teachers of Singing (NATS) and VASTA, Horton enjoys the honor of an appointment by the state governor to serve as a Kentucky Colonel.



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Voice and Speech Science, Vocal Health *Ronald C. Scherer,*
Associate Editor

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Editorial Column by Ronald C. Scherer, Associate Editor

Welcome to the “Voice and Speech Science, Vocal Health” section of this issue of the *Voice and Speech Review*. This issue offers a variety of topics important to our everyday pedagogy and art.

Dr. Joseph Stemple and Ms. Lisa Thomas (“Vocal Health and Hydration: Fact or Fiction?”) provide a thorough review of the research literature on hydration for healthy voice and speech that leads to an informed common sense about hydration for health. They make it clear there is still much yet to be known. It is also a reminder that advice on health matters within our purview needs to be based on what is scientifically known if at all possible, not on tradition, habitual thinking, or personal bias.

The other three papers of this section are scientifically-oriented and deal with the effects of applied Lessac pedagogy, subglottal pressure in the speech of the actor on stage, and an interdisciplinary orientation to psychogenic voice and gender.

Dr. Marth Munro and Professor Daan Wissing (“Testing the Use of Lessac’s Tonal NRG as a Voice Building Tool for Female Students at a South African University—A Perceptual Study”) examined whether or not applying a Lessac approach to voice building over 14 weeks actually produced better voices. The results strongly suggest that the sound quality of the stage voice, perceived by theatre experts, is significantly improved via this teaching method. The study helps to establish research protocols and support the important “outcomes research” imperative needed for essentially all techniques we wish to apply to improve voice and speech. The follow-up study on the acoustic recordings related to the perceptions of voice in this work will further identify the pedagogical targets from this approach.

Ms. Malin Abrahamsson and Dr. Johan Sundberg (“Subglottal Pressure Variation in Actors’ Stage Speech”) offer a study on subglottal pressure dynamics in actors’ stage speech. They come to some very interesting conclusions. We know that in English syllable stress is often related to intensity, frequency, and duration increases. These authors found that stress was related primarily to duration, and that unstressed syllables as well as consonants often appear to have received increases in subglottal pressure, apparently as an attempt by the actor to increase intelligibility on stage. Thus, respiratory control for stage speech is perhaps a different phenomenon than for spontaneous speech.

The final paper of this section is by Ms. Amanda Loy-Jung (“Psychogenic Voice Disorders and Gender: An Interdisciplinary Look at the Prevention, Identification, and Treatment of the Voice in Disequilibrium”). It is an in-depth view of psychogenic voice disorders related to gender. She reviews the basic concepts related to psychogenic voice problems, the various etiologies associated with these problems, and the relationships to feminine and masculine stereotyping. This is a most informative article that effectively ties the disciplines of theatre actor training, speech-language pathology, psychology, sociology, and gender and interpersonal communication to the “voice in disequilibrium.” This erudite article has significant worth for diagnosis, therapy, and pedagogy of voice and speech, as well as character analysis for actors.



Dr. Ron Scherer, Professor in the Department of Communication Disorders, Bowling Green State University, teaches voice disorders and speech science courses. His research interests include the physiology and mechanics of basic, abnormal, and performance voice production and intervention, and the methodologies involved in such research. He was Senior Scientist at the Denver Center for the Performing Arts and taught in the DCPA's voice and speech trainers program. He received his PhD from the University of Iowa, a master's degree from Indiana University in speech-language pathology, and also spent two years as a music major at Indiana University.

**Pronunciation, Phonetics, Linguistics,
Dialect/Accent Coaching** *Lynn Watson, Associate Editor*

<i>Introduction</i>	Lynn Watson	348
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<i>IPA on a Word Processor: A Usable “Type”?</i>	Paul Schierhorn	361

Editorial Column by Lynn Watson, Associate Editor

Phonetics receives the focus of attention in this edition of *VSR*'s PPLDAS section, though pronunciation, linguistics and dialect/accents studies are crucial elements of the discussions to follow. Two articles address the teaching of IPA; both had their origins in a VASTA Focus Group panel titled "Why IPA" that was presented at the 2006 ATHE conference in Chicago. In the interest of full disclosure, I should add that I organized and was chair of that panel.

Paul Schierhorn offers practical and technical information to help streamline the process of typing IPA. He outlines freeware programs that allow the user to reconfigure a computer keyboard to make specific, personalized choices in layout. In other words, you can assign that [ə] symbol to whichever key you want on your keyboard. Keyboard mapping is described for both Mac and PC.

Ruth Childs makes a compelling case for teaching IPA in an introductory, general education college course in voice and speech. Part of Childs' rationale involves raising awareness in her students of language difference, allowing them to become curious and interested in the unique individual sounds and patterns of language, rather than becoming mired in unproductive, inhibiting judgments of "good" and "bad" relative to their own speech and the speech they encounter from others.

The case for teaching IPA is continued by Phil Thompson and located within the setting of training for actors. Thompson makes what he terms a "deep case" for teaching phonetics, including IPA, and for teaching it in a comprehensive and detailed manner. The article examines several factors that prevent actors from identifying and producing speech sounds accurately, and posits the teaching of phonetics as not only an effective way around those barriers, but as a path to expanding "imagination and flexibility" in an actor.

Taken together, the articles in this section point the way to methods of working with actors and voice users—both in training and in the professions—that incorporate in-depth, objective observation of the sounds of language and how they are formed. As two of the pieces suggest, teaching phonetics and IPA can be a pleasurable and intellectually stimulating investigation of language that builds awareness of an exciting range of linguistic choices. These choices are then subject to the unique and varied needs of the actor or voice user, rather than being limited to prescribed choices based on arbitrary ideas of "correctness." Given a variety of speech and pronunciation options, an actor or voice user can take into account the myriad of situational or dramatic circumstances before them, and select what seems most fitting. That ability to choose can lead to a stronger sense of individual ownership of language as opposed to reaction to external judgment, to a greater sense of joy in creation.



Lynn Watson has consulted extensively on voice, speech, text and dialects at leading regional theatres. Her credits include numerous productions at Arena Stage, Kennedy Center (*The Glass Menagerie* and *Cat on a Hot Tin Roof*), South Coast Repertory, Mark Taper Forum, ACT San Francisco and Maryland Stage Company. She has acted off-Broadway and in leading classical and Shakespearean roles regionally. She is an associate editor for the "International Dialects of English Archive" and is certified as an Associate Teacher of Fitzmaurice Voicework. She teaches voice, speech, and acting at the University of Maryland, Baltimore County.



Singing *Wendy DeLeo LeBorgne, Associate Editor*

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<i>Hangin' With the Cousins: A Missing Link Between Vocalise and Repertoire</i>		Frederick Willard	381

Singing *Wendy DeLeo LeBorgne, Associate Editor*

As the theme of this edition is gender and voice, there is no better expert in my opinion, than Dr. Jean Abitbol. Dr. Jean Abitbol's approach to the human voice and the impact gender plays is best described in his own words:

Does voice have a sex? If it does, is its character hormonal or chromosomal? Our voice changes over the years, it changes with our life story, with our appearance, and with our physique. It also changes as a function of our emotional environment. Where our fingerprint identifies a physical part of our anatomy, specific to us, unique to us, that has no duplicate, our voiceprint reveals our personality, our innermost self, our sensibility. It betrays our thoughts, reveals our sexuality...How does our voice, impregnated with hormones and programmed by chromosomes, transform itself, construct itself, and create an identity for itself?
(*Odyssey of the Voice* 2006, 205)

From a vocal pedagogy standpoint, history provides an interesting perspective on men, women, and the role of gender throughout the centuries. Castrati (boys who were castrated before puberty in order to preserve their child-like vocal quality and range) were extremely popular from the 16th to 18th centuries in both the sacred and secular realms of vocal performance. Interestingly, during this time, women's opera roles were often played by castrati, while men's roles were given to women, who then dressed as men. Subsequently, the terms *breeches*, *trouser*, *pants*, and *skirt roles* have been used to describe characters which are cast to portray the opposite sex (man playing a woman or a woman playing a man). Historically, the pants roles (women playing men) came into existence for several reasons: end of the castrato era, humor, and the use of a woman as a potential sexual object. There are at least twenty-five operas which contain pants roles from Bellini's *I Capuleti e i Montecchi* (Romeo) to Mozart's *The Marriage of Figaro* (Cherubino). Musical theater performances also provide some roles which are either written for the opposite sex to play or who are purposely cast in a counter-gender role. Singing pedagogy does not generally train gender-opposite technique, with the exception of the counter-tenor.

The authors who have submitted articles for the singing column provide VASTA readers with quality pedagogical information on the singing voice. Betty Moulton's article, "International Performers and Voice Teachers Speak: Diverse Methods for Integrating the Disciplines of the Spoken and the Singing Voice," provides a series of interviews with international teachers of voice conducted at the Giving Voice Festival in Aberystwyth and Cardiff in Wales. This article examines perspectives on various training techniques and philosophies used by these expert voice trainers. The second article by Fredrick Willard, "A Missing Link Between Vocalise and Repertoire," gives VASTA readers specific vocal exercises to facilitate carry-over from traditional vocal exercises using standard Italian vowels to American vowels used in contemporary singing styles.



Wendy DeLeo LeBorgne, Ph.D. CCC-SLP is a voice pathologist, singing voice specialist and the director of the Blaine Block Institute for Voice Analysis and Rehabilitation and The Professional Voice Center of Greater Cincinnati. Dr. LeBorgne holds a BFA in Musical Theater from Shenandoah Conservatory and a MA and PhD from the University of Cincinnati in Communication Sciences and Disorders with a specialty in voice disorders. Her research has focused primarily on the professional singing voice and has been published in the *Journal of Voice*. She is a contributing author to *Voice Therapy: Clinical Studies* (2000).



Editorial Column by Karen Ryker, Associate Editor

It is a pleasure to introduce this collection of reviews, and to note that more than one half of the works reviewed include accompanying interactive electronic materials.

Leading with our Voice and Gender cover topic, Troy Dwyer introduces a pioneer publication *Voice and Communication Therapy for the Transgender/ Transsexual Client*, which will be of interest to voice and speech pathologists, clinicians, and specialists with interest in LGBTQ perspectives. Its accompanying CD offers recorded samples of some astounding transformations. Dr. Jean Abitbol's *Odyssey of the Voice*, described by reviewer Joanna Cazden as an "unabashedly poetic yet clinically reliable ode to the wonders of vocalization," delves into issues of gender and gender alteration as part of the larger "odyssey" of voice as an expressive organ. And Flloyd Kennedy introduces philosopher Adriana Cavarero's *For More Than One Voice* as an analysis of western civilization's attitude to the human voice, the silencing of the female voice, and the ultimate uniqueness and significance of the individual human voice.

Five new works represent the performer's voice and expression. Tara McAllister-Viel introduces Włodzimierz Staniewski's *Hidden Territories: the theatre of gardzienice*, and lauds an accompanying CD which enables one to see and hear exercises described. Elizabeth Terrell reviews Michael Edgerton's, *The 21st Century Voice*, about the extreme potentials of the human voice accompanied by CD samples. Kate Ufema treats Donna Soto-Morettini's *Popular Singing*, whose CD demonstrates the techniques/styles discussed in the book. Kevin Otos reviews *The Expressive Actor*, in which author Michael Lugering makes a case for an integrated approach to actor training; Craig Tompkins introduces *The Performer's Voice*, a practical compendium for all types of voice users, by Meribeth Bunch Dayme.

It comes as no surprise that the works treating accent and dialect all include interactive materials. Eric Armstrong reviews the website which provides an interactive experience of material gathered for *The Atlas of North American English*. Krista Scott introduces readers to the 4th edition of Paul Meier's *Accents and Dialects for Stage and Screen* with its instructional CDs and link to the IDEA website. And Elizabeth van den Berg reviews Paul Meier's new e-book, *The Standard British English Dialect*. And the new DVD/video series, *Laryngeal Teaching Series* created by Starr Cookman and Kate DeVore, is reviewed by Claudia Anderson.

Books about performance of Shakespeare are always popular, and we offer reviews of several recent works: John Basil's *Will Power* reviewed by Judylee Vivier; Rhona Silverbush's *Speak the Speech* reviewed by Marlene Johnson; and David Carey reviews *Pronouncing Shakespeare* by David Crystal, which details his involvement with an "original pronunciation" production of *Romeo and Juliet* at Shakespeare's Globe. We follow this with complementary play reviews, by David Carey and Mary Howland, of the original pronunciation version of *Troilus and Cressida*, staged by Shakespeare's Globe in the 2005 season.

Finally, another round of thesis abstracts introduce the work of our up and coming voice trainers as they investigate intriguing issues having an impact in the contemporary field of voice and speech studies.



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