



Special Events

Saturday, March 30th, 2019

2:30 - 4:00 PM	2:30-4:00 PM: Rehearsal of Choral Repertoire Doug Johnson and Alex Grabarchuk For those who want an early look at some of the incredible music submitted by composers for the 2019 conference, this session will serve as a rehearsal before the 4:30 Choral Reading Session. This low-key introduction is also for area choruses who are joining the Conference specifically to sing, those who are non music readers, those want more time exploring their singing voice, as well as for people for whom a large gathering might prove emotionally or physically taxing. Note that there are quiet processing spaces (rooms 122 & 123) behind Lingle Hall for people needing time to reflect or recoup after singing.	Lingle Recital Hall
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Sunday, March 31st, 2019

8:00 - 10:00 AM	8 AM - 10 AM: Poster Session Earlham College students Exploring the lives, influences and careers of an array of trans and non-binary musicians, this interactive poster session features 16 presenters from Earlham's Freshman Seminar, "Music and Resistance," taught by Danielle Cozart Steele. Students' midterm project explores singer/artist activists in an effort to celebrate and showcase the many amazing trans and non-binary artists making their way in the world today. Come support our young EC researchers and learn about these artists, composers, musicians, and bands. Presenters will be available 8 AM - 10 AM. Posters will be on display all day. Posters and handouts will be available digitally for conference attendees as part of the e-packet.	CVPA Atrium
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Saturday, March 30th, 2019

7:00 AM	Registration	CVPA Atrium	Quiet Processing Spaces Open All Day, Both Days	CVPA 122 & CVPA 123
	Coffee and light breakfast (vegan, vegetarian, and gluten-free options provided)		Available to all attendees, all day, these spaces serve as a retreat for those who need to process complex emotions and reactions to any of the sessions at the conference. Meditation pillows provided. You may bring in bottled water; please refrain from food or other beverages in these sensory-sensitive spaces.	
8:00 AM	Opening Remarks with Singing	Danielle Cozart Steele	Lingle Recital Hall	
	Welcome to the 2019 Transgender Singing Voice Conference!			
8:30 AM	Terminology and Etiquette	Jude Hair	Lingle Recital Hall	
	Jude Hair, cultural competency trainer, provides up-to-date information on acting in allyship with trans and non-binary students and clients. Jude gives overview of pronouns, names, respectful terminology, and tips for creating safe people and safe spaces in classrooms and offices.			
9:15 AM	Legal Information Session	Julie Walsh	CVPA 216	
	Julie Walsh of Indiana-based advocacy organization Gender Nexus offers insights to the legal hurdles faced by trans and non-binary people and thoughts on how this will affect students and clients. http://gendernexus.org/			
10:00 AM	The Choral Conductor as Musical Ally: Practical Ways We Can Help	William Culverhouse	CVPA 216	
	This presentation is intended to empower choral conductors and choral singers with practical ways to assist transgender singers in finding their most comfortable and personally authentic vocal expression in a choral setting. Beginning with an overview of the physiology of laryngeal registers as it applies to singers of all gender identities, we will explore how gender is performed in the choral setting independent of voice part assignment, and discuss vocal registration and also the often hard-to-pin-down concepts of vocal color and weight as they relate to performed gender within voice parts. Finally, we will explode traditional assumptions of appropriate voice part placement and sing through some sample choral pieces, switching up the voice part assignments to experience the topics under discussion first-hand.			
11:00 AM	The Great American Choral Reef Challenge and the Transgender Singing Voice	Michael Bussewitz-Quarm	Lingle Recital Hall	
	The Great American Choral Reef Challenge unlocks creativity. In this session, participants will create a choral work by improvisation, utilizing the The Great American Choral Reef score which is written in graphic notation. Singers take creative ownership of the song by deciding on the message they wish to communicate as well as the use of musical parameters to best convey their message. Our voice is one of the most intimate characteristics we carry with us through our journey. In this session for the Transgender Singing Voice Conference, our theme will be gender transition, in particular, vocal transition. We will explore the range of our voices, listening to how the sound opens up as we experience our joy, in whatever range that is for each of us. For allies, this project is intended to foster empathy. For trans and non-binary people, this project opens up exploration of their voice.			
12:00 Noon	Lunch			
1:30 PM	Transmen in the Choir: Singing a New Voice Part	Ryan Ellis	CVPA 150	
	The speaking and singing voice for the transman undergoing hormone therapy is potentially similar to adolescent voice change. The choir has a great opportunity to offer instruction and a safe space for the transman to explore their new voice. This presentation and workshop will provide an introductory methodology in phonation beginning at F0 and developing a sustained range within that natural speech resonance. Participants will be able to explore the concepts and try many of the techniques together in this session. It is intended to be informative for both the choir director and transitioning voices, however the technique is grounded in a methodology and pedagogy that is successful for all voices.			
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	Start with Joy for the Journey: Best Practices for a Safe and Affirming Voice Studio	Julie Lyn Barber	Lingle Recital Hall	
	The best way to see improvement in voice students is to help them start from a place of joy rather than fear. A growth mindset is an asset to learning. The presenter will share tools used to frame voice training as a journey of joyful discovery, as well as discuss and demonstrate how actionable language helps contribute to student success. We will discuss use of actor tools to help trans and non-binary students re-frame their mindset. Once a student has articulated their goals using growth mindset, they can pursue the objective of voice improvement as a journey that is unique to them.			
	From the Voice Teacher to the SLP: Gender Affirmative Voice & Communication Training	Kevin Dorman & Wendy Vastine	CVPA 150	
	Whether you are an individual wishing to learn more about how to find the voice within you that reflects your identity or if you are voice teacher or speech-language pathologist wanting to learn more about this work, this presentation is for you. Gender Affirmative Voice & Communication Training refers to the exploration of a client's voice and communication habits, with the ultimate goal of increasing the client's gender euphoria and improving their quality of life. This presentation will discuss the basics of gender affirmative voice and communication training through the lenses of both speech-language pathology and vocal pedagogy, including vocal hygiene, pitch, resonance, intonation, articulation, language, nonverbals, and connecting all these areas to one's sense of self. Presenters will also discuss typical progression of the training, including strategies for generalizing skills practiced in private sessions to diverse settings and contexts. Approaches and techniques addressed will be non-binary inclusive.			
	Training the Transfeminine Singing Voice	Kristofer Matthias Eckelhoff	CVPA 216	
	Though the recent interest in the transgender singer's voice has resulted in a larger understanding of how the transgender voice works, many of the case studies and methods address the transmasculine voice while the transfeminine voice is underrepresented. This presentation will address how to train the transfeminine voice, including singers who want to remain as tenors and basses as well as those who wish to learn how to access a higher register (alto or even soprano). Topics to be covered include vocal anatomy and health, the psychological effects of transitioning, and a specific method (based upon success with several transgender women) for training the transfeminine voice.			

Saturday, March 30th, 2019

2:30 PM	Transmasculine Singers at Historically Women's Colleges	Kyle Allphin	CVPA 216
	<p>This exploration of the issues surrounding transmasculine and/or nonbinary students at women's colleges is inspired by the presenter's experiences as a transmasculine singer at a women's college. As of 2019, 37 colleges in the U.S. are part of the Women's College Coalition. Approximately two-thirds of these colleges have choirs that are unaffiliated with co-educational institutions. Certain situations are unique to 'single-sex' institutions, including the inability to continue singing in a music department-affiliated ensemble after beginning medical transition. Directors and voice teachers at these institutions may not be expecting to deal with students who do not match their preconceived notion of how a student at the school will sound or look. This session explores problems faced by non-women singers at (historically) women's colleges and possible solutions informed by the presenter's experiences as well as more general suggestions.</p>		
3:30 PM	When Your Voice Is The Model: Using Overtone Analyzer Software To Explore Masculine and Feminine Timbral Qualities In Every Voice	Laurel Irene	CVPA 150 (Teleconference)
	<p>A demonstration of how overtone analyzer software Voce Vista can be employed to guide vocalists' ears to create their desired vocal timbral qualities, including change in fundamental frequency, as well as increasing vocal colors that match the vocalist's desired outcomes. This approach utilizes the vocalist's own voice filtered to accentuate their desired goals. The vocalist learns by listening to themselves and they have the flexibility to guide changes to their voice through the software, thereby creating their own model. This presentation will address neurology and vocal anatomy, will provide an overview of vocal harmonics.</p>		
4:30 PM	Choral Reading Session	Danielle Cozart Steele	Lingle Recital Hall
	<p>A read-through of scores by, for, and about trans and non-binary people, this session features choral and solo repertoire accepted to the 2019 conference by composers from around the country. Score voicings range in variety from traditional SATB to gender-diverse and transition-inclusive voicing.</p>		
7:30 PM	Trans-Affirming Worship Service and Hymn Sing	Anthony Kirk & Mandi Rice	Quigg Worship Room, Earlham School of Religion
	<p>We will gather in an affirming environment to sing religious songs that are particularly cherished by transgender and nonbinary people. This is a place to feed your spirit and to gather ideas to bring home to your community. There will be time for participants to suggest additional songs. Open to people of all gender identities and histories.</p>		

Key of T: Testosterone and the Transgender Singing Voice	Ari Agha	CVPA 150
<p>There is limited scholarly literature on the impact of testosterone on the singing voices of assigned-female-at-birth transgender people, and anecdotal evidence suggests that some experience challenges singing after beginning hormone replacement therapy. We will review existing research, then summarize findings from a federally funded first-of-its-kind, in-depth case study of the impact of testosterone on the transgender singing voice. Data collection includes video stroboscopy, acoustical analysis, recordings of weekly lessons, and recordings of the same song sung every six weeks. It will also describe the singer's experience of their changing voice and the complex relationship between voice and identity.</p>		
Singing Across and Beyond the Binary	Wendy Vastine	CVPA 216
<p>This voice workshop aims to create a safe(r) space for any and all who are interested exploring new areas of their singing and/or speaking voice. Sometimes referred to as extended voice work, this work draws heavily upon the approaches of Alfred Wolfsohn, and the Roy Hart Theater Voice work, and the idea of the voice as a reflection, expression, or bridge to the soul. Both playful and profound, this workshop will incorporate movement, breath, and imagination to sink to new depths and fly to new heights of the voice and being. Especially for transgender and non-binary or other people whose identities fall on the trans spectrum, as well as voice teachers and SLPs who wish to encourage their clients to explore across and beyond the gender binary within their own voices.</p>		

Sunday, March 31st, 2019

8:00 AM	Social hour	CVPA Atrium
	<p>Coffee and light breakfast (vegan, vegetarian, and gluten-free options provided)</p>	
8:45 AM	Love Songs, Pronouns, and Other Potential Textual Landmines	Grace Pawlowski
	<p>This 25-minute lecture recital includes "Intorno al'Idolo mio" by Antonio Cesti, "Come You Not from New Castle" by Benjamin Britten, and "Les Berceaux" by Gabriel Fauré, as well as a discussion about vocal, personal, and socio-cultural concerns in each piece. Each of these songs presents musical opportunities and potential pitfalls. These pieces will be explored from the perspective of the presenter's personal gender identity and sexuality.</p>	
9:30 AM	Telepractice	Kevin Dorman
	<p>Outside of major cities, practitioners who specialize in Gender Affirmative Voice & Communication Training can be hard to come by. An answer to this predicament may be found in telepractice. The presenter will discuss the research that discusses the efficacy of telepractice, their personal experience delivering services via telepractice, recommended hardware and software, and the pros and cons of the delivery method. Individual and group sessions will be addressed. This presentation is given by a non-binary clinical speech-language pathologist with years of experience in Gender Affirmative Voice & Communication Training delivered via telepractice.</p>	

Transgender Chorus: Creation, Management, Purpose, Direction, and Repertoire Creation	Lindsey Deaton	CVPA 150
<p>Want to sing in a trans chorus but there's not one for miles? Learn how to start your own chorus, fulfill your mission, vision and core values. Examining building a trans chorus from the ground up, this session will discuss the pros and cons of 501(c)3 status, organizational leadership models, finances and budgeting, advertising, and chorus building, including auditions, placement of trans/gnc/intersex voices, and repertoire.</p>		
If Our Spirits Can Sing: Trans and Queer Perspectives on Religious Music	Mandi Rice	CVPA 150
<p>Singing is a central practice for many religious communities. In this session we will learn from the ways that trans and queer people describe the importance of congregational singing. We will discuss the ways that religious leaders can consider transgender and queer people as they plan their congregational music. This session particularly welcomes attendees who work in religious contexts.</p>		

Sunday, March 31st, 2019

10:00 AM	Peer-Based Transgender Voice and Communication Training: A More Appropriate Delivery Model?	Wendy Vastine & Yona Twena	CVPA 216	Freeing the Individual Voice through Group Improvisation of New Music	Patrice Pastore	Lingle Recital Hall
	When might transgender people prefer to work with someone who shares their gender experience? If peer-based voice and communication training might more effectively fulfill the needs of the community, how do we support and facilitate the training and leadership of people on the trans spectrum doing this work, so that vocally habilitative voice and communication training can occur? Combining the scientific evidence with sociological theory and anecdotal, personal community experience, this workshop will explore the rationale for peer-based voice and communication training. It will outline possible peer-models and give guidance on how to implement them.			Experience vocal freedom and playfulness through group vocal improvisation and group interaction. Structural guidelines will assist the group in the improvisation of new music. The workshop will also explore the effect of spatial orientation, listening, and emotion-laden words on vocal improvisation. The final section of the workshop will be to improvise the performance of new music, both already composed and newly composed at the workshop. The pieces to be explored are Cathy Berberian's Stripsody and Pauline Oliveros' Meditation I. Participants may experience a sense of physical and vocal freedom not previously thought possible. Vocal improvisation may reveal some information on how the transgender voice works when freed from cognitive restraints and give teachers more ideas of how to approach teaching the voice.		
11:00 AM	Singing to Myself: Toward a Non-Binary Philosophy of the Voice	Eli Berman	Lingle Recital Hall	The Dysphoric Musician: Sharing Stories of Gender Affirmation Through Music Performance	Myles McLean	CVPA 216
	In this presentation and performance, the presenter examines their own creative practice as a non-binary, transfeminine composer-vocalist in order to carve out theoretical space for the non-binary voice among philosophical scholarship that conceptualizes the voice within the traditional boundaries of the gender binary. The presenter will perform their original piece "First Contact" for solo improvised voice and live playback. Through a combination of extended techniques, classical bel canto singing, and free improvisation, the presenter explores the voice as a means of recovering and nurturing the spiritual inheritances of Jewish transfemininity, and reclaiming control over the interpretation of the body in a culture that seeks to define their voice, and thus their body, as one that belongs to a man.			Music is a holistic experience that actively engages body and mind. For musicians who struggle with gender dysphoria, this engagement can come with the risk of active distress. However, music does not always incite dysphoria; music has the potential to invoke gender euphoria as well. Music performance has the potential to allow musicians to take ownership of their bodies and assert their identity in gender-affirming ways that can be actively used to combat dysphoria outside of the practice room or recital hall. Through interviews with five transgender musicians, including prolific composers Inti Figgis-Vizueta and Mari Éabel Valverde, this presentation explores the diversity of methods musicians use to navigate dysphoria within performance, education, and composition contexts.		
12:00 Noon	Lunch					
1:00 PM	To T or not to T? The Life of a Transitioning Musical Theatre Performer	Alexander Reeves	CVPA 216	My Friends, You Got Treble: Creating a Gender-Affirming Vocal Ensemble	Felix Graham	CVPA 150
	An exploration of the presenter's journey pre- and post-testosterone, this session includes pre-transition video of the presenter singing as well as post-transition live performance. The presenter will showcase their voice using head, chest, mix, and falsetto, discuss the fears and concerns surrounding voice change, the day-to-day navigation of voice change, and examine how teachers and educators can make students more comfortable and successful while in transition			Music education literature indicates that choral experiences can lead to an increased sense of community among participants; at the same time, past studies have suggested that single-sex ensembles create a more gender-affirming environment than mixed-gender ensembles. Perhaps the best of both worlds is a gender-inclusive treble ensemble offering both the inclusivity of the traditional SATB/mixed-gender approach with the more supportive, affirming environment of a single-sex ensemble. Topics addressed cover forming and leading a mixed-voice tremble ensemble, musical challenges (such as tessitura, blending, repertoire, placement of singers, etc.), and social environment considerations.		
2:00 PM	Relationship or Partnership? Trans-Inclusion in Music Research and Teaching	Jacob Berglin	CVPA 150	Non-Binary Voices in Musical Theatre	K. Woodzick & Jules Murtha	CVPA 216
	While journals of voice and musicology have provided a space for cis- and transgender music scholars to explore the development of transvocality, transgender scholars have not yet occupied the same space in music education scholarship, appearing primarily as research participants or co-authors. This session will explore the concept of collaboration between cis- and transgender musicians, scholars, and educators. By examining current research and highlighting theories/models of inclusion, attendees will consider how collaborative research might center transgender individuals in music scholarship and offer a path to music research for those individuals, not just their ideas.			While contemporary and classical plays have started to explore incorporating gender expansive character development and/or casting processes, musical theatre remains deeply entrenched in the gender binary. This session is a combination of lecture and performance that seeks to deconstruct traditional "typing" that happens in musical theatre. This session will focus on presenting best practices for supporting non-binary, trans and gnc performers from the the first read-through to closing night. Presenters will perform selected songs from The Last Five Years by Jason Robert Brown. A guide will be offered to queering a traditionally heteronormative musical theatre narrative.		
3:00 PM	New Directions in Research - Demystifying Trans*+ Voice Education: The Transgender Singing Voice Conference	Christopher Cayari & Danielle Cozart Steele	Lingle Recital Hall			
	As with the 2017 conference, this conference will end with an open invitation to presenters and attendees to brainstorm and network with one another regarding future directions in research. Non-academics welcome! Purdue researcher Christopher Cayari will summarize findings from the 2017 conference. Cayari and Steele will facilitate a discussion about areas of needed future research.					