



1460 University Drive
Winchester, VA 22601

Non-Profit Org.
US Postage
PAID
Permit No. 19
Winchester, VA
22601



Shenandoah Conservatory's

CONTEMPORARY COMMERCIAL MUSIC

VOCAL PEDAGOGY INSTITUTE 2013

"Somatic Voicework™ – The LoVetri Method is the doorway for any singer looking to sing with vocal freedom, knowledge and honesty."

– Luciana Souza
2008 GRAMMY AWARD WINNER

CELEBRATING ELEVEN YEARS



CELEBRATING ELEVEN YEARS

Shenandoah Conservatory's
**CONTEMPORARY
 COMMERCIAL MUSIC***
 VOCAL PEDAGOGY INSTITUTE 2013

Breaking New Ground in Voice Training!

Both the Contemporary Commercial Music (CCM) Vocal Pedagogy Institute and Shenandoah Conservatory's graduate vocal pedagogy program have been instrumental in establishing CCM vocal pedagogy as a viable area of training at the highest academic level. More than 600 participants from the United States and 11 other countries—ranging from young people just beginning their careers to seasoned educators and singers—have come to Shenandoah's campus to receive this training.

Over the past 11 years, the CCM Vocal Pedagogy Institute has produced a network of dedicated vocal professionals who value voice science, vocal health and vocal function. Experts who are curious, open-minded and excited about exploring new ideas with like-minded colleagues gather to learn as well as to develop and expand their skills.

In addition to recognizing the value of *Somatic Voicework™-The LoVetri Method* (SVW), participants appreciate the collegial atmosphere at Shenandoah, where they can flourish and enjoy the process of learning. The practical information imparted by caring, knowledgeable faculty allows for exploration and growth without pressure.

The institute continues to offer three levels of training using SVW as the applied methodology, and features guest experts from the worlds of Broadway, medicine and voice science.

Shenandoah Conservatory has established the first-ever CCM master's degree. All of the graduate pedagogy programs include institute courses in CCM training. Those who wish to thrive in the 21st century equipped with one of the best approaches to non-classical vocal training are invited to join their colleagues July 2013 in Winchester, Virginia. All courses fill quickly, so please register early.

Past Participants have included:

- * singing teachers * professional singers * jazz educators * speech coaches
- * choral conductors (secular & sacred) * speech pathologists

* Musical Theatre, Jazz, Cabaret, Pop, Rock, Country, Folk, Gospel, Rhythm & Blues and Rap



JULY 13-22

SESSION DATES

Level I: July 13-15

Level II: July 16-18

Level III: July 19-21

Vocal Pedagogy Institute Faculty

Jeannette LoVetri
Artist-In-Residence

Dr. Kathryn Green
Director

Tom Arduini

Robert Doyle

Marcelle Gauvin

Ed Reisert

Michelle Rosen

Marci Rosenberg

Dr. Barbara Streets

Guest Faculty

Dr. Michael Benninger
Otolaryngologist

Theo Bleckmann
Vocalist

David Chase
Broadway Conductor

Dr. Diane Clark
Barbershop Specialist

Matthew Edwards
Pop/Rock Specialist

Golder O'Neil
Sound Recording Engineer

Dr. Wendy LeBorgne
Voice Pathologist and
Singing Voice Specialist

Dr. Joan Melton
Voice/Movement Specialist

Peter Shor
Body Work Therapist



“If you want to truly serve your students who need to sing musical theatre or other styles requiring any belt, this training is invaluable and not to be found elsewhere.”

— Pat Lacey, Assistant Professor of Music
Missouri Baptist University, St. Louis, Missouri

CCM Vocal Pedagogy: Somatic Voicework™ – The LoVetri Method

Somatic Voicework™ is a system of pedagogy based on voice science and health. Self-knowledge, musical intuition and artistic individuality are high priorities in this methodology. SVW rests upon functional principles and cultivates aural and physical perception as well as kinesthetic awareness. It can be adapted to fit the artistic needs of each individual. Sources are drawn from diverse disciplines, including classical vocal traditions as well as dance, acting, speech pathology, yoga and the Alexander Technique®. SVW is particularly useful in CCM styles, but can also be used in classical singing.

What You'll Learn:

LEVEL I: JULY 13-15

Basic Application & Learning Modules

- Learn an organized pedagogical approach based upon vocal function, the principles of voice science and medicine.
- Educate the eyes and ears about the healthy use of the voice in any CCM style.
- Enhance perception and increase awareness of sound and feeling.
- Augment existing skills by sharpening aural discrimination, increasing the recognition of possible vocal health and production issues.
- Sing in the three main registers and two basic vowel sound qualities to facilitate accurate demonstration of CCM production.
- Examine “belting” and the term “mix” and clarify other jargon.

LEVEL II: JULY 16-18

Advanced Application & The Solution Sequence®

- Master the Solution Sequence® under the guidance of the institute faculty.
- Examine the specific effects of vocal exercises on vocal production.
- Determine what exercises work to solve specific vocal problems.
- Understand the difference between style and vocal production.
- Organize style and health into a cohesive whole.
- Learn to teach from the perspective of vocal function.
- Address age, including children as young as 5 and adults beyond 65.
- Examine style demands and time frame (open-ended versus pending performance).
- Serve the needs of the student and the music easily.

LEVEL III: JULY 19-21

Repertoire, Problem Solving & Voice Medicine* featuring guest experts

- Explore medical terminology, common causes of vocal pathology, typical surgeries for singers and the effects of medication with Dr. Benninger.
- Observe Broadway Conductor David Chase during a mock audition, working with participants on song selection, musical arrangements and performance choices.
- Improve techniques to work with professionals or professional-level amateurs to solve the problems working singers encounter in the marketplace.
- Learn fast and easy pitch-matching techniques useful for actors, dancers and singers.
- Learn simple ways to sharpen acting skills quickly.
- Examine remedies for voices that sound healthy, but still exhibit functional problems.

** As a courtesy to the community, doctors and SLPs may attend Dr. Benninger's lecture at no cost.

POST CERTIFICATION COURSES

JULY 13-15

Barbershop Harmony in the 21st Century

Taught by Dr. Diane Clark

This course examines the evolution of the four-part a cappella harmony style—both the musical and vocal components that comprise its signature sound. Course participants will learn and perform barbershop tags, uptunes and ballads as arranged for both female and male voices, as well as enjoy video performances of the world's top artists in the genre. Participants will discuss ways that the principles and techniques of SVW assist singers in meeting the technical and interpretive demands of this 21st-century art form, which challenges the very best musicians yet is readily accessible to the average singer.

JULY 16-18

Voicenoise: Crossing Vocal Boundaries as a Contemporary Singer

Taught by Theo Bleckmann

This workshop addresses extended vocal techniques for 21st-century vocal artists. SVW serves as the basis for expanded vocal skills in many directions. The workshop will include improvisational play, group and solo work, and exploration of new territories of vocal and physical expression, culminating in a group performance created by participants. It will broaden the horizons of the individual performers in whatever genre they would like to explore and give them new tools to move beyond their present boundaries.

JULY 19-21

Speaking and Singing with the Same Voice

Taught by Dr. Joan Melton

This course brings together the contrasting worlds of singing and acting training in a movement-based approach that is physically energizing, vocally freeing and infinitely practical! As it is physiologically based, it makes a direct connection to Somatic Voicework™ The LoVetri Method. The course is divided into three sessions, and will include:

Session I Foundational aspects of technique: Alignment, Breath Management, Range, Resonance, Articulation, and Connection, or the Acting dimension, as outlined in *One Voice* (2nd ed., Waveland, 2012)

Session II New information and experiential work connecting the technical training of actors, singers and dancers

Session III Techniques for extended voice use, phrasing for speaking and singing, and opportunities for individual performance and coaching

(Participants should wear clothing that allows them to move easily.)

“This course is well worth traveling 12,000 miles. I feel I am involved in something relevant...”

— Annie Robinson
Perth, Western Australia

JULY 13-15: Level I (Beginner)

JULY 19-21: Level II (Advanced)

Working with Technology & Somatic Voicework™

Taught by Matthew Edwards and Golder O'Neil

As musical theatre and CCM become increasingly reliant on live sound reinforcement and studio effects, it's important for the SVW teacher to have an understanding of the equipment and how it can be used to help students take their performing and recording to the next level. This class covers mic technique; basic live sound setup and controls; selecting equipment for students' live gigs; and understanding and using recording studio equipment, including graphical auto-tune, compression and reverb. Participants will spend time in Shenandoah's state-of-the-art recording studio and in the classroom discussing SVW approaches to helping students find healthy ways to produce sought-after vocal effects such as growl, scream and extreme falsetto. There is limited space for this class, so you will want to sign up early.

JULY 19-21

Evaluation & Treatment of the Injured Singing Voice: Tools for Every Singing Teacher

Taught by Dr. Wendy LeBorgne

This course provides participants with a means to prevent, identify, and remediate potential vocal injury in singers. Each participant will complete a systematic voice evaluation and create an appropriate plan for referral and/or remediation. Additionally, participants will be able to identify appropriate strategies for remediation of vocal injuries. This is a workshop-style course with multimedia, including video examples, audio examples and live performance/assessment.

JULY 22

Jeannette LoVetri One-Day Seminar*

Taught by Jeannette LoVetri

This will be a day of working in an intimate setting with LoVetri on issues of CCM vocal production. Topics will be determined by those in attendance. This course generally fills up very fast, so early registration is advised. Enrollment is limited.

* Open only to participants who have completed SVW III in 2012 or earlier.



*Institute co-founded
in 2003 by Donna
Gullstrand and Edrie
Means-Weekly*

“After many years of training, performing and teaching, I have learned more than I can believe possible in nine days from Jeannette LoVetri and the faculty at the CCM Institute. I recommend these courses for any voice teacher serious about serving the needs of the student in all styles of music.”

– Dr. Roxane LaCombe
Voice Professor, Mid-America Christian University

FACULTY



Jeannette LoVetri, artist-in-residence

Jeannette LoVetri has been teaching singing since 1971 and has worked with all levels of singers, from absolute beginners to international celebrities. Her work has been recognized through awards and certifications worldwide. She is creator of Somatic Voicework™ The LoVetri Method which serves as Shenandoah Conservatory's chosen method of voice training for the CCM Vocal Pedagogy Institute. These courses are also required for both master and doctoral degrees in vocal pedagogy and stand as the only CCM courses that are part of an accredited graduate program in the United States. Jeannette travels extensively, teaching, lecturing and conducting master classes throughout the United States and in Australia, South America and Europe. In New York, her students are Tony-nominated actors, Grammy-winning jazz artists, international rock stars and nationally recognized children's entertainers. She was on faculty at both Tisch and Steinhardt Schools at New York University for 10 years and has been a lecturer at Teachers College, Columbia University. She was appointed lecturer at Drexel University College of Medicine by Dr. Robert Sataloff in 2008 and is a consultant to several of New York's hospitals, working to retrain injured singers. Jeannette has been a keynote speaker at medical and educational conferences and published chapters in books on vocal health as well as pedagogical articles and voice science papers in top textbooks and journals. She is the recipient of the Van Lawrence Fellowship given by the National Association of Teachers of Singing (NATS) and The Voice Foundation, where she is also on the Advisory Board. She is director of The Voice Workshop™ (thevoiceworkshop.com) in New York City.



Dr. Kathryn Green, director

Dr. Green is director of both the CCM Vocal Pedagogy Institute and Shenandoah Conservatory's graduate vocal pedagogy program. She has been instrumental in developing the Doctor of Musical Arts in Vocal Pedagogy program and initiated the first Master of Music degree in CCM Voice in the United States. She recently presented research on the market trends in collegiate voice teaching positions at The Voice Foundation's 41st Annual Symposium and has presented research on vocal pedagogy graduate program trends at the Pan-European Voice Conference (PEVOC) in Dresden, Germany. She has appeared with the Erie and Buffalo Philharmonics as alto soloist in several oratorio performances. Her other roles have included *Carmen* (Carmen), *Juditha Triumphans* (Juditha), *Gianni Schicchi* (Zita), *Seven Deadly Sins* (Anna), *Madame Butterfly* (Suzuki), *Hansel and Gretel* (witch) and *Suor Angelica* (Principessa). Dr. Green received her DMA in Performance at Cincinnati Conservatory of Music and a substantial scholarship from the state of New York to research the Hymnody of the Seneca Native Americans, which became her doctoral thesis. She has been a guest clinician throughout the United States and internationally, including the Universität der Künste Berlin and Hochschule der Künste Lübeck in Germany.

SPECIAL GUESTS



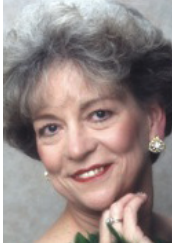
Dr. Michael S. Benninger is the chairman of the Head and Neck Institute at the Cleveland Clinic and a professor of surgery at the Cleveland Clinic Lerner College of Medicine of Case Western Reserve University. In addition to his work at the hospital, he has been very involved in regional, national and international medical organizations. He is the president of the American Laryngological Association, the president-elect of the International Association of Phonosurgery, and a member of the Board of Directors of The Voice Foundation. Dr. Benninger served on the Board of Directors of the American Academy of Otolaryngology-Head and Neck Surgery (AAO-HNS) for 12 years, having been a former vice president and chairman of the Board of Governors of that organization. He is also a past president of the American Rhinologic Society and the Michigan Otolaryngological Society. He is the former editor-in-chief of the journal *Otolaryngology—Head and Neck Surgery*, which is

the largest peer-reviewed journal in the world for that specialty. Dr. Benninger has authored or edited six books, including his most recent, *The Performer's Voice* and *The Singer's Voice*, and has two additional books in press. He has also written 50+ book chapters and more than 170 scientific articles, focusing primarily on voice care and laryngology, nasal and sinus disease, and health-care management. He has lectured extensively across the country and throughout the world.

SPECIAL GUESTS CONTINUED



Theo Bleckmann is a singer and composer of eclectic tastes and prodigious gifts. His Grammy-nominated work has been described as “from another planet” by the New York Times. He has released a series of gorgeous and irreverent albums on Winter & Winter, including his new acoustic Solos for Voice and Toys, “I Dwell in Possibility.” Additionally, Theo has collaborated with musicians like Laurie Anderson, John Hollenbeck, Phil Kline, Ben Monder, John Zorn, and Bang on a Can, and has been a principal performer in Meredith Monk’s ensemble since 1994. He was recently interviewed by Terry Gross on NPR’s Fresh Air and appeared on the David Letterman Show. He has developed alien voices for Spielberg’s *Men in Black* and can be heard performing a yodeled version of “Kung Fu Fighting.”



Dr. Diane M. Clark holds degrees in music from Rhodes College, Indiana University and the University of Mississippi. She served on the faculties of Texas Tech University for three years and Rhodes College in Memphis for 32 years. As a vocalist, she has been active in recital, oratorio, opera, music theatre, and barbershop. She joined Sweet Adelines International in 1992 and quickly found a niche as a vocal coach for choruses and quartets and a faculty member for regional and international events. In 2006, Dr. Clark became director of the Grand Traverse Chorus of Sweet Adelines, leading them to score fifth among small choruses in the world in the 2007 competition season. She held this position until 2011. She continues to be active in the barbershop world as a coach, voice teacher, faculty member and music arranger. In 2011, she attended the CCM Institute at Shenandoah University in Winchester, Virginia, and became certified at Level III of Somatic Voicework™ The LoVetri Method. She is a member of NATS and the National Association for Music Education.



David Chase, Broadway director, has been music director, supervisor and/or arranger for more than 25 Broadway productions, including *Nice Work If You Can Get It*; *How to Succeed in Business Without Really Trying*; *Anything Goes*; *Billy Elliot*; *Evita*; *Elf*; *Promises, Promises*; *The Little Mermaid*; *Curtains*; *The Pajama Game*; *Thoroughly Modern Millie*; *Flower Drum Song*; *Kiss Me, Kate*; *Seussical*; *Side Show*; *A Funny Thing Happened on the Way to the Forum*; *The Music Man* and *Damn Yankees*. Other arrangements include *Guys and Dolls* at the West End, the Boston Pops (including “The Twelve Days of Christmas”), the BBC Concert Orchestra, the Kennedy Center Honors (including Barbara Cook), and Radio City Music Hall. Upcoming Broadway projects include *Diner*; *Tuck Everlasting*; and a new production of Rodgers and Hammerstein’s *Cinderella*. David lives in New York City with his wife, actress Paula Leggett Chase, and their two sons, Kyler and Dashiell. David’s education includes a biology degree from Harvard University.



Matthew Edwards is an assistant professor of voice at Shenandoah Conservatory, where he teaches pop, rock, country and R&B to musical theatre majors. His broad experience in both CCM and classical styles includes performing leading roles with Tri-Cities Opera, Ash Lawn Opera, Atlantic Coast Opera Festival, Cincinnati Opera, and Lyric Opera Cleveland Outreach, among many others. He has performed as a lead singer, guitarist and keyboard player with numerous bands and worked with recording studios and record labels in developing vocal artists. A former NATS intern under Jeannette LoVetri, he has presented at the Indiana University New Voice Educators Symposium, The Voice Foundation Annual Symposium, and the Musical Theatre Educators Alliance (MTEA) International Conference in Gothenburg, Sweden. He is owner of The Contemporary Voice Studio™ (contemporaryvoicestudio.com) and The College Audition blog (AuditioningForCollege.com).



Dr. Wendy LeBorgne, voice pathologist and singing voice specialist, is the clinical director of the Blaine Block Institute for Voice Analysis and Rehabilitation (Dayton, Ohio) and the Professional Voice Center of Greater Cincinnati. She is on the adjunct faculty at the University of Cincinnati College-Conservatory of Music. Dr. LeBorgne holds a Bachelor of Fine Arts in Musical Theatre from Shenandoah University and master and doctoral degrees in communication sciences and disorders with a specialty in voice disorders from the University of Cincinnati. Her research has focused primarily on the area of the Broadway “belt” voice. Dr. LeBorgne’s original peer-reviewed research has been published in the *Journal of Voice*, and she is a contributing author to the book *Voice Therapy: Clinical Studies*, providing a case study on “Vocal Intervention with the Touring Broadway Actor.” She has authored a training DVD titled *Laryngeal Videostroboscopic Images: Normal and Pathologic Samples*, distributed by Plural Publishing.

Other original published articles include “The Young Singer: Consideration for Vocal Training in Children Through Adolescence;” “Vocal Health in the Musical Theater Performer: What Is Normal?;” and “I Am Changing: Understanding the Adolescent Voice.” Dr. LeBorgne has been a guest faculty member of the Shenandoah University CCM Institute since 2006. In addition to her duties as a voice pathologist, she continues to maintain an active professional performing career.



Joan Melton, PhD, ADVS, is a pioneer in the integration of singing techniques and voice/movement training for the actor. She is the author of two major textbooks, *Singing in Musical Theatre: The Training of Singers and Actors* (Allworth, 2007) and *One Voice: Integrating Singing Technique and Theatre Voice Training* (Heinemann, 2003) with Kenneth Tom, PhD. Joan trained at the Central School of Speech and Drama, London; holds a PhD from the University of North Carolina, Chapel Hill; and has taught at leading drama and music centers in the United States, Great Britain, Ireland, Australia and New Zealand. She is a published composer with performance credits in theatre, opera, television and voiceover, a Master Teacher of the Fitzmaurice approach to theatre voice training, a CCM Vocal Pedagogy Institute graduate (2006), and the author of numerous articles for professional journals. She currently heads groundbreaking research projects in the United Kingdom and Australia and is Professor Emeritus, Department of Theatre and Dance, California State University, Fullerton.

Peter Shor, LMT, has been a member of American Massage Therapy Association for 11 years. He is an experienced bodywork therapist and instructor working in Virginia and West Virginia, and specializes in pain reduction, stress management and injury prevention techniques. He is also a musician and vocalist.

PRICE, LODGING AND MEALS

Price

| | | | |
|---------------------------|-------|----------------------------|-------|
| Level I Institute ----- | \$390 | Barbershop ----- | \$390 |
| Level II Institute ----- | \$390 | Training Injured Voices -- | \$390 |
| Level III Institute ----- | \$390 | Technology & Voice ---- | \$390 |
| Speaking & Singing ---- | \$390 | LoVetri Seminar ----- | \$190 |
| Voicenoise ----- | \$390 | Repeat any course ----- | \$290 |

Location

Shenandoah University in Winchester, Va., is about 75 miles west of Washington, D.C., and one hour from Dulles International Airport.

Transportation*

Hertz Rent-a-Car (540) 667-8596

AES Limo Service (540) 667-8303

Executive Limousine & Courier Service
(800) 622-6990 or (540) 667-0111

Taxi USA (540) 662-1199

*check website for carpool options

On-Campus Housing & Meals

Each residence hall room is air conditioned with a private bath. All rooms are either single or double occupancy (please state preference on registration form). The on-campus package for students attending during the institute includes housing and three meals per day in the cafeteria. Note: you will need to bring your own linens and lamps, and there is no housekeeping provided. A private room is \$57/night.

Off-Campus Housing

The Hampton Inn and Wingate Inn offer special rates to CCM participants for reservations made prior to the deadlines listed below. These rooms are limited in number, so be sure to make your reservations as soon as possible.

HAMPTON INN (across the street from Shenandoah)

- Special 'CCM Institute' Rate: \$70 per night (includes breakfast)
- Non-smoking king and double rooms
- Deadline for special rate: July 2
- (800) 426-7866 | (540) 667-8011

WINGATE INN (10-minute walk from Shenandoah)

- Special 'CCM Institute' Rate: \$70 per night (includes breakfast)
- Non-smoking king and double rooms
- Deadline for special rate: June 13
- (877) 946-3585 | (540) 678-1926

OTHER HOTEL ACCOMMODATIONS:

- Best Western-Lee Jackson (800) 528-1234
- Comfort Inn (540) 667-8121
- Red Roof Inn (540) 667-5000
- Travelodge (800) 578-7878
- Holiday Inn (540) 667-3300



“As an SLP/Singing Voice Specialist who specializes in the treatment of voice disorders, this course was by far the most helpful and practical continuing education I’ve ever received for working with singers.”

– Lori Ellen Sutton, MA, CCC-SLP,
Voice and Swallowing Center
Charlotte, North Carolina

Other Degree Offerings in Voice

Master of Music in Vocal Pedagogy - Classical Voice
Master of Music in Vocal Pedagogy - CCM Voice
Master of Music in Vocal Performance
Bachelor of Fine Arts in Music Theatre
Doctor of Musical Arts in Vocal Performance
Doctor of Musical Arts in Vocal Pedagogy

“Simply outstanding! After years of searching for a teacher or methodology, finding only limited satisfaction, I am fully satisfied that Jeannie knows what she is doing.”

— Steve Halbert, *Arlington, Virginia*

About the Master of Music in Vocal Pedagogy

We are thrilled to offer the Master of Music in Vocal Pedagogy-CCM Voice. This new degree program, perhaps the first of its kind in the nation, allows students to concentrate on CCM technique and repertoire for study and the final culminating performance. The CCM Institute courses in Somatic Voicework™ The LoVetri Method serve as the core of the training. Students are also exposed to a broad range of vocal methods and techniques in Comparative Vocal Teaching Methods (MUPP 600) and the physiology and anatomy of the instrument in The Anatomy and Function of the Singing Voice (MUPP 533).

About the Doctor of Musical Arts in Vocal Pedagogy

The doctor of musical arts in pedagogy with a vocal concentration prepares students for professional careers in higher education as researchers and teachers. Students gain advanced knowledge through an interdisciplinary approach in areas of anatomy, physiology, kinesiology, pathology, technology, psychology and applied voice. Classical and CCM vocal techniques are incorporated in the curriculum. The curriculum is set up to accommodate those who are teaching by offering courses during the summer, online and with intensive weekend sessions during the fall and spring semesters.

Credit Information and Grading Options

Certification is available upon successful completion of each level of contemporary commercial music vocal pedagogy instruction. All students registered in the 2013 institute are registered for one academic credit per certification level.

TO REGISTRAR

STEP 1
DOWNLOAD



STEP 2
FILL OUT



STEP 3
MAIL



Download* application at
www.ccminstitute.com
and mail with payment to:

Business Office
Shenandoah University
1460 University Drive
Winchester, VA 22601

REGISTRATION AND PAYMENT DUE BY
June 25, 2013

FOR MORE INFORMATION CONTACT CCM

www.ccminstitute.com | ccminstitute@su.edu | 540-665-4556

* If you would prefer a hard copy sent to you, please email or call.