

Dear Van L. Lawrence Fellowship Committee,

I am a NATS member from the New York City chapter. The primary purpose of my proposal is to explore thresholds of safe vocal dosing via dosimetry and singers' perception of vocal fatigue via the EASE score. Data will be pursued by creating a catalog of vocal doses, from song and dialogue, of individual Broadway roles as sung by Broadway professionals. The secondary purpose is to establish tessiturograms of the roles collected and conduct an analysis of the acoustical strategies utilized by the singers during key moments of heavy vocal intensity. This would/will inform how acoustical strategies impact the overall distance dose. Having published two papers in dosimetry in recent years alongside Dr. Celia Stewart and Dr. Ingo Titze, this subsequent investigation will allow me to continue exploring this field more in depth. These data can serve as a baseline for the distance dose required for each role, which alongside self reported measures of vocal fatigue can prove helpful in generating energy-dissipation-dose (EDD: calculated from amplitude, frequency, and duration) and establishing recommended singing thresholds for performers.

Current application of scientific knowledge in the studio

For the past fourteen years I've had the privilege of teaching numerous students, each bringing their own unique vocal puzzle, and some seeking help with singing technique post vocal trauma. For many singers, the fear of reinjury is a delicate nature. Such cases require me to patiently assist the student's work on rebuilding trust in the reliability of their vocal instrument as they move towards solidifying the pillars needed for establishing an efficient vocal technique so they can regain self confidence in their singing abilities.

In my work with Broadway professionals I'm tasked to assist performers with varying degrees of vocal development and training backgrounds. Considering these professionals are already employed by reputable shows, they are dealing with a high vocal demand, and sometimes struggle to develop a technique, during a short time frame, that will allow them to be sustainable in the role they are playing.

I advocate for efficiency and sustainability in singing employing the knowledge acquired from previous studies to assist this process. My work in the studio is heavily focused on implementing acoustical strategies that will increase the inertive reactance of the vocal tract and result in minimized vocal effort. I utilize software such as Voce Vista Overtone Analyser to assist students with formant tuning. I am also mindful of subglottic pressure levels when assisting a student achieve a maximum degree of efficiency across genres by finding optimal vocal coordination through: working on breath management; minimizing constriction and heavy adduction of the vocal folds; aiming for flow phonation; producing consistent airflow that can support sound production across genres.

My students are also surrounded by equipment in my office and research space and benefit from understanding and collecting measurements including acoustic data (via Praat and Voce Vista), phonation threshold pressure (via the Rothenberg mask), vocal dose (via the APM dosimetry device by KayPentax), electroglottography (via the EGG sensors) and other microphone and recorder combination (via the Zoom H5 4-track portable recorder). These scientific evidence based approaches allow for a greater understanding of the significance of vocal metrics, and have helped students gain greater knowledge and comprehension of the

anatomy and functionality of their voice on the way towards developing mastery over their instrument.

Area of intended study and research project

To contribute to the growing dosimetry research literature I've co-conducted two studies, which have been published by the Journal of Voice within the last two years. The first, entitled "Vocal Dose and Vocal Demands in Contemporary Musical Theatre", focused on investigating the vocal load of six singers during an 8-hour period including classes, social communication and the rehearsal process of the musical *Wonderland*, by Frank Wildhorn. The second, entitled "Vocal Demands of Musical Theatre Rehearsals: A Dosimetry Study," focused on the demands imposed on five singers during 3-hour rehearsals alone, accounting for the varied stages of the rehearsal process.

It is my goal to continue pursuing this line of investigation in order to obtain a better understanding of what is the distance dose, EDD and overall vocal demands imposed by unique Broadway roles, especially those requiring heavy belting. As such, I aim to collect vocal dose data on specific iconic roles from musicals such as *Hamilton*, *Wicked*, *Dear Evan Hansen*, among many others. Both singing and dialogue required for a performance will be collected separately, so that specific distance dose for spoken versus sung material can be analyzed and compared with the singer's perception of vocal fatigue after a performance. This study will be conducted at NYU and data collection will take place in a sound-proof controlled environment where singers will be asked to perform at an equivalent intensity level from when performing on stage. Experienced singers who have sung an iconic solo or ensemble role in its entirety on Broadway, Off-Broadway, Off-Off-Broadway, regional theaters or at the collegiate level will be recruited

The distance dose (which combines the cycles and the SPL) and energy-dissipation-dose (EDD: calculated from amplitude, frequency, and duration; representing tissue collision generated from the distance dose) analyzed alongside self reported measures of vocal fatigue can prove helpful in establishing recommended singing thresholds for performers. By collecting singing and dialogue separately, a singing tessitura graph and a speech density graph will be generated providing a visual representation of the demands of each Broadway role in its entirety. Acoustical strategies used during key moments of heavy vocal intensity will be analyzed to inform its impact on distance dose and EDD. These data have the potential of providing the distance dose and EDD associated with iconic roles and establishing new parameters for safe amounts of voice use during training, performance and overall voice use.

The Fellowship:

The Van L. Lawrence Fellowship would be of significant impact to my continued work as a voice teacher and researcher, as the results from this study have the potential to impact the field by providing new established thresholds for safe vocal use for singers. In addition, it can provide clearly delineated singing range profiles of specific roles for reference for those currently or soon to be cast in these roles. Lastly, dosimetry work combined with an acoustical analysis and tessitura graphs generated per role can assist singers and voice professionals establish overall safe vocalization thresholds during seasons of increased vocal demands.

The professionals associated with the Fellowship can provide invaluable insight in the subject area of vocal load, and these interactions will be instrumental to my continued development in this line of work while I investigate the impact of dosimetry studies and how these findings can best serve the community of voice users and voice professionals. This work will be developed in collaboration with Dr. Celia Stewart, from NYU Steinhardt CSD department. Dr. Aaron Johnson, with whom I collaboratively teach the NYU Vocology course, has agreed to consult on this project. I would also benefit greatly from furthering my knowledge and collaboration with colleagues who have conducted significant work in the field of Dosimetry, such as Dr. Ingo Titze and Dr. Daryush Mehta. Dr. Mehta has agreed to consult to discuss data interpretation and parameters for the development of threshold of safe phonation doses in the singing voice in comparison to clinical/speaking voice, which the later is the focus of his study. The intersectionality of singing and speaking vocal loads is also of great importance in the work Dr. Titze and Dr. Eric Hunter on “Comparison of vocal vibration-dose measures for potential-damage risk criteria” (2015, https://doi.org/10.1044/2015_jslhr-s-13-0128). Dr. Titze has agreed to aid my understanding of how to generate energy-dissipation-dose (EDD) and consider parameters that will lead to an estimate of recommended vocal thresholds for singers. This will be a similar process to that used by Titze and Hunter in the article above.

The Van L. Lawrence Fellowship will provide the platform needed for the advancement of knowledge through connections with top researchers from the field as well as the resources necessary to increase recruitment efforts promoting a successful research outcome. I plan to undertake the following activities during the award period, and have confirmed arrangements with NCVS (virtually) and MGH (in person).

A proposed budget

- Travel to the Voice Foundation Symposium - presenting the results of this current study
 - Symposium Registration: Waived
 - Flight: \$200
 - Hotel: 450
 - Ground transportation: \$150

- Travel to Mass General Institute (MGH) in Boston, MA for work with Dr. Daryush Mehta.
 - Flight: 390
 - Hotel for 2 nights: 340
 - Ground transportation: \$200

- Compensation for participants to aid and increase quality level performers during recruitment:
 - Pre-paid Visa Cards at \$30 per role (aiming for 9 participants to be compensated via the Van Lawrence Fellowship): \$270
 - another 50 will be partly funded via NYU’s professional Development’s account and partly self funded

Total Expenses: \$2000

How the Fellowship and Research Project Will Benefit My Teaching

The knowledge acquired through this fellowship will benefit my studio teaching in aiding students to consider appropriate repertoire and audition for specific Broadway roles with an informed perspective of the vocal dose required. As a teacher of young singers, appropriate repertoire choice is one of my most important activities, and the development of a practical and scientific method of quantifying tessitura while considering vocal load would be of immense benefit to those in training.

In addition, this will be of great value in the studio when training belters, as EDD values can serve as a good indicator of heavy phonation when used comparatively, which can then assist the process of aiming to lower close quotient levels, minimize vocal fold adduction and levels of subglottic pressures during training. In this way, dosimetry data can guide singers in training and help them implement vocal pacing strategies that will care for career longevity.

It is my hope that my knowledge of voice science and hands-on-experience in the musical theater field combined with the findings of this study will add value to the fellowship lineage of incredible professionals that preceded me as well as to the field of voice science. The incentive and honor received through the Fellowship are immeasurable and I aspire to uphold the highest level of academic integrity and professionalism that matches the standard set by previous fellowship recipients.

Please find attached my current curriculum vita. I thank you for the opportunity and privilege to be considered for the prestigious Van L. Lawrence Fellowship.

CURRICULUM VITAE

ANA FLAVIA ZUIM

www.anaflaviazuim.com

email: [REDACTED]

PERSONAL DATA

Birth-date and place: [REDACTED]

EDUCATION

<u>Vocology Certification</u>	2015
University of Utah, South Lake City	
<u>PhD in Comparative Studies</u> , Fine and Performing Arts track	2012
<i>Dissertation Topic: Speech Inflection in American Musical Theatre Compositions.</i>	
Florida Atlantic University, Boca Raton, Florida	
<u>Master of Music in Piano Performance</u>	2006
Lynn University, Boca Raton, Florida	
<u>Bachelor of Music</u>	2003
State University of Londrina, Parana, Brazil	

ACADEMIC APPOINTMENTS

New York University

Department of Music and Performing Arts Professions, Steinhardt School - NYU	
Music Associate Professor of Vocal Performance	2022-present
Director of Vocal Performance - Music Assistant Professor of Vocal Performance	2016-2022

University of Miami

Contemporary Voice Program Director - Bruce Hornsby Program	2013-2016
Lecturer - Vocal Performance	2009-2016

University of Miami Miller School of Medicine

Lecturer of Otolaryngology - Secondary Appointment	2015-2016
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Miami Dade College - New World School of the Arts

Adjunct Faculty - Vocal Performance	2011-2012
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Barry University

Adjunct Faculty	2009-2010
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Florida Atlantic University

Teaching Assistant	2007-2009
Assistant Director of FAU's Teaching Outstanding Performers (TOPS)	2008-2011

AWARDS AND HONORS

NYU Steinhardt Continuing Contract Fellowship	2023-2024
Conducting Dosimetry Research	
The American Prize for Conducting	
Winner for conducting <i>City of Angels</i> , NYU Skirball	2021
CEV - Centro de Estudos da Voz 40th anniversary	
Plaque of honor for “your dedication to overcome challenges, for your unique professional experience and generosity in sharing knowledge that inspires the world of voice.”	2021
The American Prize for Conducting	
Third place for conducting <i>Anything Goes</i> , NYU Skirball	2020
CEV - Centro de Estudos da Voz	
Plaque of work recognition for “your competence, generosity and talent in sharing science and art of the best quality. The recognition of your Brazilian colleagues for your contribution to the XXIII international symposium of the CEV.	2017
Carbonell Award Nominee	2016
Best Musical Director with the show <i>Billy Elliot</i> at the Maltz Jupiter Theatre.	
IRNE Winner - International Reviewers of New England Awards	2015
Best Musical Director with the show <i>Billy Elliot</i> at the Ogunquit Playhouse.	
Winner of the Florida Atlantic University Concerto Competition	2006
Performance of <i>Rhapsody in Blue</i> , by George Gershwin Boca Raton, Fl	

REVIEWS

Florida Theatre On Stage	12/2015
“Musical director Ana Flavia Zuim expertly molded the vocal performances and led the nine-piece band capable of delivering a folk song or a bright brassy showtune.”	
Talkin’ Broadway	12/2015
“A live, nine-piece orchestra plays the score very well, from ballet music to rousing songs like "Merry Christmas, Maggie Thatcher.”	
Broadway World.com - For Musical Direction of <i>Billy Elliot</i>	07/2014
“Music Director Ana Flavia Zuim conducts the seven-person offstage orchestra with confidence and aplomb.”	
Portland Daily News - For Musical Direction of <i>Billy Elliot</i>	07/2014
“Under the direction of Ana Flavia Zuim, the music was flawless”	
Presidential Performance of <i>Billy Elliot</i>	07/2014
at <i>Ogunquit Playhouse</i> for President Bush Sr. and Mrs. Barbara Bush	
Miami Herald - Musical Director for <i>El Clube de Las Divorciadas</i>	12/2013
“La música de Martin Bianchedi y la dirección musical de Ana Flavia Zuim encuentran en Mirtha Medina, Marger, Claudia Valdés, Sylvia de Esteban y Reina Ivis excelentes instrumentos vocales que traducen su música y la interpretan con maestría.”	
Palm Beach Artspaper - Musical Director of <i>Company</i>	07/2009

“Musical director and keyboardist Ana Flavia Zuim does a first-rate job rendering Sondheim’s intricate rhythms.”

INTERVIEWS

Rimon School of Music, Israel - Trajectory and experience on Broadway and beyond	2023
Chicago Radio Show - Interview on the impact of the performance and academic work leading to serving as an expert witness on legal and criminal cases	2023
CBS Mission Unstoppable Episode - Featured voice scientist	2022
The Stage Show - nationally broadcast performing arts program on ABC Radio National in Australia - podcast interview	2022
Stagecraft podcast with Gordon Cox - How New Science Can Keep Broadway Voices Healthier Variety podcast link	2022
BAST training - podcast interview	2022
Futurity picked up NYU's Q&A on new research that offers insight into the vocal demands of contemporary musical theater	2022
Unifor and The Biz - Science and Art - Fortaleza, Brazil	2019
Bilingualism Newsletter - BLLING (Bilingual Language and Literacy Investigative and Networking Group - NYU)	2018
Bossa Magazina - Up Close and Personal - Interview with Ana Flavia Zuim	2018
Sister Act Backstage Tour and Interview - Steinhardt Social Media	2018
Hamilton’s Secret Weapon Interviewed by Eileen Reynolds from the NYU magazine https://www.nyu.edu/about/news-publications/news/2017/september/ana-zuim-hamilton-rehearsal-pianist.html	2017
Go beyond Interviewed by R.Evolución Latina’s - Interview series entitled “Go beyond” in celebration to R.Evolución Latina’s 10th year anniversary	2017
Maestrina na Broadway Interviewed by the newspaper O Diário de Maringá http://digital.odiario.com/cultura/noticia/2401471/maestrina-da-broadway/	2017
Oxford University Press Interviewed by Justin Patch from Vassar College. “The Case for Pop Ensembles in the Curriculum: Amateurism, Leadership, Civics and Lifelong Learners. in 21st Century Music Pedagogy.” Robin Moore, ed. Under Review at Oxford University Press.	2016
Interviewed by Brazilian Newspaper Portal Agora: sharing with readers about the challenges faced since leaving a small town in Brazil and building a career in the US. http://www.portalagora.com/noticias/mostrar/id/47416/titulo/uma-mandag-uariense-na-broadway	2016
Interviewed by Mr. Zieg , in Sao Paulo, Brazil https://www.youtube.com/watch?v=rCAvGBIQbbI	2013

BROADWAY, BROADWAY ACROSS AMERICA, REGIONAL THEATERS AND OTHERS

Nine, the Musical - Loewe Theatre at NYU - Musical Director - NY	2022
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In Pieces - Loewe Theatre at NYU - <u>Musical Director</u> - NY	2021
Rio Uphill - Vocal Direction for Video Recording of the new musical - NY	2021
Rise up - Concert with singer Nyla Watson - Hawaii Performing Arts Festival	2021
Hamilton - Broadway Company - <u>Rehearsal Pianist</u> - NY	2016-present
Wonderland - Loewe Theatre at NYU - <u>Musical Director/Bassist</u> - NY	2020
Rio Uphill - Reading of a new musical - NY	2020
City of Angels - In Concert at Skirball - NYU- <u>Musical Director/Conductor</u> - NY	2019
Anything Goes - In Concert at Skirball - NYU- <u>Musical Director/Conductor</u> - NY	2018
Guys and Dolls - Loewe Theatre at NYU - <u>Musical Director/Pianist</u> - NY	2018
On The Town - In Concert at Skirball - NYU- <u>Musical Director/Conductor</u> - NY	2018
Sister Act - Loewe Theatre at NYU - <u>Musical Director/Pianist</u> - NY	2017
The Mystery of Edwin Drood - Loewe Theatre at NYU - <u>Musical Director</u> - NY	2017
Brigadoon - Loewe Theatre at NYU - <u>Vocal Coach</u> - NY	2017
Iconic Overtures and Beyond - Loewe Theatre at NYU - <u>Director and Musical Director</u>	2017
On The Town - Provincetown Playhouse at NYU - <u>Musical Director/Conductor/Pianist</u>	2017
The Sound of Music - National Tour - <u>Keyboard sub</u> - Florida	2016
Kinky Boots - National Tour - <u>Keyboard sub</u> - Florida	2016
Matilda - National Tour - <u>Keyboard sub</u> - Florida	2016
Michael Amante in Concert - <u>Musical Director/Pianist</u> - Florida	2016
The legend of Zelda - <u>Choir master and Pianist</u> - Florida	2016
Disney in Concert at the Arsht Center - <u>Keyboard 1</u> - Florida	2015
Billy Elliot - <i>The Maltz Jupiter Theatre</i> - <u>Musical Director</u> - Jupiter, FL	2015
Joseph and The Amazing Technicolor Dreamcoat - National Tour	2014
<u>Keyboard chair</u> - Part of the original team launching the tour in the USA	
Annie - National Tour - <u>Keyboard sub</u> - Florida	2014
The Wizard of Oz - National Tour - <u>Keyboard sub</u> - Florida	2013-2014
Billy Elliot - at <i>Ogunquit Playhouse</i> - <u>Musical Director</u> - Ogunquit, Maine	2014
Jackie O - University of Miami - <u>Choirmaster</u> - Florida	2014
Final Fantasy Concert - at the Arsht Center - Pianist - Florida	2013
Viva Broadway - <i>District Stage Company</i> - <u>Rehearsal Pianist</u> - Miami, FL	2013
Billy Elliot (Equity) 2nd National Tour - <u>Associate Conductor/Keys/Vocal Coach</u>	
USA/Canada/Brazil	2012-2013

PROFESSIONAL ASSOCIATIONS

The Voice Foundation - 2023

Athens Institute of Education and Research (ATINER) Academic Member - Arts and Culture and Language and Linguistics Unit	2021-present
Pan American Vocology Association (PAVA)	2015-present
National Association of Teachers of Singing (NATS)	2011-present
Musician's Union (featured at the NY musician's union magazine in 2013)	2009-present

PUBLICATIONS

- Zuim AF. Strategies for Safety Thresholds of Phonation for Performers via Dosimetry. NCVS, Insights, 2023.
- Zuim AF, Stewart C, Titze I. Vocal Demands of Musical Theatre Rehearsals: a Dosimetry Study. Journal of Voice, 2023.
- Zuim AF, Stewart C, Titze I. Vocal Dose and Vocal Demands in Contemporary Musical Theatre. Journal of Voice, 2021. <https://pubmed.ncbi.nlm.nih.gov/34620516/>
- Zuim AF, Lloyd AT, Gerhard J, Rosow D, Lundy D. Independence of Vocal Load from Vocal Pathology Across Singing Genres. Journal of Voice, 2021. <https://www.sciencedirect.com/science/article/abs/pii/S0892199721000084>
- Zuim AF, Pacheco C, Bezerra A. Atuação Fonoaudiológica e Pedagógica na Produção Vocal no Teatro Musical. Fundamentos e Atualidades em Voz Profissional; Editora Thieme-Revinter, 2021 (book chapter).
- Zuim, A.F. Vocal diversity and the evolving field of contemporary voice pedagogy. *Places and purposes of popular music education*. Intellect. (book chapter)
- Zuim AF, Lloyd AT, Gerhard J, Rosow D, Lundy D. Associations of Education and Training with Perceived Singing Voice Function Among Professional Singers. Journal of Voice, 2019 Oct 31. <https://pubmed.ncbi.nlm.nih.gov/31679926/>
- Alshaikh L, Zuim AF, Woolf K. Diet quality and physical activity patterns of musical theatre performers. Current Developments in Nutrition 3(Supp 1):nzz050.P16-031-19, 2019 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6575104/>
- Alshaikh L, Zuim A, **Woolf K**. Dietary and herbal supplement use among musical theatre performers. *Journal of the American Dietetic Association* 119(9):A79, 2019. [https://jandonline.org/article/S2212-2672\(19\)30827-5/abstract](https://jandonline.org/article/S2212-2672(19)30827-5/abstract)
- Gerhard J, Zuim AF, Lloyd A, Rosow DE. The Role of Observation and Mentorship in Voice Pedagogy Training. Journal of Voice. 2018 Oct 27. <https://www.sciencedirect.com/science/article/abs/pii/S0892199718302273>

CONFERENCE PRESENTATIONS

- Israeli Voice Association** - Keynote Speaker
“The Vocal Load of Professional Broadway Singers” 2023
“Broadway Singing Demands
- IAFOR - The International Academic Forum; The 3rd Kyoto Conference on Arts, Media & Culture - Kyoto, Japan.** Presenter and Session Chair.
“Dosimetry Study publication findings on the Musical Wonderland” 2022

	Co-presenters: Dr. Ingo Titze, Dr. Celia Stewart	
ASHA - The American Speech-Language-Hearing Association		2022
	“Vocal Dose and Vocal Demands in Contemporary Musicals”	2022
	Co-presenters: Dr. Ingo Titze, Dr. Celia Stewart	
The Voice Foundation		2022
	“Early Investigation of Reported COVID-19 Symptoms in Singers.”	
	Co-presenters: Dr. Aaron Johnson, Dr. Justin Moniz, Nicholas Connolly	
Athens Institute of Education - Athens, Greece		2022
	“Source-Vocal Tract Interaction Trends Among Female Broadway Belters.”	
	Co-authors: Ingo Titze and Karin Titze-Cox	
PAMA - Performing Arts Medicine Association		
	“Dosimetry Study of Contemporary Lead Roles in Musical Theatre”	2022
The Voice Foundation		2021
	“Treatment seeking behaviors of CCM performers.” Co-presenter: Shirley Gherson	
Athens Institute of Education - Athens, Greece		2021
	“Correlation of Vocal Load and Student-Performer’s Perception of Vocal Effort During a Musical Theatre Production.” Co-authors: Ingo Titze and Celia Stewart	
Choice for Voice - London		
	“Lifestyle Risks and Treatment Seeking Behaviors of CCM Performers.”	
	Co-presenters: Shirley Gherson	
Working in Music Conference - University of Turku		2020
	“Understanding Gender Inequality in Broadway Orchestras”	
	Work accepted for presentation, but conference was canceled due to the pandemic	
Association of Popular Music Education - Edinburgh, Scotland		2020
	“Pedagogical Tools for Maximizing Resonance by Increasing Vocal Tract Inertance for CCM Singers and Singer-Songwriters”	
	Work accepted for presentation, but conference was canceled due to the pandemic	
The Voice Foundation (virtual conference)		2020
	“A Voice Intake/Re-Assessment Form Toward Uniform Documentation for the Vocal Pedagogue”. Co-presenters: Rachelle Fleming and Julia Gerhard	
PAVA		2018
	“Documentation and Communication for the Voice Pedagogue.”	
	Co-presenters: Julia Gerhard and Adam Lloyd	
Voice Foundation		2018
	“The Association of Vocal Load with Vocal Pathology and Differences Across Singing Genres”. Co-authors: Adam Lloyd, Julia Gerhard, Sheryl Rifas-Shiman, Donna Lundy and Dr. David Rosow.	
Fall Voice Conference		2017
	“Classical, Musical Theatre and Contemporary Commercial Singers’ History of Vocal Pathology and Level of Vocal Health Support in Professional Productions”	
	Primary author. Co-authors: Adam Lloyd, Julia Gerhard, Sheryl Rifas-Shiman, Donna Lundy and Dr. David Rosow.	
Laryngology Society of Australasia Conference		2016
	“Associations of Education and Training with Perceived Singing Voice Function	

	among Professional Singers.” Primary author. Co-authors: Dr. David Rosow, Dr. Julia Gerhard, Sheryl Rifas-Shiman and Adam Lloyd.	
PAVA	<i>Pan American Vocology Association Conference</i> “Professional Singer’s Education and Current Performance Practice.” Co-authors: Adam Lloyd, Dr. David Rosow, Dr. Donna Lundy, Sheryl Rifas-Shiman and Amanda Demane.	2016
Fall Voice Conference	Panel discussion: “The Injured Performer: A team approach” Panel moderators: Dr. Lucian Sulica and Dr. Karin Titze-Cox Panel: Dr. Aaron Johnson, Dr. Ana Flavia Zuim, Dr. Brad Story, Dr. Marshall Smith, Dr. Christina Kang, Dr. David Lott, Dr. Blake Simpson.	2016
PAVA	<i>Pan American Vocology Association - South America Webinar Series</i> 1st Webinar in Brazil: “Semi-Occluded Vocal Tract Therapy and Training” Dr. Ingo Titze	2016
PAVA	<i>Pan American Vocology Association - South America Webinar Series</i> 2nd Webinar in Brazil/Portugal: “Motor Learning” Dr. Kittie Verdolini Abbott	2016
Voice Foundation Conference	<i>“A Survey and Mentored Practical Experience During Vocal Pedagogical Training Across Genres.”</i> Primary author. Co-authors: Dr. David Rosow and Dr. Julia Gerhard.	2016
PAVA	<i>Pan American Vocology Association Conference</i> <ul style="list-style-type: none"> • “Voice Teachers and Singing Voice Rehabilitation Specialists as part of the Extended Voice Team.” Primary author. Co-authors: Dr. Julia Gerhard and Dr. Esther Jane Hardenbergh. • Guest Panelist for the Question and Answer Panel: Multidisciplinary Practice. • Guest Panelist for the Question and Answer Panel: The “Pan American” in Pava, alongside Brazilian Speech Language Pathologist Mara Behlau. 	2015
RAAC	Reciclagem e Atualização Clínico-Científica em Voz - 16a Edição <i>International Webinar - Sao Paulo, Brazil -</i> <i>“Promoting Vocal Health to Contemporary Singers through the <u>Vocal Health Collaborative</u> Partnership between the Frost School of Music and the Miller School of Medicine at the University of Miami.”</i>	2015
APME	<i>Association of Popular Music Education Conference</i> “Reimagining the Traditional Jury: Moving Forward in PME.” Discussion Panel: Daniel Strange, Dr. Ana Flavia Zuim, Dr. Brian Russell, Rey Sanchez and Dr. Carlos Rivera.	2015
World Voice Day - University of Miami	<i>“Cross-train your voice: the vocal mechanism and its use in multiple genres”</i> Presentation by Dr. Maria Denison, Dr. Ana Flavia Zuim, Dr. Kate Reid and Dr. Rachel Lebon.	2015

WEBINARS

UNIRIO - Universidade Federal do Estado do Rio de Janeiro - Rio de Janeiro, Brazil	Escola de Teatro e Artes, departamento de interpretação teatral	2023
UFF - Universidade Federal Fluminense - Rio de Janeiro, Brazil		2023

Dosimetry Research Assisting Prevention of Vocal Pathology in Singers LaborVox - PUC (Pontificia Universidade Catolica de Sao Paulo)	2023
Research Focused on Vocal pathology Prevention on Musical theatre Singers	
III Simposio Iberoamericano de Canto Contemporaneo - LIPV	2023
The Science Behind Vocal Overload in Musical Theatre and Contemporary Singing	
CEV - Centro de Estudos da Voz	2021
Vocal Pedagogy in a New Reality: Utilizing Technology in Voice Training	
Universidade Santa Marcelina - São Paulo, Brazil	2021
Vocal Pedagogy and Vocal Acoustics	
Faculdade Novo Horizonte - Pernambuco, Brazil - A Voz no Teatro Musical.	2021
Principia College - Career Workshop in Vocal Performance	2020
LaborVox - PUC (Pontificia Universidade Catolica de Sao Paulo)	2019
Vocal Acoustics for Musical Theatre Singing Training	
LaborVox - PUC (Pontificia Universidade Catolica de Sao Paulo)	2018
Vocal Pedagogy Lecture	
PAVA in Chile - 1st Webinar with Dr. Ingo Titze, Marco Guzman, Karin Titze Cox, et al.	2017
PAVA in Brazil - 1st Webinar with Dr. Ingo Titze, Dr. Kittie Verdolini, Dr. Lynn Maxfield	2017
IOCP - Instituto de Otorrinolaringologia e Cirurgia de Cabeça e Pescoco	2017

WORKSHOPS, MASTERCLASSES AND SEMINARS

Israeli Voice Association - four masterclasses series:	2023
The application of: vocal acoustics in singing; semi occluded vocal tract exercises; belting strategies; mindfulness and stretching.	
Rimon School of Music, Israel - Masterclasses series:	2023
Communicating through song; effective warm up sequences targeting specific styles; releasing vocal pressure in belting and beyond.	
The Pennsylvania State University - Masterclass on vocal technique and styles	2022
Faculdade Novo Horizonte - Pernambuco, Brazil - Aspectos Técnicos e Estéticos do Teatro Musical.	2021
Universidade Santa Marcelina - São Paulo, Brazil	2021
Guest Faculty contributing with a series of lectures for students in Vocal Pedagogy	
GIPA - Graduate Institute of Performing Arts, National Taiwan Normal University	2019
Seminar, Workshop and Masterclasses - Voice and Piano Performance	
Judge and Master Teacher for the 1st Musical Theatre Collaborative Piano Competition	
CEV - Centro de Estudos da Voz	2019
Vocal Acoustics/Vocal Pedagogy Workshop/Seminar	
UNIFOR - University of Fortaleza and THE BIZ - School of Musical Theatre, Brazil	2019
Lecture on Vocal Health and Acoustics to the Faculty of the Graduate Program	
Masterclass to the Musical Theatre Students	
Workshop to the actors of the production of <i>Rent</i>	
Vocology in Practice Workshop - Mount St. Mary's University, California	2019
Vocal Pedagogy and Vocal Acoustics - Strategies and Vowel Charts	
The Voice Foundation Conference	2018
Applying Prosody of Language Strategies to Enhance the Dramatic Delivery of a Song and Facilitate the Discovery of Appropriate Vocalisms in Various Musical Theatre and	

Contemporary Styles.	
GIPA - Graduate Institute of Performing Arts, National Taiwan Normal University	2018
Seminar, Workshop and Masterclasses.	
Steinhardt Pilot Grant Writing Workshop - Participant	2018
Contemporary Vocal Strategies Workshop - Program Meeting, Steinhardt	2017
Summer Contemporary Vocal Workshop	2017-present
Director and creator of the curriculum for contemporary vocal studies at NYU Steinhardt's Contemporary Vocal Workshop	
CEV - Centro de Estudos da Voz - Contemporary Voice Workshop/Seminar	2017
Londrina, Parana - Contemporary Voice Workshop/Seminar	2017
Maringa, Parana - Broadway Workshop	2017
SVI - Summer Vocology Institute	2017
Master teacher of Contemporary Voice - Workshop/Seminar	
Vocology in Practice Workshop - San Francisco, California	2017
"Vocal Acoustics and Acoustical Strategies for Contemporary Singers"	

TEACHING EXPERIENCE

<u>New York University - Steinhardt School</u>	2016-present
<ul style="list-style-type: none"> ● Private Voice Instruction - Vocal Health Specialist ● Vocal Coaching ● Colloquy - Professional Development in Musical Theatre ● Vocology I and II. Course taught in collaboration with the Langone Voice Center: Dr. Milan Amin, Dr. Ryan Branski, Dr. Aaron Johnson, Dr. Paul Kwak, Shirley Gherson and Tyley Ross ● Musical Director/Conductor/Vocal Director for VP Productions - Musicals and Concerts 	
<u>University of Miami – Frost School of Music</u>	2009-2016
<ul style="list-style-type: none"> ● Private Voice Instruction - Vocal Health Specialist ● Musical Theatre Workshop ● Musical Theatre Literature - Graduate level course ● Freshman Wheel (Voice, Piano, Guitar) ● Piano for musical theatre ● Skills Ensemble – Bruce Hornsby program ● Ensemble Director for: <ul style="list-style-type: none"> ○ <i>The American Modern Band Ensemble</i> ○ <i>Contemporary A Cappella Ensemble</i> 	
<u>Miami Dade College - New World School of the Arts – Adjunct Faculty</u>	2011-2012
<ul style="list-style-type: none"> ● Vocal Performance - Musical Theatre Private Voice Instruction ● Theory and sight-singing for Musical Theatre 	
<u>Florida Atlantic University</u>	2007-2009
<ul style="list-style-type: none"> ● Vocal Techniques and Styles for musical theatre 	

- Musical Theatre Workshop
- Private Piano
- Musical Theater Workshop
- History and Music Appreciation
- Rock and Roll in American Society

Barry University

2009-2010

- Piano Instructor

ADDITIONAL MUSICAL THEATRE PRODUCTIONS

Musical director/pianist/vocal coach for Are Stage Company

Little Women (2014-2015)

25th Annual Putnam County Spelling Bee (2014)

El Clube de las divorciadas (12/2013)

Musical director/pianist for Florida Atlantic University productions of:

Company (2009)

Jacques Brel Revue (2008-2009)

Evita (2008)

Carousel (pianist - 2008)

Oklahoma (pianist - 2006)

Bye, Bye, Birdie (pianist - 2007)

Assistant Musical Director for the University of Miami production of

Smokey Joe's Café (2009)

Musical director/pianist for Miami Children's Theatre productions of:

In The Heights (2013)

Into The Woods (2012)

Gypsy (2011-2012)

The Light in The Piazza (2011-2012)

On The Town (2011)

Cinderella (2011)

Les Miserables (2011)

Evita (2011)

Personals (2010)

Fame (2010)

Drowsy Chaperone (2010)

High School Musical 2 (2010)

Fiddler on the Roof (2010)

Aristocats (2010)

Annie (2009)

Pinocchio (2009)

Joseph and the Amazing Technicolor Dreamcoat (2010)

Musical director/pianist for Olympic Heights High School productions of:

A Chorus Line (2010)

The Fantasticks (2009)

Kiss me Kate (2008-2009)

Grease (2008)

Musical director/pianist for West Boca High School productions of:

Pippin (2008-2009)

Little Shop of Horrors (2008)

Musical director/pianist for Saint Andrew's High School productions of:

The Cocoanuts (2008-2009)

Oliver (2008)

Musical director/pianist for Belvoir Terrace productions of:

The Little Mermaid (MD - 2011), **Victor and Victoria** (Keyboard - 2011),

How to Succeed in Business Without Really Trying (Keyboard - 2011)

Musical director/pianist for Yeshiva High School All girls' cast productions of:

Joseph and The Amazing Technicolor Dreamcoat (2009-2010)

Bye, Bye, Birdie (2008-2009)

Pianist for Saint Andrew's High School productions of:

West Side Story (2008)

Bugsy Malone (2007)

Honk (2007) **The Music Man** (2006)
The King and I (2005)
Pianist for University of Miami productions of: **The Last Five Years** (2011)
Pianist for Academy of Arts and Minds productions of: **Spelling Bee** (2011) Pianist
for Miami Dade College production of: **Side By Side** (2009)
Electric Bassist for Calvary Chapel of Fort Lauderdale productions of:
The Wizard of Oz (2009)
Joseph and the Amazing Technicolor Dreamcoat (2008)

ADDITIONAL MUSICAL DIRECTING EXPERIENCE

We'll Take Manhattan - Rodgers and Hart musical revue at U of Miami, FL	2011-2012
Spread the Love - Showcase. Director, Music Director and Bassist. UM, FL	2012
Take a Bow - Showcase. Director and Music Director. University of Miami, FL	2011
A Tribute to Jerry Herman. Musical director, arranger. University of Miami, FL	2010
Cats. Musical Director and Soundtrack Producer of a 15 minutes medley from the musical <u>Cats</u> . University of Miami, FL	2010
Taming of the Shrew with music - Shakespeare Miami, FL	2009-2010
Hear My Song Showcase. Florida Atlantic University. Boca Raton, FL	2008-2009
Jacques Brel Revue. Musical Director and Pianist - FAU Boca Raton, FL	2008-2009
Heart and Music Showcase - FAU Boca Raton, FL	2007-2008
Christmas Specials - Reborn in Christ Church. Deerfield Beach, FL	2004-2006
Mala de Mascate - State University of Londrina, Brazil	2003

ADDITIONAL CONDUCTING EXPERIENCES

Guest Conductor of Belvoir Terrace's String Orchestra	2012
Guest conductor for the Florida Wind Symphony - 4th of July of 2008 and 2009	2008-2009
Conductor - Reborn in Christ church choir and band. Deerfield Beach, FL	2004-2009
Choir Conductor and Band leader - Methodist church. Parana, Brazil	1999-2003

PIANO SOLO AND ENSEMBLE PERFORMANCES INCLUDE:

Faculty Recital - University of Miami. With Kevin Short, Maria Denison, Esther Jane Hardenbergh, Chris O'Connor	2016
Gershwin Medley - Soloist. Broadway Under The Stars. Boca Raton, FL	2013
Guest Soloist with the Symphonic Band of the Palm Beaches, performing Gershwin's Rhapsody in Blue. West Palm Beach, FL	2008
352 Keys (4 pianos) Gala Piano Extravaganza , at the FAU Theatre 3 consecutive summer concerts. Boca Raton, FL	2006-2008

COLLABORATIVE PIANIST AND BASSIST

Freelance accompanist. Work includes auditions, recitals, musicals, showcases, musical revues, voice teachers' studio lessons.
Repertoire includes: opera, art song, and oratorio of all periods, as well as pop, rock, gospel and musical theatre, among others. 1999-2011

SERVICE

BOARDS, COMMITTEES AND JOURNALS

International Journal of Music Education - Reviewer	2022
PAVA Latin America Governor - Board of Directors	2018 - 2022
In the Works, In the Woods at Forestburgh Playhouse - Advisory Committee	2021
Student Progress Report Committee. Steinhardt, NYU	2019-present
Theatre Usage Committee. Steinhardt, NYU	2017 - present
Doctorate Committee, Steinhardt, NYU	2017 - present
Abstract reviewer for the PAVA conference	2021
Search Committee member for 2 searches - Steinhardt, NYU	2020
Reviewer of Book Proposal for Plural Publishing	2019
Search Committee member for 2 consecutive searches in Vocal Performance. Steinhardt, NYU (Vocal Pedagogy and Musical Theatre)	2019
Search Committee member for 2 consecutive searches in Vocal Performance. Steinhardt, NYU (Vocal Pedagogy and Classical Voice)	2018
PAVA's Board Election Committee member	2018
Search Committee member for 2 consecutive searches - Steinhardt, NYU	2018
Faculty Evaluation Committee - Steinhardt School, NYU	2018
Interim South and Central America Governor PAVA Board of Directors	2017 - 2018
Editor at a peer review journal - <i>DIC. Revista Distúrbios da Comunicação</i>	2017 - present
Chair of PAVA's Board Election Committee	2017

ADVISEMENT AND DOCTORATE COMMITTEES

Graduate Advisor - Steinhardt School, NYU	2016-present
Jessica Lee's advisor and dissertation committee chair - Steinhardt School, NYU	2016- present
Nicholas Connolly doctoral advisor - Steinhardt School, NYU	2018- present
Andressa Marinoni, Master's Thesis. Dissertation Committee. PUC, Brazil	2019
Paul Spiser, Ph.D. in Vocal Performance. Committee member. NYU	2017 - 2019
Joshua Glasner, Ph.D. in Vocal Performance. Dissertation Committee. NYU	2017 - 2019
Bryan Hayslett - Committee Member, Doctorate Dissertation - Steinhardt School, NYU	2019
Ethan Helm - Doctoral Candidacy Review	2019

Brittney Redler - Outside reader of Doctorate Dissertation - Steinhardt School, NYU	2018
Rachel Whorton - Outside reader of Doctorate Dissertation - Steinhardt School, NYU	2018
Maria Dodorro dissertation proposal defense - Steinhardt School, NYU	2018
Tristan McKay, Ph.D. in Piano Performance. Committee member. NYU	2017
Carlos de Sotto, MM - Master's Thesis. Committee member. University of Miami	2016
Jenna Lee Moore, DMA - Lecture recital. Committee member. University of Miami	2016
Elina Sherman, MM - Master's Thesis. Committee member. University of Miami	2016

PERFORMANCES, PANELS AND LECTURES TO THE COMMUNITY

Steinhardt Commencement Ceremony producer - NYU	2018
All NYU graduation ceremony at Yankee Stadium - co-producer in collaboration with the Tisch School - NYU	2018
Conversations of Color - discussions around the topic of Vocal Diversity - NYU	2018
Lecture: "Vocal Diversity" at BLLING at CSD, Steinhardt - NYU (Bilingual Language and Literacy)	2018
Black History Month Performance - Steinhardt School, NYU	2018
Sister Act talk back panel with Jerry Zaks, Doug Carter Beane, Charl Brown, Rashidra Scott, Alena Watters, Madeleine Doherty, Jessica Sheridan, Lane Roberts, Stephen Edlund, Natalie Wisdom and David McDaniel	2018

SERVICE TO THE MPAP DEPARTMENT

(MUSIC AND PERFORMING ARTS PROFESSION) STEINHARDT SCHOOL - NYU

All NYU Graduation Ceremony Performance - Producer in Collaboration with Tisch	2018 - 2019
Steinhardt Graduation Ceremony - Steinhardt Singer's Producer	2018 - 2019
Development of a new concentration track - contemporary voice in vocal performance	2017
Collaboration with Marilyn Nonken in the restructuring and oversight of the Collaborative Piano Program with a concentration in Musical Theatre	2017 - present
Collaboration with Jonathan Hass and Stephanie Baer	2017 - present
NYU Broadway Orchestra	
Co-chair of Search Committee. Steinhardt School, NYU	2017
Mercer Street Committee. Steinhardt School, NYU	2017 - present

Faculty Evaluation Committee, NYU	2017 - present
Theatre Usage Committee, NYU	2016 - present
Doctoral Committee, NYU	2016 - present
Professional Development Discussion Panel - “Preparing the next Generation of Music Educators for the Contemporary Music Scene in NYC” (Panelists: Alex Ruthmann, Jarrett Sheel, Michael Bureaux)	2017
Guest faculty in Audition Skills classes (Musical Theatre Concentration - NYU)	2017 - 2019
Creation of a Steinhardt Vocal Performance Social Media accounts on Facebook and Instagram	2017

EXPERT WITNESS

Serving on cases including voice recognition in music recordings, as well as forensic voice analysis for legal cases.

LANGUAGES

Fluent in Portuguese, English and basic Spanish