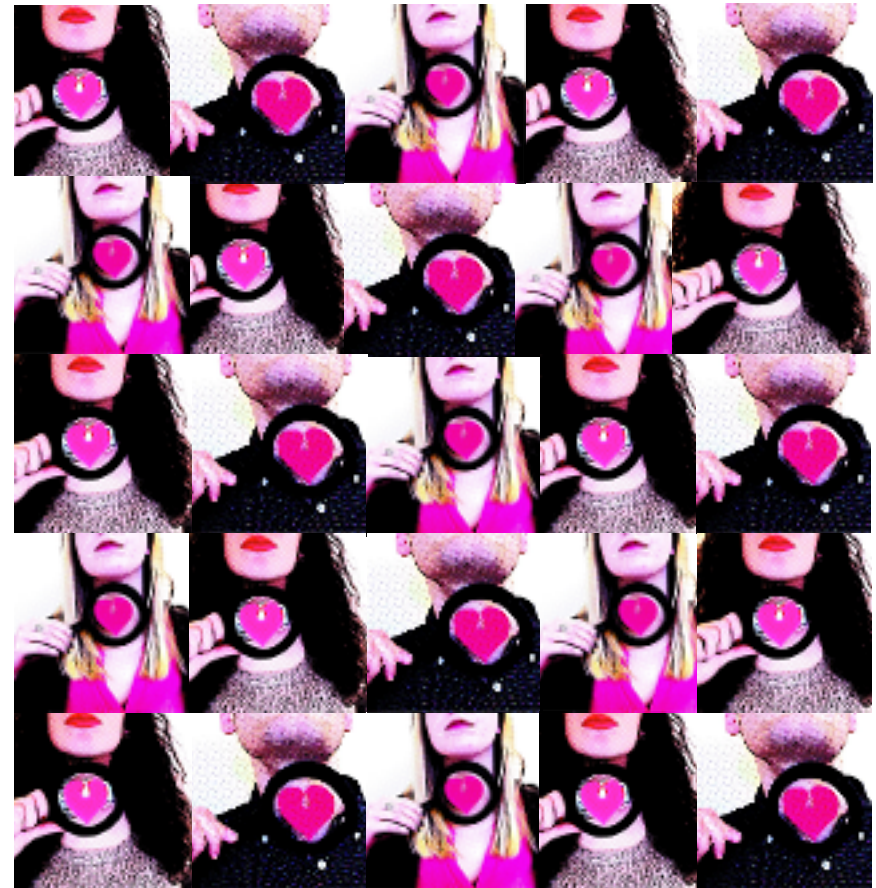


WORLD VOICE DAY SEMINAR

APRIL 8TH 2017

Elizabeth Wirth Music Building, Rm A-025





Acknowledgments

World Voice Day organizing faculty:

Prof. Isabelle Cossette, Prof. Nicole Li-Jessen, & Dr. Karen Kost

Organizing student team: Meagan Honigman, Meredith Hooker, Evan Kennedy, Lisa Martignetti, Omar Orbeozo Zavala

School of Communication Sciences and Disorders student volunteers for voice screenings, workshop and seminar

The music is brought to you by: the Mary-Ann Lacey Trio featuring André Asselin (bass), Mary-Ann Lacey (voice), and Richard Nolet (guitar). Mary-Ann is a musician and an M.Sc.A graduate from the School of Communication Sciences and Disorders who now works with voice patients.

And finally, thank you to all who participated in World Voice Day 2017.

The event is generously sponsored by Pentax Medical.

To follow voice and music research at McGill, go and visit:

<http://voice.lab.mcgill.ca/>

<http://www.cirmmt.org/>

<http://www.mcgill.ca/acousticlab/>

<http://www.mcgill.ca/music/about-us/bio/isabelle-cossette>

Presenters

Prof. John Mac Master, Tenor, Schulich School of Music

Canadian operatic tenor John Mac Master has performed the most demanding roles of the dramatic repertoire the world over: *Canio* (Pagliacci), *Otello*, *Manrico* (Trovatore), *Cavaradossi* (Tosca), *Calaf* (Turandot), *Florestan* (Fidelio), *Tristan*, *Peter Grimes*, *Erik* (Fliegende Holländer), *Herodes* (Salome), *Aegisth* (Elektra), *Bacchus* (Ariadne auf Naxos), have been his calling cards at the Metropolitan Opera, Opéra Nationale de Paris, Vienna Volksoper; in Frankfurt, Stuttgart, Dresden, Barcelona, Singapore, Seoul, Beijing; for San Francisco Opera, New York City Opera, Opera Australia, all over the United States, and with every major symphony orchestra and opera company in Canada. He has performed with many of the greatest conductors of our time, Sir Colin Davis, Bernard Haitink, Sir Charles Mackerras, Richard Hickox, James Levine, Yannick Nézet-Séguin, Bernardi, Gergiev, Harding, Tovey, Spano....

On the concert stage, he has been engaged for Beethoven Symphony No 9, the Verdi Requiem and Orff Carmina Burana on countless occasions, but also for Mahler Symphony No 8 and Das Lied von der Erde, Janacek Glagolitic Mass, Schoenberg Gurrelieder, Elgar Dream of Gerontius....

In addition to performing, Mac Master is Assistant Professor in the Schulich School of Music at McGill University, of which he is also an alumnus.

Prof. Luc Mongeau, Ph.D., Department of Mechanical Engineering

Prof. Mongeau is the department chair of Mechanical Engineering at McGill. He is also the Canada Research Chair (tier 1) in Voice Biomechanics and Mechanobiology. Prof. Mongeau's research work is to enhance our understanding of sound, like improving hearing aids and helping people with damaged voices. Together with Prof. Li-Jessen and Dr. Kost, the team is now designing a novel biomaterial to reconstruct severely injured vocal folds and developing an ambulatory monitoring device for voice use.

Program

Sign In 1:30 p.m. - 2:00 p.m.

Welcome music: Mary-Ann Lacey Trio

Welcome Speech

Prof. Nicole Li-Jessen & Prof. Isabelle Cossette

Voice Disorders in Professional Voice Users

Dr. Karen Kost

Laryngostoboscopy Demonstration

Dr. Karen Kost

Voice Coaching in Broadway Musicals

Ms. Julia Lenardon

Panel Discussion / Bilingual Q&A

Dr. Karen Kost, Ms. Julia Lenardon & Prof. Nicole Li-Jessen

-- Intermission --

Voice Technology Updates

Prof. Luc Mongeau

Vocal Identity of Professional Singers

Prof. Tiri Schei

Singing Voice Techniques

Prof. John Mac Master

Bilingual Q&A

Prof. Luc Mongeau, Prof. Tiri Schei & Prof. John Mac Master

Reception 4:30 p.m.

Presenters

Prof. Isabelle Cossette, D. Mus., Music Performance and Body Lab, CIRMMT, Schulich School of Music

Prof. Cossette is the Director of the Music Performance and Body Lab (MPBL) and professor in music education at the Schulich School of Music (McGill University). She conducts research on the performer-instrument interaction, the physiological and biomechanical phenomena used during music performance and the ways these are integrated in instrumental pedagogies. Her multidisciplinary training (flute performance and respiratory mechanics), her role as a co-leader for the research axis on Cognition, Perception and Movement at the Centre for Interdisciplinary Research in Music Media and Technology, the scientific approach she uses and her international collaborations, brought her to co-organize the Learning and Teaching Music in the 21st Century: The Contribution of Science and Technology conference, which aims to break boundaries between disciplines and bridge communication between practitioners and researchers. Prof. Cossette is now the director of the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) and the co-organizer of the World Voice Day events at McGill.

Dr. Karen Kost, M.D., Director of Voice Clinic at Montreal General Hospital

Dr. Kost is a professor in the Department of Otolaryngology, Head and Neck Surgery at McGill University, and the Director of the Voice Clinic at the Royal Victoria Hospital. Dr. Kost's expertise as a laryngologist includes more than 20 years of experience in treating voice disorders, as well as both clinical and basic science research.

Prof. Nicole Li-Jessen, Ph.D., School of Communication Sciences and Disorders

Prof. Li-Jessen is an Assistant Professor in the School of Communication Sciences and Disorders and Associate Member of Otolaryngology and Biomedical Engineering at McGill University. Prof. Li-Jessen is also the National Coordinator (Canada) of World Voice Day. Her clinical training is in speech-language pathology and her research expertise is vocal fold biology, voice rehabilitation and computational modeling. Prof. Li-Jessen's laboratory integrates in vitro, in vivo and in silico (computational) approaches to study vocal fold injury and wound healing related to surgery and voice use. The research goal is to generate a computational platform that can guide surgeons and speech pathologists in the best methods to repair voices that have been lost.

Presenters

Ms. Julia Lenardon, M.F.A., Professional Voice, Speech and Accent Coach

Julia Lenardon is a professional actress and Voice/Speech/Dialect coach. She earned her M.F.A in Voice Teaching at York University with Master Voice Teacher, David Smukler. She apprenticed at the Canadian National Voice Intensive and with Gary Logan at The Denver Center Theatre Company. She has taught Voice/Speech Production at ART/The Institute for Advanced Theatre Training at Harvard University, The National Theater School of Canada, The Banff-Citadel Professional Theatre Training Program and the American Academy of Dramatic Art. She has just finished as Associate Voice Coach for the New York Broadway Production of MATILDA THE MUSICAL at the Shubert Theater and Off Broadway as Associate Voice Coach at Theater for a New Audience for TAMBURLAINE and as English Clarification coach for Gad Elmaleh at his Carnegie Hall debut. As dialect coach for film/tv includes: *Cardinal*, *Pam Am*, *Revenge* (for Karine Vanasse); *Crisis in Six Scenes* (for Gad Elmaleh/director: Woody Allen); *X-Men: Apocalypse*; *Brooklyn*; *12 Monkeys*; *Pacific Rim (Post)*; *Immortals*; *Assassins' Creed* video game series (Ubisoft); *On the Road*.

Prof. Tiri Schei, Ph.D., Western Norway University of Applied Sciences

Associate Professor Tiri Schei is currently a visiting professor at McGill University, Music Research Department. Her home institution is Western Norway University of Applied Sciences in Bergen, Norway. Tiri's Ph.D. (2007) was a discourse-theoretical analysis of professional singers' construction of professional identity, based on in-depth interviews with classical, pop and jazz singers. How are singers governed by cultural norms of quality and authenticity embedded in vocal ideals, voice genres, educational concerns, conceptions of normality and common sense? What are the demands of quality and perfection that structure professional singers' practices, self-evaluations and identity work? How do education and experience shape singers' motivation and vulnerability, self-understanding and confidence? The topics of performance anxiety, voice shame and culturally established norms and values of professionalism are explored in her current research. Schei was educated as a classical singer and voice teacher. She has broad experience as a performer, educator and choir conductor.