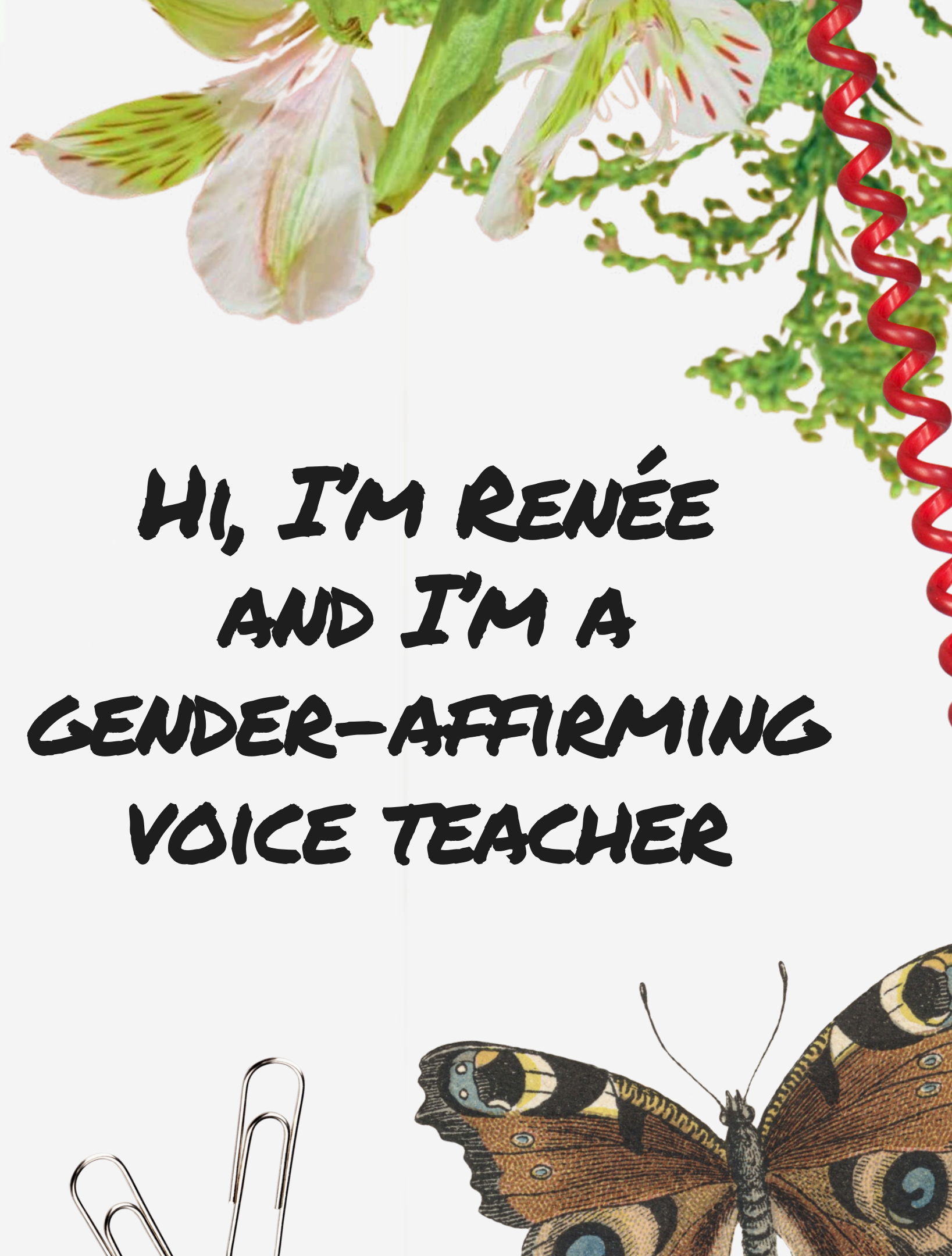


mix & MATCH!

DESIGNING YOUR NONBINARY VOICE





**HI, I'M RENÉE
AND I'M A
GENDER-AFFIRMING
VOICE TEACHER**

Gender -
Affirming
voice



voice
feminization/
masculinization

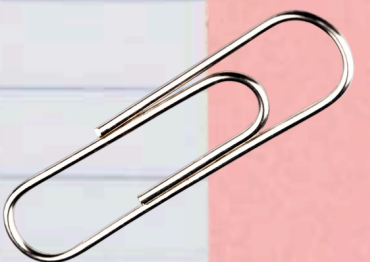
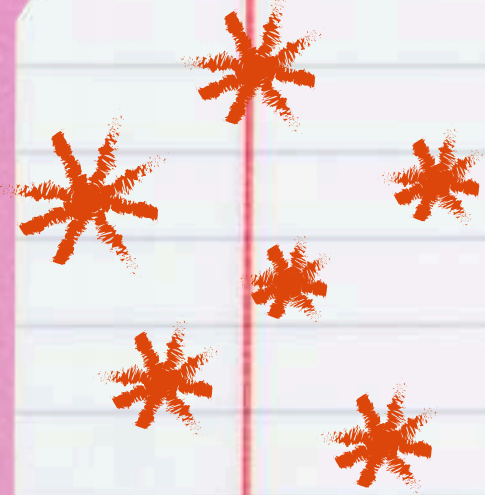
trans voice
training



WHAT IS GENDER-AFFIRMING VOICE WORK?

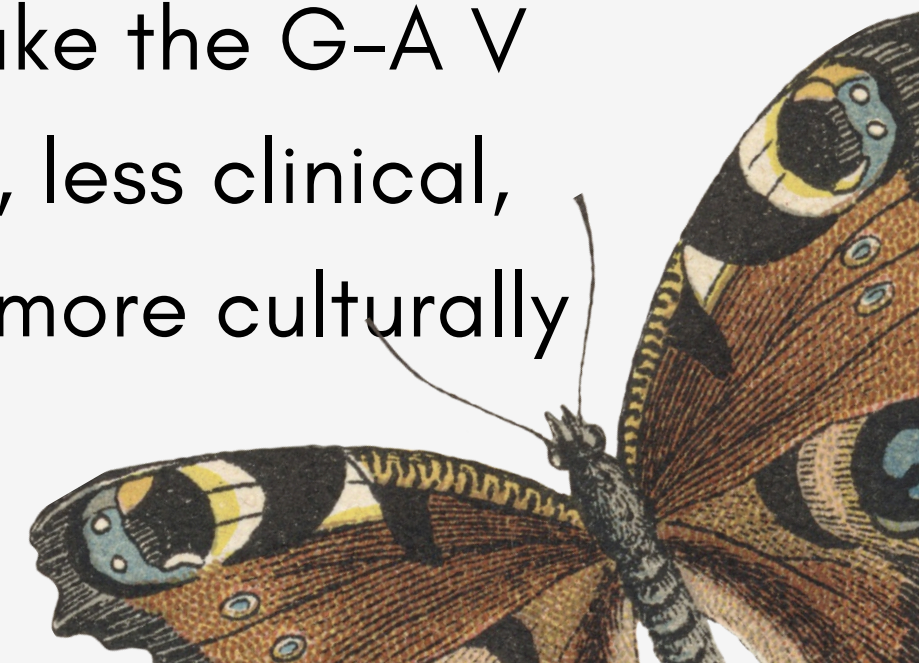
- The process of consciously modifying the speaking voice to create a new one that brings comfort and safety.
- Done through long-term training with specific voice exercises.
- A cross between a physical exercise, like weight training, and learning a new instrument, like piano.





THE MODERN LANDSCAPE OF GENDER-AFFIRMING VOICE

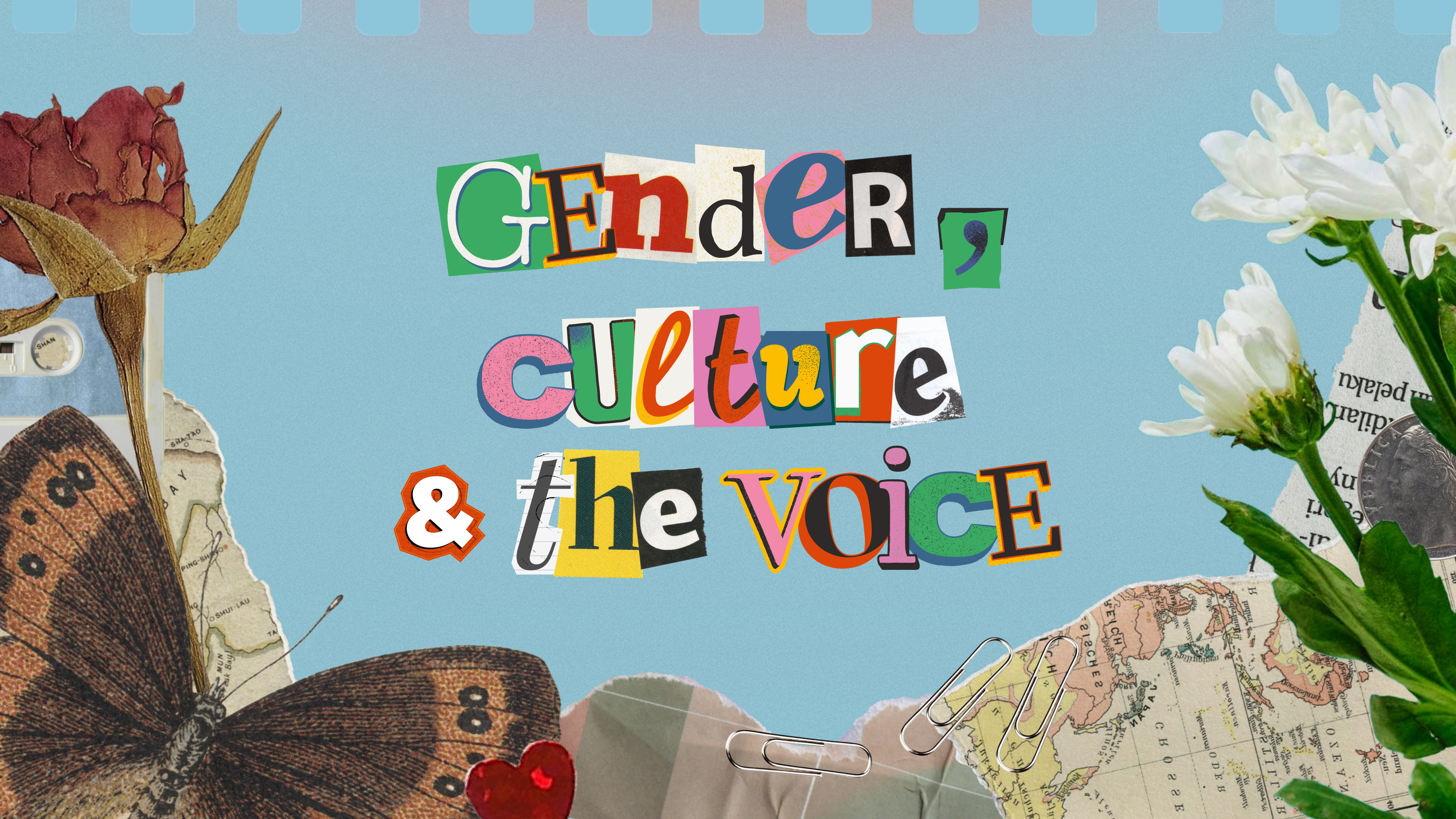
- G-A V used to be confined to SLP spaces and person-to-person resource-sharing
- But now the G-A V space is populated by voice professionals with backgrounds in singing, acting, and choir directing.
- Voice professionals and SLPs are now working together to make the G-A V space more accessible, less clinical, more student-led, and more culturally responsive.



today

HOW DO WE CREATE VOICES THAT
ALIGN WITH IDENTITY IN A WORLD
WHERE GENDER IS FLUID, CULTURAL,
AND EVER-CHANGING?

Gender, culture & the voice





SPEAKING VOICE TRENDS OVER TIME

- Speaking voices experience trends
- Studies show that speaking voices are trending lower over time
- There is no physiological trend to account for this lowering

Table 9-1. Mean Reading F0 (in Hz) of Cisgender Caucasian Speakers Between the Ages of 18 and 30

Dialect	Year	Female	Male	Source
US English	1924	318	152	Weaver (1924)
	1934	242	129	Murray and Tiffin (1934)
	1941	213–224		Snidecor (1951)
	1953	200		Linke (1953, 1973)
	1966	208		Michel, Hollien, and Moore (1966)
	1967	204		Hanley and Snidecor (1967)
	1969	212		Hollien and Paul (1969)
	1970	217	117	J. L. Fitch and Holbrook (1970)
	1972	224		Hollien and Shipp (1972)
	1978	197	120	Lass and Brown (1978)
	1981	217	117	A. I. Hudson and Holbrook (1981)
	1981	197	110	Benjamin (1981)
	1982	193	110	A. I. Hudson and Holbrook (1982)
	1990	206	113	J. L. Fitch (1990)
	1991	192	118	Brown, Morris, Hollien, and Howell (1991)
	1992	202		Yamazawa and Hollien (1992)
	1993	207	123	Awan (1993)
Canadian	1993	206	126	Brown, Morris, Hicks, and Howell (1993); Morris, Brown, and Howell (1995)
	1993	206		Garofolo et al. (1993)
Australian	1997	198	114	Hollien, Hollien, and de Jong (1997)
	2005	215		Zraick, Birdwell, and Smith-Olinde (2005)
	2011	191		Schowitz (2011)
	1981	224		Stoicheff (1981)
	1990	199	115	Britto and Doyle (1990)
Australian	1936	233	141	Cowan (1936)
	1945	229		de Pinto and Hollien (1982)
	1982	204		Hollien, Tolhurst, and McGlone (1982)
	1992	203	123	Gilmore, Guidera, Hutchins, and van Steenbrugge (1992)
	1993	206		Pemberton, McCormack, and Russell (1998)

Table 9–3. Mean F0 of Cis Men Across Languages

Language	F0 (Hz)	Source
British English	100–106	Nolan, McDougall, de Jong, and Hudson (2006); Hudson, de Jong, McDougall, Harrison, and Nolan(2007)
Taiwanese	110	Chen (2007)
German	110–120	Jessen (2009)
Swedish	121	Lindh (2006)
Persian	122	Izadi, Mohseni, Daneshi, and Sandughdar (2012)
Korean	133	Moon, Chung, Park, and Kim (2012)
Brazilian Portuguese	135	Pegoraro-Krook and Castro (1994)
Punjabi	165	French, Saxena, Harrison, and Künzel (1998)
Wù Chinese	170	Rose (1991)
Urdu	186	French et al. (1998)

SPEAKING VOICE DIFFERENCES ACROSS LANGUAGES

- Languages have distinct average pitches that span a wide range of frequencies.
- Cis men (for example) worldwide may speak with a high or low average pitch, depending on their language.
- Multilingual speakers often have a distinct average pitch for each language that they speak.



**GENDER IS COMMUNICATED
DIFFERENTLY IN DIFFERENT
CULTURAL CONTEXTS**

STUDENT-CENTRED LEARNING IS CRITICAL!

Because trans and nonbinary people:

- Come from everywhere
- Are every age
- Are every race, religion, and culture
- Speak every language
- Have a variety of goals



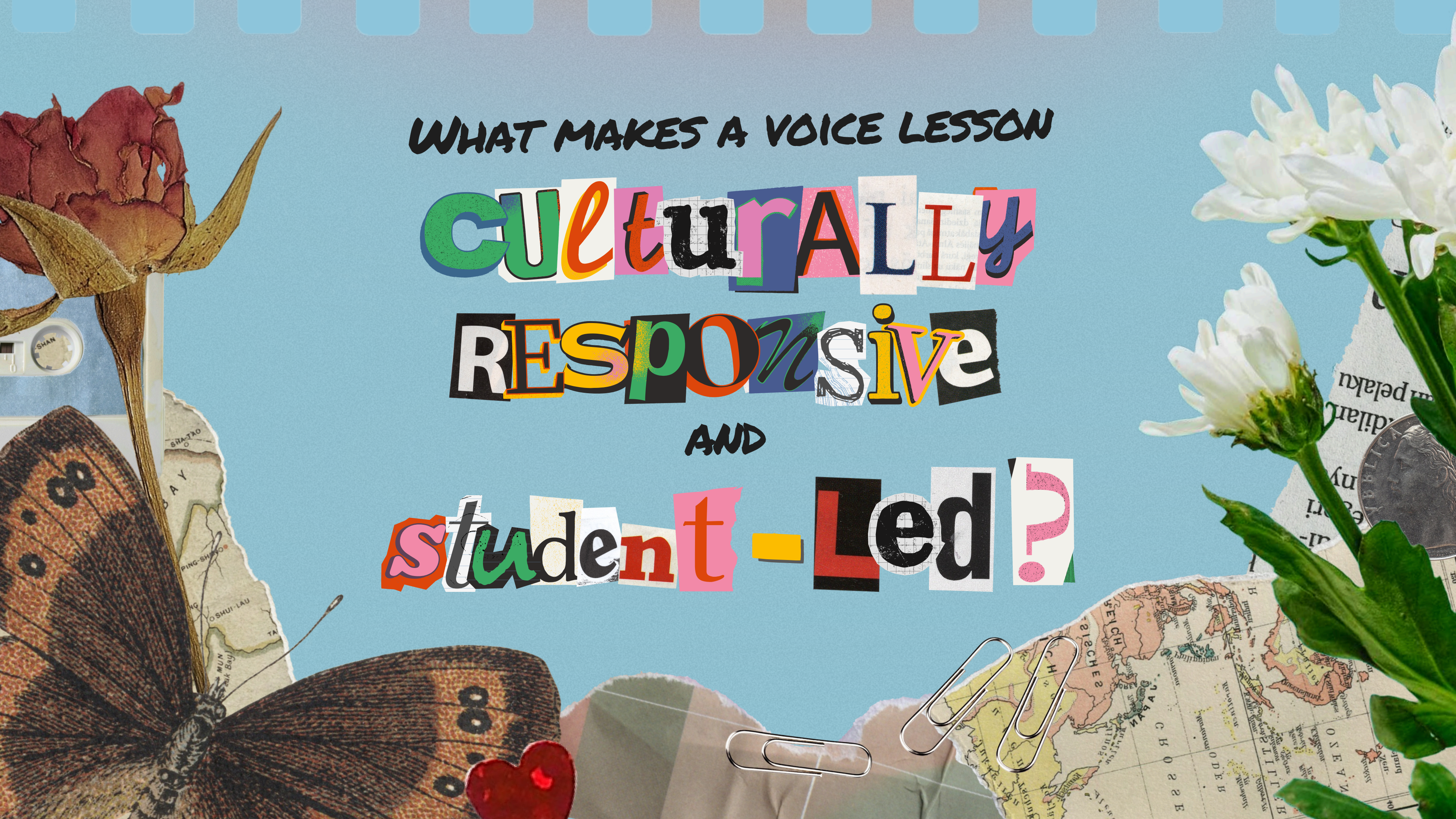
WHAT MAKES A VOICE LESSON

CULTURALLY

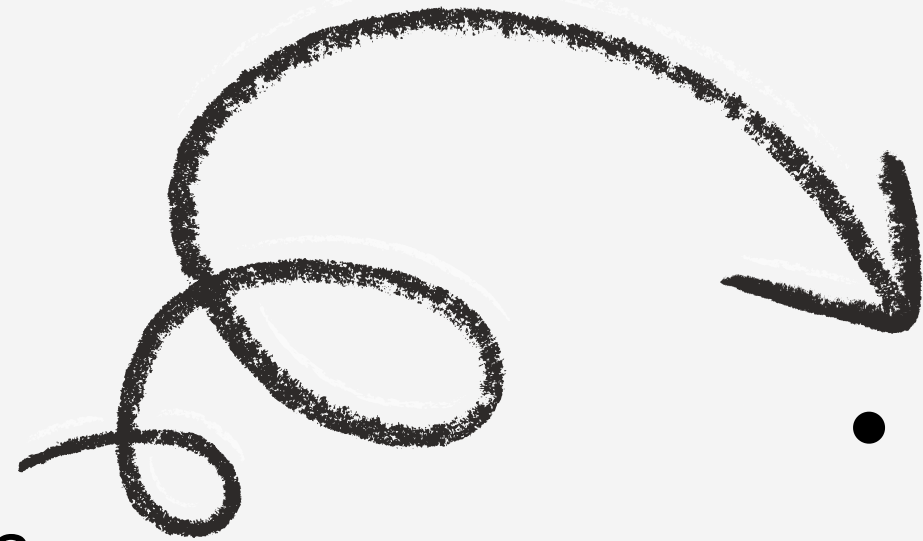
RESPONSIVE

AND

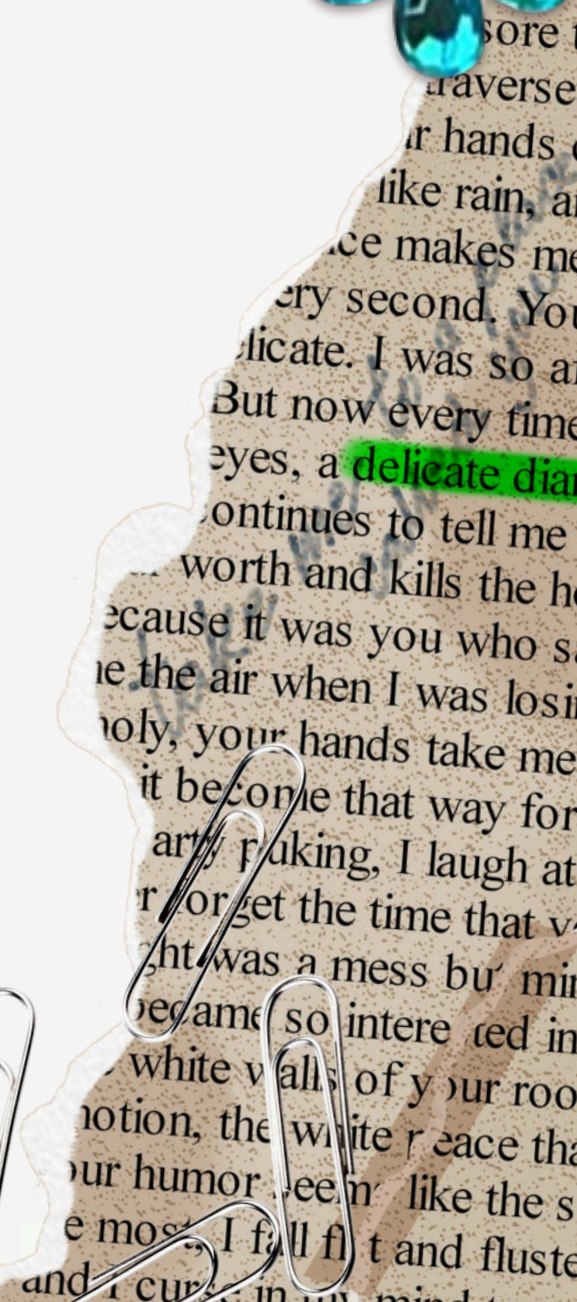
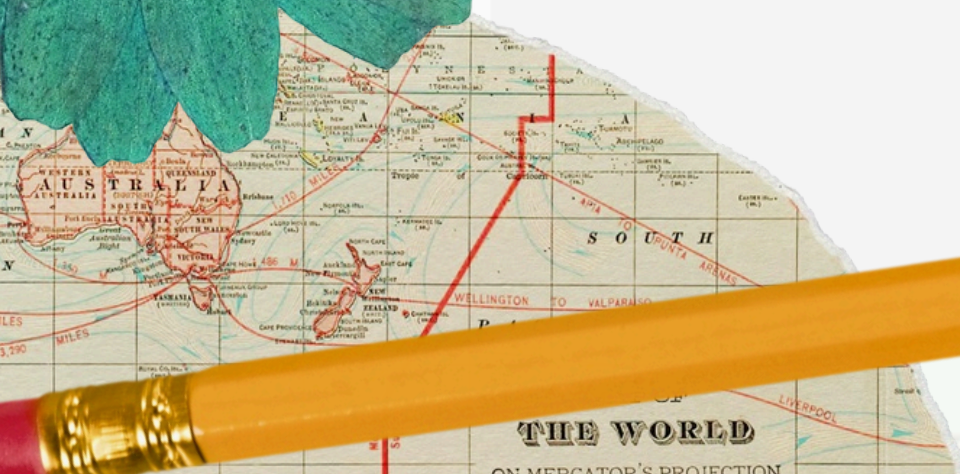
STUDENT-LED?



A SHIFT IN PEDAGOGICAL PARADIGM



- Teachers as gatekeepers of knowledge
- Assessing students' success in creating the goal voice
- Empowering students to develop their own critical ear
- Assessing students' success in assessing their own vocal qualities



"I AM NOT THE GENDER POLICE"

ACAB



...sore
...traverse
...r hands
...like rain, a
...ce makes me
...ery second. You
...licate. I was so a
...But now every time
...eyes, a delicate dia
...continues to tell me
...worth and kills the h
...because it was you who s
...ne the air when I was losi
...holy, your hands take me
...it become that way for
...artfully making, I laugh at
...r forget the time that v
...ght was a mess but min
...became so intere ted in
...white walls of your roo
...motion, the white race tha
...our humor seen like the s
...e most, I fall flit and fluste
...and I cur in my mind



mix & Match!

DESIGNING YOUR NONBINARY VOICE

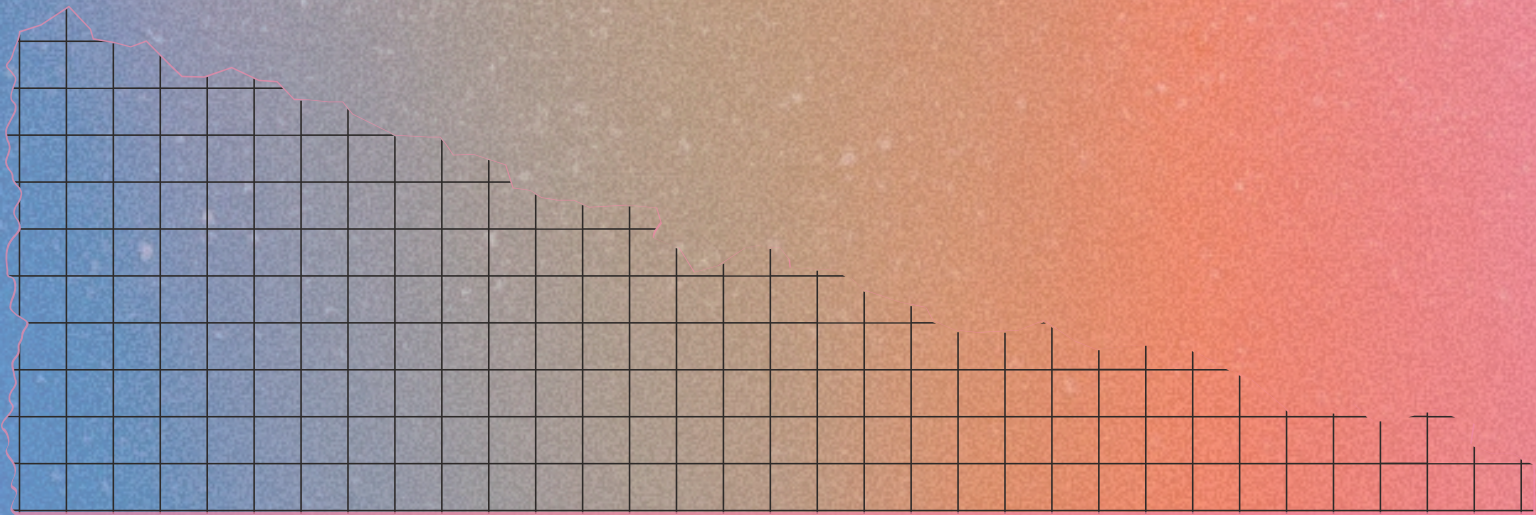




THREE USE CASES

- Gender Neutral
- Gender Confusion
- Gender Alien

Depending on the student's starting point, each use case could require a different pathway.



HIGH



Pitch

LOW

BRIGHT



Resonance

DARK

HEAVY



Weight

LIGHT

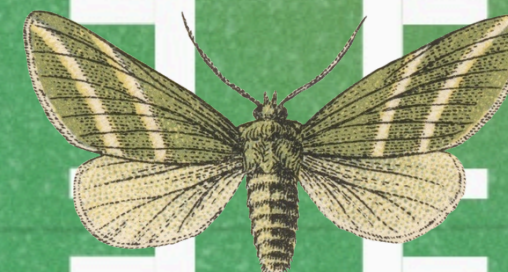
WIDE



Contour

SHALLOW

LOUD



Volume

QUIET

REGARDLESS OF GENDER
IDENTITY, EVERYONE HAS A
UNIQUE, MULTIFACETED
VOICE



THANK YOU!

SCAN FOR TODAY'S SLIDES!

