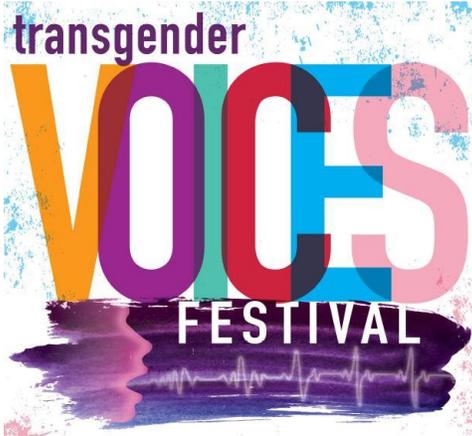


Transgender Voices Festival Workshop Topics



Raising All Voices: Creating and Facilitating Gender Inclusive Spaces With Featured Guest Alex Iantaffi (he/him or they/them)

This workshop will provide an opportunity for participants to explore and understand gender from individual, historical, cultural and social perspectives. The idea of gender as biopsychosocial will be introduced and an intersectional perspective adopted throughout the workshop. The way in which gender impacts how people might bring their voice to a range of spaces will be addressed and practices that are more welcoming of all genders and gender histories will be discussed.

Expanding Our Voices Through Somatic Integration With Featured Guest Alex Iantaffi (he/him or they/them)

Cultural and social expectations of gender impact the way we talk, sing, and use our voices. In this workshop, we will explore through movement, breath and Somatic Experiencing® practices how those expectations and our own gender histories might impact our capacity to more fully access our voices in a variety of settings. There will be space for cultural, social, intergenerational and individual trauma to be touched on, consensually, within the capacity of the participants in that moment. IPOC, disabled, trans and non-binary voices will be centered. Our focus will be on resilience, healing and expansion so that we can more fully access our voices when we want to. This workshop will be highly interactive. All bodies and abilities are welcome.

Alex Iantaffi, PhD, MS, LMFT (he/him or they/them) is a therapist, Somatic Experiencing® practitioner, writer and independent scholar. They have been the Editor-in-Chief for the Journal of Sexual and Relationship Therapy for over ten years and have researched, presented and published extensively on gender, disability, sexuality, bisexuality, polyamory, BDSM, Deafness, education, sexual health, HIV prevention, and transgender issues. Alex is passionate about healing justice and community based and engaged scholarship. They are a trans masculine, non-binary, bi queer, disabled, Italian immigrant who has been living on Dakota and Anishinaabe territories, also known as Minneapolis, MN, since 2008. Alex has recently co-authored the book "How to Understand Your Gender: a practical guide for exploring who you are" with Meg-John Barker (Jessica Kingsley Publishers). You can find out more about them at www.alexiantaffi.com or follow them on Twitter @xtaffi.

Nonbinary Song Circle

with Featured Guest Osprey Huffsmith (they/them)

This song circle will bring nonbinary voices together to sing and celebrate who we are. Songs will include originals by Osprey and may also draw from other artists. (This circle is focused on gender nonbinary voices, and these voices will be centered. Anyone interested is welcome.)

Song Circle: Songs for Reclaiming and Renewal

with Featured Guest Osprey Huffsmith (they/them)

Being trans or nonbinary means being an activist all day, every day, just by being who we are. There are days when it takes everything we've got just to claim what is rightfully ours. To keep showing up in the world, our only option is to continue being activists while also tending to our needs for healing and renewal. Join us in a song circle aimed at two sides of the same coin: self care and social justice.

Osprey Huffsmith (they/them) is a genderqueer song leader and music activist. Their song circles allow people to reconnect with the simple, yet powerful practice of making sound together. They write songs that are quirky, authentic, and fun to sing, with lyrics about pressing issues such as consent, gender identity, body image, and our relationship with the planet. The catchy tunes stay in your head for days, but it's all good because they hint at answers that are relevant to now. Osprey has a band, called Osprey Flies The Nest, to help share their songs more widely. See <https://ospreyfliesthenest.com> for more info.

The Heights and Depths of Vocal Liberation

with Featured Guest Wendy Vastine (they/them)

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 is partially grounded in 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. This is an introduction to a way of working with the voice which cultivates a shape-shifting-like freedom in the voice. It can have special resonance for transgender, non-binary and otherwise gender expansive people. All identities, abilities, bodies, and levels of experience are welcome. Everyone can sing!

Voicing In-between: You are the Expert

with Featured Guest Wendy Vastine (they/them)

This "master" class focuses on supporting and developing the true expert - the singer, themselves. Though this particular class is specifically for the genderqueer and/or non-binary singer, how the voice is approached could be relevant to anyone. What will happen here will depend on the moment, and what the singer brings to the session. Some possibilities include range expansion, working new and/or unusual sounds, developing and playing with resonance, transition between resonances, exploring the full vocal geography, and more. One likely possibility for this session involves allowing vocal exploration to facilitate deep connection to identity, soul, and/or personal magic. In this approach, the singing lesson is about living, healing, growing, and transforming. It is about accepting what is, and realizing wild dreams. The "teacher" acts as a guide, and a holder of space, but ultimately the true teacher is the voice within the student.

*Over the last decade, **Wendy Vastine (they/them)** has been teaching speaking and singing voice, and otherwise working towards vocal liberation primarily with transgender and non-binary people, as well as actors and vocalists of all styles and level of experience. They are also a performer/director/composer and otherwise creator of theatrical performances that break the rules of traditional theatre. Wendy has done extensive community organizing, and is fiercely dedicated to collective liberation. Meanwhile, identifying as someone who moves in-between, they have a special love for death work. They hold a BFA in theatre from New York University: Tisch School of the Arts, have trained extensively with members of the Roy Hart Theatre, are an NCVS trained vocologist, and are currently obtaining their degree Speech Language Pathology (graduating in Spring of 2018) from the University of Pittsburgh. While they enjoy nerding out over the brain and voice science, Wendy will always believe in magic, identify with psychopomps, and sing to plants.*

Mindful Self-Compassion, Radical Acceptance, and Queerness

with Artemis Streiff (they/them)

LGBTQIA+ and other oppressed people face extra burdens in a society designed to cater to the needs of people of privileged identities. We often face additional traumas at the hands of authority figures like parents, teachers, police, policy makers, and others that privileged people simply do not comprehend. Part of the challenge for living within an oppressive system is finding practices and communities that are life-serving and that give us strength and hope. Mindful self-compassion is an awareness practice that invites us to be kind to ourselves and to challenge our cultural conditioning of shame, fear, and scarcity. When we can accept ourselves, even as we repeatedly fail to live up to others' expectations of us (intentionally or not), we gain access to a profound sense of freedom and resource ourselves to also care for our community.

***Artemis (they/them)** is a queer leadership development coach and educator who grew up in Minneapolis. Artemis grew up in Minneapolis, MN and attended Catholic school until age 16 when they were placed in foster care. In 2012, Artemis graduated from the University of Minnesota with a Bachelor of Science degree in International Leadership for Social Change. Artemis is currently pursuing a Master of Arts degree from Saint Mary's University of Minnesota in Organizational Leadership. Artemis' primary academic, professional, personal, and spiritual focus is on the application of self-awareness practices, such as mindful self-compassion, Nonviolent Communication, and mindfulness meditation can help people to better engage in whole-hearted, courageous leadership in their personal, social, and professional lives. Artemis has led workshops for the University of Minnesota Leadership Minor, the Twin Cities Gay Men's Chorus, and Impact Hub MSP, has facilitated workshops of power, privilege, and engagement, and currently serves as One Voice Mixed Chorus' Diversity Representative.*

Supporting Trans Chorus Members

with Reid Vanderburgh (he/him)

Transitioning within a chorus, or joining when early in transition, or coming out as non-binary within a chorus setting, is stressful. This workshop will explore how gender plays out in group settings, what support looks like to a trans/non-binary singer, and what steps current members can take to become more aware of gender in the room.

***Reid (he/him):** I have been singing in GALA choruses since 1986. I was a founding member of the Portland Lesbian Choir (PLC) and of Bridges Vocal Ensemble, a shared subgroup of PLC and PGMC (Portland Gay Men's Chorus). I sang alto in both groups. I transitioned in 1997, and subsequently sang bass in Confluence: Willamette Valley LGBT Chorus and now sing baritone in PGMC. In addition to singing in every type of GALA chorus possible, I have also been conducting trainings and teaching classes re trans identity for nearly twenty years.*

Storytelling to Change the World

with Shannon TL Kearns (he/him)

Instructors from Uprising Theatre Company (a transgender led theatre company) will combine practical and hands on training in how to tell effective, personal stories and use those stories in the work for justice as well as a presentation about why storytelling is one of the most effective tools to use in justice work, no matter the issue. This workshop will provide a model for participants to tell their own stories with the instructors offering instruction and feedback on how to craft stories for maximum impact and how to present stories in different settings. Whether your work is presenting transgender 101 classes, doing political advocacy, or simply working with your friends and family on accepting your identity, stories matter. Learning to tell better stories helps us to live into a new world. For more information about Uprising see: www.uprisingtheatreco.com.

***Shannon TL Kearns (he/him)** is a playwright and the founder of Uprising Theatre Company in Minneapolis. He is a transgender man whose work is rooted first and foremost in a belief that marginalized people are the people best able to tell their own stories and that providing space for marginalized people to embody those stories on stage enriches all of us. Shannon's work often explores the intersections between transgender identity, religion, and questions of belonging. An entrepreneur and artist at heart, he believes that stories can change the world.*

Testosterone and the Transgender Singing Voice

with Ari Agha, PhD (they/them) & Laura Hynes, DMA (she/her)

The impact of testosterone on the singing voices of assigned-female-at-birth transgender people is not well documented in scholarly literature, and anecdotal evidence suggests that some people do experience challenges singing after beginning HRT. This session will review existing research, then summarize preliminary findings from a federally-funded research-creation project on the impact of testosterone on the transgender singing voice, led by Dr. Laura Hynes (University of Calgary) and Dr. Ari Agha. We will share what we've learned in the first 18 months of an in-depth case study of the singing voice transition of Agha, a genderqueer, 40 year old, AFAB amateur singer on testosterone therapy. The session will describe the timing and nature of changes in Agha's singing voice (range, transitions, quality) and also on Agha's experience of their changing voice and connections between their voice and their identity. We will tell the story of Agha's transition using audio and video recordings, video blogs, and storytelling. Depending on project progress, the session may include live performance. (For more information see: <http://keyofT.com>).

***Ari Agha (genderqueer, they/them)** has sung in choirs since they were 10 years old. They received a B.A. from the University of Miami where they minored in music with a voice focus, singing for four years under the direction of Dr. Jo-Michael Schiebe with the University Chorale. They also sang with Dr. Anthony Leach and Essence of Joy at Pennsylvania State University. They have performed with choirs at the Music Educators National Convention (Kansas City, 1996) and at the American Choral Director's Association National Conference (San Diego, 1997; Los Angeles, 2005). Agha has a Ph.D. in Sociology and over ten years of experience conducting public policy research on topics including the use of solitary confinement in correctional settings, justice system responses to sexual assault, and preventative social programming for marginalized populations. They live in Calgary, Alberta where they sing with Tim Shantz and the Spiritus Chamber Choir and the Double Treble Ensemble.*

Laura Hynes (she/her) is an Assistant Professor of Voice at the University of Calgary, Alberta. A Fulbright scholar in Paris, American coloratura soprano Hynes spent six years in France and Germany, performing repertoire ranging from baroque opera with Les Arts Florissants to "classical cabaret" on French television and radio. She has performed opera roles, solo recitals, and concerts throughout Europe and North America, in venues including New York's Alice Tully Hall, the Barbican in London, the Châtelet and the Cité de la Musique in Paris, as well as major venues in Seville, Brussels, Madrid, Lisbon, Frankfurt, Marseille, and Montpellier. In 2015, Hynes joined the performing arts faculty at the University of Calgary. Her research there focuses on innovation in art song recital through social justice issues (Raise Your Voice), transgender voice transition, and collaborative performance creation. She holds degrees from the University of Minnesota (DMA) where she was the Carolyn Bailey & Dominick Argento Fellow, the Paris Conservatory (Cycle de perfectionnement), the Cincinnati College-Conservatory of Music (M.M.), and Miami University (B.M.).

Honoring Transitions with the Elements: A Song Circle

with Galen Smith (they/them) & Alison Doe Bridinger (they/them, she/her)

Come learn beloved songs which honor the wisdom that each of the natural elements - Air, Fire, Water, Earth - are constantly in processes of change. We understand these songs to be spiritual entities that we can call upon and experience through our embodied singing, to remind us of the beauty and elemental nature of transitions and change. You will learn songs using techniques from oral tradition singing such as call and response. No experience or music reading necessary! Come, sing!

Galen Smith (they/them) is a queer, trans, nonbinary, singing witch. They rediscovered their singing voice at the 2004 Trans Voices Festival and through singing with the Trans Voices Chorus and One Voice Mixed Chorus. They love to connect people and build community through learning, carrying and teaching songs.

Alison Doe Bridinger (they/them, she/her) is a performance artist and ritualist whose creative work merges live singing with expressive movement. Doe performs prayerfully in a variety of settings, and also leads songs at gatherings and rituals within various Earth-based spiritual communities in the Twin Cities.

Indie Publishing for Poets and Composers

with Beth Wright (she/her)

The world needs to hear from more trans voices, and professional self-publishing (aka indie publishing) is one way to get those voices heard! If you dream about getting your poems or songs out into the world, but traditional publishing seems hostile or intimidating, consider indie publishing. This presentation will offer guidance and resources for self-publishing poetry chapbooks, song collections, or other book-length projects. You'll get tips on funding your project, working with publishing professionals like editors and designers, choosing printing and distribution services, and marketing your book.

Beth Wright (she/her) has more than 19 years of experience in book publishing. For 12 years she was co-owner of Trio Bookworks, a book production and publishing consulting agency. In addition to her work as a developmental editor and copyeditor, she works with indie authors to help them define their vision and publishing goals. She has worked with a number of LGBT authors, including helping Andrea Jenkins publish her first full-length book of poetry, "The T is Not Silent," in 2015.

Writing Your Truth Through Poetry

with Ellis Perez (they/them)

Through guided writing exercises and small group sharing I want to be able to give trans people a way to speak for themselves and speak their own stories. I think poetry can sometimes feel incredibly inaccessible. I want to be able to present a workshop where everyone can come feel a sense of community and not feel intimidated.

Ellis Perez (they/them) is an aspiring poet/performer from Minneapolis. Their work touches on connection, vulnerability, and community. They have been featured in The Boston Literary Magazine and Inconnu Magazine, as well as performing with the Err collective and Slap Happy Studios. This month they have launched their first zine collection "Please."

**Heartfelt: Shakespeare and Embodied Voice
with Diane Robinson (she/her)**

The nerve from the brain to the larynx wraps first around the heart. In this sound-and-movement workshop, the expansive rhythms, imagery and emotion of a Shakespearean sonnet are explored and embodied. The workshop will help you inhabit your body and your voice, whether speaking or singing. Exercises drawn from foundational theater voice practices (Berry, Linklater, Fitzmaurice) will include meditative work with images and breath, sound-and-movement explorations of the text, and opportunities to perform on your own, with a partner and/or with the group. Space will be woven into the work to allow for questions, comments and reflection. No memorization is required. The workshop is useful for trans*vocalists (and cisgender allies) with any range of experience and difference, including singers, actors, spoken word performers, non-performers, voice trainers and therapists, adults and young adults.

*Diane Robinson (she/her) is a voice coach specializing in trans*voice. Diane draws from her 30-year theater background as a performer and teacher. Diane founded the Chicago Voice Center to help her clients inhabit their authentic voices and bodies and to express their truth and be heard. Diane will present on trans*vocality at the Creative Bodies Creative Minds conference in Graz, Austria in March 2018, and was a workshop presenter at the Earlham College Transgender Singing Conference in 2017. She co-hosts Loquacious Ladies, a transfeminine voice support group on and teaches trans*voice classes in Howard Brown Health's AfterHours program. In addition to her private clients, recent Chicago Voice Center clients include Chicago Sinfonietta, NBC's Chicago Fire, Springboards Consulting, Rush Medical College, Eclipse Theatre, Bluebird Arts Theater and Roosevelt University.*

**The Power of the Personal: Telling our Stories to Change the World
with Anne Phibbs (she/her), Karin Anderson (she/her), and Anne Hodson (she/her)**

Activists have long known that personal stories can be very effective at changing hearts and minds and creating social change. But it can be challenging to know how best to tell our own stories - where do we start? what do we share and what do we leave out? how do we know if our story is effective? how can we tailor our story for a particular audience? In this interactive workshop, three activist educators (two trans and one ally) will work with participants on developing and telling their own trans and/or ally story. This workshop is for everyone - from those who have been telling their story for years to those who aren't sure they even have a story to tell!

Anne Phibbs, PhD (she/her) is Founder and President of Strategic Diversity Initiatives, working with small and large organizations on a variety of diversity and inclusion needs, including diversity audits, diversity plans, customized training, and leadership development. With experience in training, teaching, curriculum development, and training of trainers, Anne has delivered hundreds of workshops and classes to thousands of participants in corporate, government, higher education, nonprofit, healthcare, and faith community settings. Anne has served as the GLBT Student Services Director at Metropolitan State University and as Director of the GLBTA Programs Office and Director of Education in the Office for Equity and Diversity at the University of Minnesota. Anne identifies as a queer ally to trans, gender conforming, and non-binary folk and is forever grateful to all who have shared stories with her, including her two amazing co-presenters.

Karin Anderson (she/her) has worked in the upper Midwest as a professional musician for over 30 years and was the founding co-chair of the University of Minnesota Transgender Commission now known as the Trans Advisory and Action Team. Working behind the scenes as a trans rights activist, Ms. Anderson has volunteered for LGBTQA organizations, committees and working groups such as Twin Cities Pride, Program in Human Sexuality Transgender Advisory Board, PFund, OutFront MN and All Gender Health Seminars. She has also led bands that have entertained and raised funds for queer causes and organizations. Ms. Anderson is a life long Minnesotan and lives in Minneapolis and plans to do more activism for trans fairness and equality when she retires next year.

Anne Hodson (she/her) -- Bio forthcoming

Performing in Public: What is it Like to Perform in a Transgender Choir?

with Ann Thomas (she/her)

Trans Chorus of LA has risen to be a professional level transgender show choir. They've been on Interscope Records, have performed on live radio, as well as network tv singing the national anthem for the Dodgers, and sang at a wide variety of appearances at public events. MSNBC did a mini-documentary on them. Their performances have been written about in numerous local and national media, including Yahoo News, The Advocate, LA Times, and Broadway World LA. This workshop is about how visibility can impact the performers. This includes public relations, branding, media relations, how to do an interview, how to handle fame, and of course, overcoming dysphoria regarding the voice. There will be a question and answer time as well.

Ann Thomas (she/her) is a second generation trans person. Her father was also trans, and had a career in major media as a photographer and editor. Ann became known in February 2015 as one of the faces of transgender choirs, through her appearance on Glee. At about that time she founded Transgender Talent, a company for transgender people to be represented to the mainstream entertainment industry, and to provide a place for industry to find transgender performers. A few months later, in the summer of 2015, she was asked to help form Trans Chorus of LA, and has been a member ever since, singing bass. Ann has been quoted in articles in the LA Times, NY Times, Deadline, The Advocate, and many more, with a feature article about her in Rolling Stone in November of 2016.

Collaborating with Other Choirs as a Trans Chorus

with Sam Bullington (he/him)

This session will explore the potentials and challenges for trans choruses of collaborating with other choral organizations. Since many trans choirs are small and under-resourced, partnering with other groups can be vital to success and even survival. But such partnerships can also be fraught for various reasons. We will explore what makes collaboration mutually beneficial and what are some pitfalls to consider when making decisions about entering into collaborative partnerships with other organizations. This would also be a good workshop for cis folks interested in collaborating with a trans choir.

Sam Bullington (he/him) is a college professor, urban shaman, writer, speaker, counselor, and the founder and director of Phoenix, Colorado's Trans Community Choir.

Preparing for What's Next: Transitioning While Transitioning in Vocal Music

with Jacob Berglin (he/him) & Dr. Sarah Bartolome (she/her)

Transitioning is an iterative process, happening at many times in a variety of ways throughout the course of a gender nonconforming or non-binary person's life. Likewise, there are many "transitions" in curricular music-making. Navigating these transitions – singing in high school to singing in college, for instance, or graduating from college and becoming a music teacher or adult musician – can prove challenging for transgender musicians. In this workshop, we will offer practical suggestions to assist transgender singers as they confront these musical "transitions," as well as ways that music educators can be supportive and best prepare their singers for success and safety. Topics will include transitioning into and within secondary school music, transitioning into college music (the college audition process), transitioning from college music student to music teacher, and transitioning from collegiate musician to professional and/or lifespan musician.

Jacob Berglin (he/him) is a PhD candidate in Music Education at the Bienen School of Music at Northwestern University. He holds a bachelor's degree in Vocal Performance from Valparaiso University, teaching certification from Western Michigan University, and a masters' degree in music education from the University of Michigan. Jake grew up in Michigan, where he spent six years teaching urban public middle and high school choral and general music. He is an active clinician, and is published in the Bulletin of the Council for Research in Music Education, Arts Education Policy Review, and Education Week. His research interests include access to music education based on race, class, and gender, incorporating contemporary a cappella products and practice into the secondary choral classroom, and the social and vocal concerns surrounding transgender student participation in choral music programs.

Video Research Project -- Transgender Singing Stories: Sharing the Lived Experiences of Trans-Identified Singers

with Sarah Bartolome (she/her)

Transgender Singing Stories is an oral history project conceived to honor the voices of transgender singers. Participants will have the opportunity to sit down with an interviewer to share their lived experiences as singers and musicians. The stories will ultimately be shared via a digital humanities archive which will serve as a rich resource for the trans community as well as for music educators and voice teachers wishing to work effectively with trans singers and cultivate gender inclusive music spaces.

Dr. Sarah J. Bartolome (she/her), an Assistant Professor of Music Education at Northwestern University, is a children's music specialist with an interest in world music for the classroom. Sarah previously taught elementary general music and conducted children's choirs in the Boston, Seattle, and Baton Rouge metropolitan areas. She is a frequent clinician at regional, national, and international conferences and has completed music fieldwork in Ghana, Sierra Leone, South Africa, Zimbabwe, Panama and Lithuania. During 2013, Sarah was awarded a Fulbright Fellowship in Vilnius, Lithuania where she spent five months teaching at the pedagogical university and conducting research with local folk ensembles and choirs. Her scholarship in music education has been published in such journals as the Journal of Research in Music Education, Research Studies in Music Education, the International Journal of Community Music, the Kodaly Envoy, and the Music Educators Journal. Research interests include children's musical cultures, ethnomusicology and music education, effective music teacher preparation, and the lived experiences of transgender musicians and music educators.