**Lynn M. Maxfield, PhD**

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**EDUCATION**

**PhD, Voice Science** University of Iowa,2011

**MA, Voice Performance** University of Iowa, 2009

**Music Ed. Licensure** Idaho State University, 2005

**BA, Applied Voice and Theory/Composition** College of Idaho, 2004

**RELEVANT RESEARCH POSITIONS**

2012 – Present ***Associate Director, Science and Research***

**National Center for Voice and Speech, University of Utah**, SLC, UT

* Research development, compliance and ethics monitoring
* Direct supervision of scientific and support staff
* $13.9M in research funding in 8 years

2019-2021 ***Ad-hoc grant reviewer,* National Science Foundation**

* Review Phase I and II SBIR/STTR proposals
* Make recommendations for or against funding

2007 – 2008 ***Graduate Research Assistant***

**Center for Teaching and Learning, University of Iowa,** Iowa City, IA

* Create and present continuing education training for faculty members
* Provide one-on-one pedagogical support for faculty

**RESEARCH INTERESTS**

* Impacts of Voicing on Health and Wellness
* Acoustic effects of changes in vocal tract geometries
* Motor skill acquisition in voice training
* Air pressure/flow characteristics in an asymmetrical glottis
* Acoustic influences on pitch stability
* Vocal fatigue and recovery
* Learning style preferences in the voice studio

**RELEVENT SERVICE TO INSTITUTION AND FIELD**

2019-2020 **Ad Hoc Grant Reviewer,** National Science Foundation

2014 - Present **Founding Member and Chief Financial Officer**

Pan-American Vocology Association (www.pava-vocology.org)

2015 – 2016 **Arts and Health/Wellness Working Group**, University of Utah

2011 – 2012 **Arts and Sciences Research Conference Committee**, ECSU

2011 – 2012 **Undergraduate Research Initiative Liaison**, ECSU

**SELECT SCHOLARLY ACTIVITY**

**Refereed or Peer-Reviewed Publications – 1st Author**

**Maxfield, Lynn**, and Brian Manternach. "Perceptual Differences between Novice and Professional Music Theater Singers." *Journal of Voice* 32, no. 5 (2018): 572-577.

**Maxfield, Lynn,** Anil Palaparthi, and Ingo Titze. "New evidence that nonlinear source-filter coupling affects harmonic intensity and Fo stability during instances of harmonics crossing formants." *Journal of Voice* 31, no. 2 (2017): 149-156.

**Maxfield, Lynn**, Ingo R. Titze, Eric Hunter, and Mara Kapsner-Smith. "Intraoral Pressures Produced by Thirteen Semi-Occluded Vocal Tract Gestures." *Logopedics Phoniatrics Vocology* 40, no. 2 (2015): 84-90.

**Maxfield, Lynn**. "Improve Your Students' Learning by Improving Your Feedback." *Journal of Singing* 69, no. 4 (2013): 471.

**Refereed or Peer-Reviewed Publications – Co-Author**

Titze, Ingo R., Anil Palaparthi, Karin Cox, Amanda Stark, **Lynn Maxfield**, and Brian Manternach. “Vocalization with Semi-Occluded Airways is Favorable for Optimizing Sound Production.” *PLOS Computational Biology* (March 2021: https://doi.org/10.1371/journal.pcbi.1008744)

Manternach, Brian, **Lynn Maxfield**, and Jeremy N. Manternach. "Effects of Varied Semi-Occluded Vocal Tract Exercises on Acoustic and Perceptual Measures of Music Theatre Singers: A Pilot Study." *Voice and Speech Review* (2020): 1-11.

Smith, Simeon L., **Lynn Maxfield,** and Eric J. Hunter. "Sensitivity analysis of muscle mechanics-based voice simulator to determine gender-specific speech characteristics." *Biomechanics and modeling in mechanobiology* 18, no. 2 (2019): 453-462.

Hunter, Eric J., **Lynn Maxfield**, and Simone Graetzer. "The effect of pulmonary function on the incidence of vocal fatigue among teachers." *Journal of Voice* 34, no. 4 (2020): 539-546.

Titze, Ingo R., and **Lynn Maxfield**, “Adapting the Voice Range Profile for Singers to Include Duration of Voicing.” *Logopedics Phoniatrics Vocology* (In Review).

Manternach, Jeremy N., Matthew Schloneger, and **Lynn Maxfield**. "Effects of Straw Phonation and Neutral Vowel Protocols on the Choral Sound of Two Matched Women’s Choirs." *Journal of Research in Music Education* 66, no. 4 (2019): 465-480.

Palaparthi, Anil, **Lynn Maxfield**, and Ingo R. Titze. "Estimation of source-filter interaction regions based on electroglottography." *Journal of Voice* 33, no. 3 (2019): 269-276.

Titze, Ingo R., and **Lynn Maxfield**. "Acoustic factors affecting the dynamic range of a choir." The *Journal of the Acoustical Society of America* 142, no. 4 (2017): 2464-2468.

Titze, Ingo R., **Lynn Maxfield,** and Megan C. Walker**.** “A Formant Range Profile for Singers.” *Journal of Voice* 31, no. 3 (2017): 382-e9.

Titze, Ingo R., **Lynn Maxfield**, and Anil Palaparthi. "An oral pressure conversion ratio as a predictor of vocal efficiency." *Journal of Voice* 30, no. 4 (2016): 398-406.

**Papers and Articles as a Part of a Regular Column**

**Maxfield, Lynn**. "Competition and Creativity." *Journal of Singing* 78, no. 4 (2022): 513-515.

**Maxfield, Lynn**. “Being versus Doing: Conflating Identity with Occupation.” *Journal of Singing* 78 no. 1 (September/November 2021): 109.

Titze, Ingo R., and **Lynn Maxfield**. “Adapting the. Voice Range Profile for Singers to Include Duration of Voicing.” *Journal of Singing* 77 no. 5 (May/June 2021): 653.

**Maxfield, Lynn,** and Kari Ragn. “Evidence-Based Voice Pedagogy (EBVP), Part 1: Voice Research Component.” *Journal of Singing* 77 no. 4 (March/April 2021): 543.

**Maxfield, Lynn**. "Taking a Beat: Feedback Timing in the Age of Online Lessons." *Journal of Singing* 77, no. 1 (September/October 2020): 91-94.

**Maxfield, Lynn**. “Of Comparison, Envy, and Self-Enhancement: the Dark Side of Listening to your Peers’ Performances.” *Journal of Singing* 76, no. 5 (May/June 2020): 591-593.

Stark, Amanda, and **Lynn Maxfield**. “Neuroscience for Singers, Part 2: Anatomy, Physiology, and Motor Control of Breathing.” *Journal of Singing* 76, no. 4 (March/April 2020): 465-469.

**Maxfield, Lynn**. "Neuroscience for Singers, Part 1: Neuroanatomy." *Journal of Singing* 76, no. 2 (November/December 2019): 203-206.

**Maxfield, Lynn**. "Incorporating Motivation into Your Model of Motor Learning." *Journal of Singing* 75, no. 5 (May/June 2019): 583-587.

**Maxfield, Lynn**. “Mindful Voice – Toward an Understanding of Attention and Awareness.” *Journal of singing* 75, no. 2 (November/December 2018)

**Maxfield, Lynn**. “Mindful Voice - Slow Practice: How to Do More than Just Practice Slowly.” *Journal of Singing*, 75, no. 1 (September/October 2018): 69-73.

**Podium Presentations (Peer-Reviewed)**

Introduction to Vocology, **Lynn Maxfield, PhD,** and Brian Manternach, DM, *NATS Cal-Western Division Conference*, Long Beach, CA, January 2023

Defining Evidence Based Voice Pedagogy: A New Framework, Kari Ragan, DMA; Lynn Helding; **Lynn Maxfield, PhD**; Kenneth Bozeman, *International Congress of Voice Teachers*, Vienna Austria, August 2022

Ratio of Oral Pressure to Lung Pressure as a Function of Straw Diameter in SOVT Phonation, **Lynn Maxfield, PhD** and Ingo R. Titze, PhD, *Voice Foundation Annual Symposium*, Philadelphia, PA, May 2022

Using SOVT Exercises as a Vocal Tract “Reset”, Brian Manternach, DM and **Lynn Maxfield, PhD**, *Physiology and Acoustics of Singing*, Vienna, Austria, February 2022

Formalized Curiosity: An Overview of Six Years of Collaborative Research on Music Theater Singing and Training, **Lynn Maxfield, PhD** and Brian Manternach, DM , *National Association of Teachers of Singing National Conference*, Virtual Conference, June 28, 2020

Defining Evidence Based Voice Pedagogy (EBVP): A New Framework, Kari Ragan, DMA – Lynn Helding – **Lynn Maxfield, PhD** – Kenneth Bozeman, *National Association of Teachers of Singing National Conference*, Virtual Conference, June 29, 2020

Performance Voice Roundtable (**Lynn Maxfield, PhD** - Starr Cookman, MA, CCC-SLP – Kari Ragan, DMA – Leda Scearce, MM, MS, CCC-SLP), *Fall Voice Conference,* Dallas, TX, October 2019

How Individual Singers’ Dynamic Ranges Impact the Dynamic Range of the Choral Ensemble, *The Voice Foundation Symposium*, Philadelphia, PA, June 2019

Interdisciplinary Approaches for Training Teachers of voice (panel discussion), *VASTA/PAVA Joint Conference – Soma and Science: Bridging the Gap in Interdisciplinary Voice Training*, Seattle, WA, August 2018

Perceptual and Acoustic Qualities of the Music Theater Singing Voice, *VASTA/PAVA Joint Conference – Soma and Science: Bridging the Gap in Interdisciplinary Voice Training*, Seattle, WA, August 2018

Effects of Various Semi-Occluded Vocal Tract Exercises on Acoustic Measures of Music Theatre Singing in Male and Female Voices. *Pan-American Vocology Association Symposium*, Toronto, ON, October 2017

Changes in Glottal Open Quotient as a Result of Thirteen Oral Semi-Occlusions. *The Voice Foundation Symposium*, Philadelphia, PA, June 2017

Acoustic and Perceptual Differences between Novice and Professional Music Theatre Singers. *The Voice Foundation Symposium,* Philadelphia, PA, June 2017

Motor Learning and Voice Habilitation. *The Fall Voice Conference*, Scottsdale, AZ, October 2016

Why Would I Want to Occlude Anything: the When, Why, and How of Semi-Occluded Vocal Tract Exercises. *National Association of Teachers of Singing National Conference*, Chicago, IL, July 2016

An Acoustic Element to the Explanation of Voice Registration. *The Art and Science of Singing,* University of Washington, Seattle, WA, April 2016

The Effect of Compromised Pulmonary Function on Speech Production among Female School Teachers. *The Acoustical Society of America*, Salt Lake City, UT, May 2016

Nonlinear Dynamics Helps Explain How Vowel Influences Register Stability. *The Acoustical Society of America*, Salt Lake City, UT, May 2016

Why Would I Want to Occlude Anything: The How and When of Semi-Occluded Vocal Tract Exercises. *The National Association of Teachers of Singing National Conference*, Chicago, IL, July 2016

Non-Linear Source Filter Interactions. *Voice Foundation Symposium: Care of the Professional Voice*, Philadelphia, PA, May 2015

Measuring Source Filter Interactions. *Ohio State University Voice Forum*, Columbus, OH, April 2014

**Poster Presentations (Peer-Reviewed)**

Effects of Straw Phonation and Neutral Vowel Protocols on Acoustic and Perceptual Measures of Two Matched Women’s Choirs, *The Pan-American Vocology Association*, Scottsdale, AZ, October 2016

Also scheduled at *Iowa Music Educators Association*, Ames, IA, November 2016

Acoustic Differences between Professional and Novice Musical Theatre Singers, *The National Association of Teachers of Singing National Conference*, Chicago, IL, July 2016

Acoustic Influences on Voice Registration. *The National Association of Teachers of Singing National Conference*, Chicago, IL, July 2016

Gender Differences in Speech: Correlating Pulmonary Function with Symptoms of Vocal Fatigue among Occupational Voice Users. *Voice Foundation Symposium: Care of the Professional Voice*, Philadelphia, PA, May 2015

Also presented at *Women’s Health: Sex and Gender Research Conference*, University of Utah, Salt Lake City, UT, September 2014

Intraoral Pressures Created by Semi-Occluded Vocal Tract Gestures. *The Fall Voice Conference*, Atlanta, GA, October 2013.

Application of Motor Learning Theory to the Classical Voice Studio. 52nd *NATS National Conference,* Orlando, FL, July 2011.

**Presentations/Lectures (Invited)**

**Tips to Keep You Talking: Maintain a Healthy Teaching Voice,** *Utah Educators Association Convention and Expo,* Sandy, UT, October 2014

**The Acoustics of Individuality: Exploring the Properties of Vocal Genres,** *College of Idaho Alumni Lecture*, Caldwell, ID, February 2014

**Motor-Skill Acquisition in the Singing Studio**, *Speech Level Singing Vocology Workshop*, Salt Lake City, UT, May 2013

Repeated at: *Northern Utah NATS*, November 2013

**Motor Learning and Bio Feedback***, NCVS Singers’ Workshop: Training with Technology*, Salt Lake City, UT, Aug. 2012

Repeated at: *NCVS Singers’ Workshop*, August 2013

**Care for the Professional Voice,** *NCVS Singers’ Workshop*, Salt Lake City, UT, August 2013

**Vocal Health: Tips to Keep You Talking,** *Center for Educational Excellence, Eastern Connecticut State University*, Willimantic, CT, November, 2011.

Repeated at:

*Voice Seminar, Utah Valley University*, Orem, UT, September, 2012.

*Juan Diego High School*, Draper, UT, December, 2012.

**Select Performances**

2011 **Messiah** by Handel: Tenor Soloist

Eastern CT Congregational Church, Woodstock, CT

2011 **Coronation Mass** by Mozart: Tenor Soloist

Combined Choirs of Northeastern CT, Norwich, CT

2010 **Messiah** by Handel: Tenor Soloist

Galesburg Community Chorus, Galesburg, IL

2009 **Missa in Tempore Belli** by Haydn: Tenor Soloist

Galesburg Community Chorus, Galesburg, IL

2009 **Orpheus in the Underworld** by Offenbach: **Orpheus**

Martha Ellen Tye Opera Theatre, Iowa City, IA

2008 **The Puzzlemaster** by Eric Chasalow: **Caribe**

Eastern Iowa Tour

2007 **Die Zauberflӧte** by Mozart: **Monostatos**

Martha Ellen Tye Opera Theatre, Iowa City, IA

2006 **The Tender Land** by Copland: **Mr. Splinters**

Martha Ellen Tye Opera Theatre, Iowa City, IA

***Chorus***

2014-2015 **Cathedral of the Madeline,** Salt lake City, UT

Tenor section leader and soloist

2012 – 2017 **Utah Opera**

Don Giovanni, Licuia di Lammermoor, Aida, The Rake’s Progress,

The Pearl Fishers, Turandot, La Traviata, Florencia en el Amazonas, Die Zauberflӧte, Il Trovatore

2011 **Lyric Opera of Chicago**

Lohengrin