Jamie Fair

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Curriculum Vitae

Education

B.F.A. in Vocal Performance, Carnegie Mellon University School of Music 2002-2006
High Honors, Serra Catholic High School 1998-2002

Continuing Education

Body Based Voice Pedagogy **2025**
Jeremey Mossman

This pedagogical approach focuses not on the quality of sound produced in singing, but on how the systems of the body can interact to produce sound in the most effortless ways possible. BBVP explores concepts from subjects adjacent to voice, such as: anatomy and movement, fascia function, neuroplasticity and biotensegrity. The focus is on creating experiences for a student to discover more possibilities within their body, which is fully connected and integrated at all times, to develop awareness and connection, within oneself and with the audience.

Estill Voice Training: Foundations of Estill Voice Training, and Levels I and II **2024**
Kimberly Steinhauer, PhD - President, Estill Voice International

Estill Voice Training focuses on isolating and controlling individual anatomical structures within the voice tract, as well as balancing vocal health with aesthetic freedom. Foundations introduced me to the Three Operating Principles of the Estill method, while the level I and II courses introduced and afforded practice in the 13 Estill Figures and six vocal qualities through work with a spectrogram, small group practice and open coaching.

Youth Mental Health First Aid **2024**
Dr. Kristin Harty, Director of Education, Chatham University

Mental Health First aid teaches you how to identify, understand and respond to sings of mental health and substance use challenges among youth from ages 12-18. This includes training on how to interact with a youth in crisis, and how and when to connect them with help. Made possible through the Allegheny County Intermediate Unit Seeks grant.

Working with Trans and Non-Binary Voices **2023**
Dr. Anita Kozan PhD, LoVetri Institute in Partnership with Baldwin Wallace University

Through lectures, demonstrations and practice teaching, participants gained insight into working with transgender and gender non-binary clients on topics including: appropriate language usage, best practice standards for teachers and therapists, and becoming an ally to the transgender and gender non-binary community. Special concerns as a cisgender person providing services to transgender and gender non-binary clients, challenges faced by trans and gender non-binary singers and speakers, were also explored. Addressing the client's goals and needs through voice therapy techniques, and techniques for helping change the client's internal self-talk were also a large part of the course.

Vocal Health Intensive for Singing Teachers **2022**
Dr. Claudio Milstein, Director of the Voice Center at the Cleveland Clinic, LoVetri Institute in Partnership with Baldwin Wallace University

This intensive began with a review of basic vocal anatomy and physiology, refreshing the definitions of terms used in clinical and medical discussion of vocal problems. Typical problems of various types of vocal pathology, illness, and injuries were presented, with the goal of helping singing teachers identify their student's auditory cues for suspicious vocal qualities and behaviors. Teachers were given tools to use with their singers to identify when referrals to a laryngologist or speech language pathologist are warranted, how to best work with the medical team, and how to help a voice in recovery from illness and/or injury.

Gender-Affirming Speech and Singing, The Voice Lab, Chicago **2022**
Liz Jackson Hearns & Alexandra Plattos Sulack

This eight week course focuses on working with voice users in the LGBTQ+ community to help the student attain the desired vocal traits and changes. This work can be applied in both speaking and singing, for professional and avocational voice users. Course work focused on gender theory, identifying the purpose behind the student's need to seek vocal lessons (using your voice for you, for the world, or for your art,) reframing language around gender, elements of transition that can impact the voice. Much practical work was done through listening exercises and discussion, teaching each other using tools such as the PIRA scale, and vocal and speech exercises to attain the desired vocal traits of the student. In the cases of the latter, discussions for navigating repertoire choices for juries and auditions were addressed.

Somatic VoiceWork™ Levels I-III (of three) **2017-2019**
Jeannie LoVetri and Various Faculty, LoVetri Institute in Partnership with Baldwin Wallace University

A vocal pedagogy methodology, primarily aimed at commercial contemporary music but applicable to any style of music. Special focus is paid to physical and kinesthetic awareness, and the uniqueness of each singer, both in physiology and personality. Somatic Voicework places an emphasis on 'functional listening' on the part of the instructor to help determine what internal 'blocks' need to be addressed in order to produce a free sound in a healthy manner.

The Second City, Improv Intensive **2011**
Micah Fulbrook, Instructor

This intensive condensed a nine week course into three days. Fundamentals such as "yes, and," and finding agreement in the scene were the focus of group exercises and games. Character creations through physicality, status, wants and intentions were also explored.

Acting - Donna Belajac Actors Studio **2010-2012**
Jill Wadsworth

In both the intermediate and advanced levels of this class, students focused on script analysis, scene work and/or monologues, and audition prep. Audition prep included: on camera techniques, cold readings, refining resumes and headshots, and obtaining representation. By the second year, at the advanced level, the class had grown so greatly that we self-produced the play Farragut North as an agent showcase at The Greybox Theatre with support from Donna Belajac Casting and private funding.

Acting - Pittsburgh Public Theatre **2008**
Tony McKay

This class focused on developing fundamentals of acting, such as: listening, circles of concentration, tactics, relationship, and the use of location. Each student was assigned a monologue and a scene to work on for the duration of the semester.

Ballet/Jazz/Modern **2006-2011**
Various, Bodiography Contemporary Ballet

Each class began with warm ups and strengthening work, progressed into floor or 'center' work, and often ended with learning short dance combinations (perhaps three or four counts of eight.) Emphasis was placed artistry, what worked best for each individual body, and building strength and confidence in your movement.

Commercial Audition Techniques **2013-2014**
Adrienne Wehr

Ms. Wehr's class taught students to 'take it off the page' and make sometimes cartoonish characters feel more grounded, drawing on your real life to make wordless characters come a live, how to approach on camera filming and on set etiquette, and how to best dress for the camera.

Musical Theatre Audition Techniques **2013**
Richard Sabellico

This five week class focused on acting a song for an audition. Each participant was given a list of 10-12 songs of contrasting styles and tempi that were personally chosen for you by Mr. Sabellico. We then learned songs of his our choice from this list in order to apply his method to our performance. Sabellico's

approach envisions your audition cut as being similar to a trailer for a film, with a complete beginning, middle, and end, serving to entice the viewer to want to see more of you - earning you a callback.

Current Employment

East End Performing Arts, Founder, Owner and Teaching Artist **2011-Present**

I founded East End Performing Arts in the fall of 2011 to address the needs of families in Pittsburgh's east end, currently run as a sole proprietor. I have taught a variety of classes, to both groups and individuals. I am responsible for all administrative and marketing duties. I also arranged for both public and private performances for the students, to gain experience performing for audiences of various sizes and multiple settings.

Group Classes

In these settings, I am responsible for choosing material and activities that are appropriate and engaging for the emotional, intellectual, and skill level of the students, as well as maintaining emotional and physical safety of the students and building a team-oriented environment in which to learn and create.

Musical Munchkins

A group singing class for students in grades ones through five. Utilized the Full Voice curriculum to teach staff reading and introduction to healthy singing habits through familiar songs from theatre, Disney, and current pop music. Games were also incorporated to reinforce theory concepts.

PB&J (Piano Buddies & Jamie)

A group piano class for beginning piano students in grades one through five. Utilized the Piano Pronto curriculum to learn to pre-staff reading, rhythms, reading and notes in treble and bass clef, and technique at the keyboard, such as posture, pedal use, and had positioning. Games were also incorporated to reinforce theory concepts.

Musical Theatre

Students in grades six through eight were introduced the musical theatre genre through scene and song preparation and rehearsal in this weekly 90 minute class. Students were assigned roles in scenes, and through the rehearsal process learned about stage directions, musical terms, script analysis, and team work. Improvisation, theatre games, physical and vocal warm ups kicked off each class to build community and center students on the task at hand. Family and friends were periodically invited into class for presentations, and this class was included in the formal Student Showcase at the end of the academic year.

Junior Musical Theatre

Students in grades three through five were introduced to the basics of acting and singing in this weekly, 60 minute class. Emphasis was placed on theatre games and learning theatre terminology, such as stage directions, and developing a healthy singing technique. Students would learn and memorize songs, learning staging to go along with them, or memorize and stage short, age appropriate plays.
Family and friends were periodically invited into class for presentations, and this class was included in the formal Student Showcase at the end of the academic year.

Teen Acting Workshop

This weekly, 90 minute class for actors in grades 9-12 ran for 8 week sessions. The first four weeks were focused on monologue work that students could learn and use for auditions for their own school productions or elsewhere, and the second four weeks focused on scene work. Script analysis, memorization techniques, status, and the importance of establishing relationships and location in a monologue or scene were all explored.

Improvisation

This eight week, 60 minute class for students in grades six through eighth grade focused on teaching and establishing the basic rules of improvisation: agreement, "yes and" to continue the scene, listening, avoiding questions, and object work. This was accomplished through discussion of each tenant and incorporating it into improv games and exercises.

Private Voice Instruction

- tailoring vocal and breathing warm ups to the goals and needs of the individual (grades three through adult.)
- Building rapport and trust with each individual
- Assessing student's current strengths and building on them
- Assessing student's current areas for further development and partnering with them to develop a plan to strengthen those areas
- Lessons are provided in person or online, via Zoom

Private Acting Instruction

- Tends to focus on monologue work
- Finding a monologue suitable for the goal(s) the actor has in mind
- Cold reading techniques
- Script analysis
- Playing opposites
- Experimenting with changes in pacing, volume and tone, intention and tactics

Private Piano Instruction

- tailoring instruction to the goals and needs of the individual (grades three through adult.)
- Building rapport and trust with each individual
- Assessing student's current strengths and building on them
- Assessing student's current areas for further development and partnering with them to develop a plan to strengthen those areas
- Lessons are provided in person or online, via Zoom

As an administrator, I handle:

- all enrollment and billing
- all communication with current and prospective students and their families
- advertising, marketing and social media
- building relationships with the community by arranging for students from the studio to perform at local holiday and community events
- All legal aspects, such as reviewing and signing contracts and leases, insurance needs, and keeping clearances up to date
- Hiring independent contractors as needed

Studio Performance Opportunities **2011-Present**

For audiences in a public setting, my students have annual sung The National Anthem as soloists and in small ensembles for the following organizations;

- The Pittsburgh Thunderbirds (professional Ultimate Disc team, the Anthem singers of choice for two seasons)
- The Swissvale Mile
- Memorial Day commemorations in various communities

Students have the opportunity to perform up to twice a year in studio showcases, where the musical theatre and acting students present scenes from memory, with minimal props and costumes, and private music students perform up to two solos and/or duets on their instrument(s.) Showcases have been held in December and May or June, at the following venues:

- Wilkins School Community Center; Regent Square, PA
- The Maker Theatre; Shadyside, PA
- The Pennsylvania School for the Deaf; Edgewood, PA
- Light Up Point Breeze; Point Breeze, PA
- HUGS for the Holidays; Woodland Hills School District, PA

<u>Winchester Thurston School Camp Partner</u> **2018-Present**

Dionne Breslford, Director of Programs

As a camp partner, I provide content for two, one week performing arts camps, each summer. My camps are geared for students entering grades 6-9 for the upcoming school year. I provide the camp themes/ content, and Winchester Thurston provides all other logistical support, such as transportation for campers and daily snacks, and a camp assistant to help with classroom management. Each day of camp includes

improv and theatre games, vocal and physical warm ups, music and scene rehearsal, learning about relevant theatre and arts history, and culminates in a performance at the end of camp. I also use my connections within the local arts community to facilitate field trips, which allow campers to go backstage at local theaters and learn about the literal nuts and bolts of theatre. From 2020-2022, Covid restrictions at the school prevented the students from performing for a live audience, so scenes were modified to better work for the camera. This afforded the students to learn about acting for the camera and basic film set etiquette. Camp themes have included:

Musical Theatre Intensive (offered each year)

Scenes from the musical theatre canon are chosen for students, so that each student has a chance to shine as an actor and singer through working in a scene and singing in a duet, trio, or quartet with music from the scene. A single group number is also staged and rehearsed.

Theatre 101

This camp is an all-encompassing look at making theatre happen – from who is backstage and what they do, to who and what the audience sees onstage. Students will have the opportunity to try on many different roles: actor, stage manager, director, designer, producer, and more! We'll learn about and create elements of 'stage craft' – the nuts and bolts of scenic, costume, and lighting design, and we'll make our own designs come to life through models and more.

Make Your Own Musical: Bookworm Edition

Using previously existing songs, students adapted chapters from their favorite books into scenes for the stage. They were tasked with finding music that either furthered the story for all characters or offered insight into the emotional life of the character(s.) We studied music and scenes from other books that had been adapted into musicals for inspiration.

Fantastic Scenes and How to Act Them

Material in this camp focused on favorite science fiction and fantasy stories that have been brought to life on stage, and utilized scenes from Harry Potter and the Cursed Child, Shakespeare's Star Wars, and The Lightning Thief: The Percy Jackson Musical. Students also learned basics of stage combat and participated in trivia games and daily crafts and themed snacks based on the various fandoms.

Make Your Own Musical

Working within specific parameters, students wrote their own mini-musicals, utilizing previously existing songs. They learned about different song types (the "I Want" song, for instance,) and were tasked with incorporating a specific type of song, a specific prop, and a pre-written line of dialogue in their shows.

Voice Masters: Podcasting and Radio

After learning about old-fashioned radio drams, students wrote their own radio show and recorded it, complete with musical performances, fake breaking news, and a scripted radio play. They were also able to use iPads to record and edit the material. Students also learned about modern radio through field trips to two local radio stations, working with real recording and broadcasting equipment.

Make Your Own Musical: Bookworm Edition

Using previously existing songs, students adapted chapters from their favorite books into scenes for the stage. They were tasked with finding music that either furthered the story for all characters or offered insight into the emotional life of the character(s.) We studied music and scenes from other books that had been adapted into musicals for inspiration.

University of Pittsburgh School of Medicine **2007-Present**
Standardized Patient (SP) & Standardized Patient Training Team
SP Program Liaison for Maintenance of Certification of Anesthesiology (MOCA)

As a standardized patient (SP):

- Role-play patient cases with students in testing and teaching scenarios, allowing students to practice their physician/patient interaction skills in a safe and non-judgmental environment
- Assess and score students' skills based on curriculum rubric from physician faculty members

- Provide verbal and/or written feedback on the interpersonal interaction between the student and standardized patient, and/or physical exam based on the learning goals of the day, and my own experience from the patient's perspective.

As a Training Team member:

- Assist the program director in the interview and training process of new employees (16-20 hours of training per each new employee group)
- Facilitate ongoing professional development and small group trainings throughout the year, including one-on-one mentorship with new hires and employees who have been identified as needing to build specific skills.
- Training standardized patients in the identifying the correct use of common medical instruments
- Develop and pilot new cases written by faculty members to meet the ever-changing needs of communication in medicine.
- Participate in faculty trainings, as they learn facilitation and teaching skills in medical education.

As the MOCA Liaison

- Work closely with the anesthesiologist in charge of the event: a seven hour course in which participating anesthesiologists participate in surgical and post-op simulations of routine surgeries/procedures that quickly become emergent, in order to refresh their skills with specific life-saving procedures and proper administration of infrequently used medications.
- Translate complex medical content into laymen's terms in documents for standardized patients portraying other medical professionals, such as surgeons, nurses and midwives, and keeping the documents up to date.
- Convey information from the simulation center and head of the MOCA course to our SP Program Director and other staff members
- Identify standardized patients from our current employee pool who demonstrate the traits necessary for this intense position, and training them for their roles.
- Communicating role assignments, scheduling and logistics to the assigned standardized patients for each course date, and participate in the simulation course myself and schedule needs dictate.

Oakmont Presbyterian Church, Section Leader and soloist **2015-Present**

Michael P. Frank III, Music Director

Supplement the volunteer musicians in the Chancel Choir by confidently singing in weekly rehearsals and Sunday services, as well as other special events at the church and in the community at large. When needs dictate, I have also acted as a piano accompanist for the choir, and as a pianist within small instrumental ensembles. I have also led sectional rehearsals and started rehearsal in the absence of the director. When asked, I serve as a soloist. Responsibilities include preparing music on a weekly basis to a performance level, answering questions about rhythm, pitch, divisi and logistics. Great vocal versatility and sight reading have been required on my part, because depending on the vocal makeup of the choir, I sing one of four treble parts: Soprano I, Soprano II, Alto I or Alto II.

Past Teaching Experience

Cello Fury Rock Camp **2015**

Electives Instructor

Students in the camp, all orchestral string players, were offered the chance to take various music-related electives during the day. I worked with two age groups in this camp: ages 7-12 and 13-17, and taught the following electives.

Broadway Rocks!: ages 7-12 and 13-17

I arranged a medley of songs from musicals with pop and rock scores to fit in with the theme of the overall camp. Students were then assigned solos, harmony parts, and in 30 minutes over five days learned and performed the medley, complete with introductions about each musical highlighted.

Improvisation: ages 7-12 and 13-17

Students learned to value and respect the ideas and creativity of their peers and team work through improv games that focused on improvisation concepts such as: 'yes, and,' object work, relationship building.

Public Speaking: ages 13-17

Students in the older camps formed bands, and I was responsible for teaching them how to project their voice, navigate the challenges of speaking in a loud environment, engaging with the audience in both scripted and non-scripted remarks.

Greater Pittsburgh Suzuki Institute: Musical Theatre Instructor **2018-2019**
Kiki Barley, Owner and Founder

Students from around the country attend this six day intensive in the Suzuki style of pedagogy (all were pianists or orchestral string players.) I chose scenes and music from the musical theatre canon that would challenge the sophisticated and advanced aural skills of the students, yet balance that with their novice singing experience. I acted as music director and stage director for their chosen scenes, which were performed from memory at the all-student concert on the final day, with minimal costume and prop elements.

Act One Theatre School Summer Camp, Instructor **2010**

I taught children in grades five through twelve music theory and theatre history, and was responsible for developing lesson plans for the six week camp. I gave private vocal coaching, and ran music rehearsals for student groups as large as 60 children.

Daily duties included:

- Morning check in for the pre-college program
- bus monitor vehicle coordinator
- Contributing to daily upkeep of the facility and overall classroom management for a large group of student performers
- Accompanying students on the piano in small group vocal rehearsals and audition class

Bodiography Center for Movement **2009-2011**
Instructor in Musical Theatre and Acting

I began the theatre program for this dance studio, and taught children ages seven through twelve the basics of acting, singing and theatre through theatre games, vocal warm-ups, and scene preparation. Duties included:

- Choosing scene and song material appropriate for the skill and emotional level of the students
- Turning in weekly attendance to the office
- Communicating the needs of the young actors to the studio office, as this was a new offering in a dance-focused studio
- Set up and tear down of my classroom needs in a shared space
- During end of the year performances, contributing to classroom management of all of the performers
- Accompanying my students on the keyboard during their musical performances

Past Employment

Beulah Presbyterian Church, Section Leader, soloist **2004-2018**
Michael P. Frank III, Music Director
Bill Larson, Organist & Choir Director

Supplement the volunteer musicians in the Sanctuary Choir with professional and confident sound. Responsibilities include preparing music on a weekly basis to a performance level, answering questions about rhythm, pitch, divisi, and logistics, and singing in weekly rehearsal and Sunday service. I also served as a soloist or member of a small vocal ensemble at the request of the Music Director.

Church of the Redeemer, Section Leader **2011**
William Ogburn, Organist & Choirmaster

Supplement the volunteer musicians of the Sunday Choir with professional and confident sound. Vocal and aural versatility was required as I was often moved between the soprano and alto voice parts, depending on the attendance of other choir members. I was also tasked with learning a form of music

notation unique to Anglican chant in order to participate in the choir. Duties included singing in weekly rehearsal and Sunday morning service, in addition to other services held on various holy days, such as the Easter Vigil.

Demand Studios, Contributing Writer **2011**

As a Contributing Writer, I was responsible for choosing articles within my area of expertise from a bank of assignments. I was expected to complete any necessary research, adhere to deadlines and company style guidelines. The articles were to be informative for the reader, and are published on leading web sites such as: eHow, trails.com, and LIVESTRONG.com.

Greybar, Temporary Human Resources Assistant **2011**

As the assistant to the head of human resources, I organized information for employees in the tri-state area regarding sick and vacation time, made preliminary preparations for paperwork for the hiring and retiring process, and pre-screened applications for various openings within the company. With regard to hiring, I was required to maintain communication with the hiring managers to identify the traits that valued in and needed in their employees, and held several government clearances in order to work with certain clients and vendors, as well as to facilitate the onboarding process for new employees.

First Presbyterian Church Section Leader **2010**
Anne Smith, Minister of Music

Supplement the volunteer musicians in the Sanctuary Choir with professional and confident sound. Responsibilities include preparing music on a weekly basis to a performance level, answering questions about rhythm, pitch, divisi, and logistics, and singing in weekly rehearsal and Sunday service.

The Mendelssohn Choir, Professional Core **2006-2007**
Betsy Burleigh, Music Director

The Mendelssohn Choir is the chorus of choice of the Pittsburgh Symphony Orchestra, and the only chorus told hold the destination of a Steinway Artist. Professional Core members supplement the volunteer ranks of the choir and hold receive a stipend. Core members must pass a music theory test, extensive sight singing tests, display high levels of artists and musicianship both as choristers and soloists, and attend all concerts and rehearsals, both with the PSO, self-produced concerts, and concerts in partnership with other area arts organizations.

The Pittsburgh Symphony, Senior Sales Representative **2006-2010**
Sally Denmead, Assistant Sales Manager

Duties included: assisting patrons in purchasing subscriptions over the phone and in person prior to and during concerts, drawing on my musical knowledge to highlight subscription packages that best suited the patron's tastes, eliciting patron feedback, and serving as the shift manager in the absence of the Sales or Assistant Managers. As Shift Manager, I supervised colleagues, assigned and organized sales leads, locked/ unlocked the office, and performed general office duties. I also assisted in hands-on training for new sales representatives.

Making Virtual Connections Staff **2003**
Carnegie Mellon Office of Admissions

I acted as an ambassador for the university by chatting with, and answering the questions of prospective students through on-line message boards, chat rooms, e-mail and instant messenger technology. As all communication was digital, I was expected to maintain a professional appearance by using correct grammar, spelling, and adhering to community guidelines when speaking about the university at large.

Stage & Screen Performance

Musical Theatre & Theatre

Doubt	Sister James	Ghostlight Productions
Fiddler on the Roof	Chava	Jewish Theatre of Pittsburgh
Promises, Promises	Marge MacDougal	Confidential Musical Theatre Project
Katie & Frank/Sure Thing	Katie/Betty	Ghostlight Productions
Farragut North	Ida Horowitz	The Greybox Theatre

Wilde Tales	Woman 1 track (lead)	Pittsburgh Irish and Classical Theatre
Annie	Sophie/Mrs. Greer	Stage Right!
The Music Man	Mrs. Squires/Ensemble	Stage Right!
Touching Aurora	Naomi	Pittsburgh New Works Festival
Babes in Arms	Phyllis	The Theatre Factory
A Chorus Line	Lois/Cut Dancer/Pit Singer	Carnegie Mellon University
Beauty and the Beast	Ensemble/Swing	Stage Right!
On The Town (Concert Version)	Ensemble	Resonance Works

Opera

I Capuleti e i Montecchi	Chorus	Pittsburgh Opera
The Grapes of Wrath	Chorus/Featured Dancer	Pittsburgh Opera
Die Fladermaus	Chorus/Featured Dancer	Opera Theatre of Pittsburgh
Orpheus & Euridice	Chorus Opera	Opera Theatre of Pittsburgh
Albert Herring	Emmie	Carnegie Mellon University

Film and Television

Spineview	Featured	Living Pittsburgh
Pastor Greg	Guest Star	Uplifting Entertainment
Me vs. Me	Supporting	Angel Productions
The Wreath	Supporting	Point Park University
Hear No Evil	Supporting	Point Park University
Color Blind	Supporting	Point Park University

Guest Lectures

Point Park University - Lighting 2 Class **2020**
Musicals Through the Years: The 1920s - Today

I gave a 60 minute overview of nearly 100 years of musical theatre history, focused on how musicals were influenced by current events, and changed with the tastes of each decade. My aim was to focus on more realistic and gritty story points found throughout theatre history in an effort to show that the genre has always had more grit and substance in subject matter than it is often given credit for.

Environmental Charter School Career Day Speaker **2017-2019**

I volunteered to speak at the middle school and junior high career day. When I was young, there were never any 'creatives' who spoke at these events, and I want to represent that population - artists and entrepreneurs. I talk about forming my own business, the business of show business, and the practical realities of being self-employed in the arts.

Pittsburgh Homeschool Co-op **2015-2016**
Guest Instructor in Music, Theatre and Art

The co-op met on a monthly basis, and I provided instruction to groups of 10-20 students in 30-60 minute increments, based on the schedule each month. Students, from elementary through junior high, would vote at the end of each class what they wanted to focus on in the upcoming meeting. Topics included: learning healthy singing technique through songs that they chose (Disney scores were very popular,) singing in harmony, basic music theory, such as reading notes and rhythm on the music staff, a musical show and tell (students who played or sang instruments would come in, talk about the instrument and perform,) and acting in 10 minute plays.

Greater Pittsburgh Masonic Center **2014**
Elements of Performing - four hour workshop

This workshop was open to any member of the Scottish Rite Valley of Pittsburgh, a group that included men as young as 18 through retirement age. This workshop covered essentials of working safely on stage for an amateur actor: physical warm ups, voice and speech warm ups, learning and using common theatre terminology, script analysis, memorization tips, and an introduction to scene work.

Volunteer Work

Trash Cat Rescue

Approximately two hours per week, I call veterinary offices to obtain references on potential feline adopters and the medical care they provide to their current/past pets. I also contact landlords and property managers in instances where the applicant does not own their property to verify all rules and fees related to owning a pet on their property.

Resonance Works box office volunteer and usher

Throughout the company's season, I sell tickets, keep cash payments and electronics used in ticket sales safe during the performance, prepare programs for distribution to the audience, and direct audiences throughout the venue.

Woodland Hills High School Read-A-Thon

In an effort to promote reading and literacy, the high school holds an eight hour read-a-thon, in which members of the community at large are invited into the school to read aloud to 9th-12th graders from books that have meaning to them. I tend to read anecdotes from my favorite memoirists that either reflect an event or belief from my own life, or something that I found amusing that I think will hold the attention of the teenage audience.