



Lizzy Hinton Curriculum Vitae

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Education

- New York University 2022-2024
Certificate of Vocology
Major Professors: Dr. Aaron Johnson, Natalie Chiappetta, Joshua Glasner, Amanda Flynn
- New York University 2019-2021
MM in Vocal Performance: Musical Theatre, Advanced Certificate in Vocal Pedagogy
Graduated Summa Cum Laude
Recipient of the Exceptional Achievement, Service, and Leadership in Musical Theatre Award
Major Professors: Dr. Ana Flavia Zuim, Dr. Justin John Moniz, Rosa Vento, Alex Gemignani
- Belmont University 2013-2017
BFA in Musical Theatre, Minor in Marketing
Graduated Summa Cum Laude
Major Professors: Jo Lynn Burks, Nancy Allen, David Shamburger, Emily Tello Speck

Teaching Experience

- Evangel University 2025-Present
 - Maintains a studio of 6 students
 - Majors includes Musical Theatre, Music Education, Worship Leadership, and Commercial Music
- Missouri State University 2024-Present
 - Maintained a studio of 13 students
 - Majors includes BFA Musical Theatre, Vocal Performance, and Music Education
 - Styles covered include MT, Classical, and CCM
- College of the Ozarks, Adjunct Professor of Voice 2021, 2025-Present
 - Maintains studio of 8-15 students per semester
 - Teaching in a range of styles, including Classical and Musical Theatre
- School of the Ozarks 2024-Present
 - Theatre Arts high school teacher

- Overview of theatre, including history, acting technique, industry standards, technical theatre basics

Lizzy Hinton Private Vocal Studio, Singing Voice Specialist 2019-Present

- Teaching in a range of styles
- Experience with habilitation
 - Experience teaching and collaborating with voice clinics to teach clients with disorders and difficulties such as
 - Polyp removal surgery post-op recovery
 - Nodules
 - Vocal scarring
 - Intubation injuries, such as paresis
 - Aging Voice
 - Fatigue
 - Consultation for various difficulties found in long show runs
 - Severe TMJ
- Received training in Vocology at NYU
 - Modules included
 - Singing Voice Specialty training
 - Speech Therapy basic techniques
 - Acoustic, Physiological, and Anatomic training
- Online and in-person format

Branson Regional Arts Council, Teacher 2024

- Musical Theater Auditioning
- Focused on acting the song and audition technique while integrating vocal technique
- Class size of 10 students

New York University, Adjunct Professor of Voice 2019-2021

- Maintained studio of 8-15 students per semester
- Teaching in a range of styles, including Musical Theatre and CCM
- Group Voice Class Instructor
- Experience with both in-person and online teaching formats

Michael Karl Studio, Vocal Coach 2021-2023

- Maintain a studio of private voice clients
- Teaching in a range of styles, including Classical, Musical Theatre, and CCM
- Experience with online format

Providence Christian School, Substitute Elementary Education Teacher 2018

- Taught Elementary Music, English, History, and Science

Masterclasses and Workshops

- Vocal Health and Sustainability, Sight and Sound Theatre, 2025
 - Topics included: Tools and strategies for rehearsals, tech week, and show run; Basic function and anatomy, Voice Care Team, Navigating allergies, illness, ect.
- Franklin Method and the Voice, Sight and Sound Theatre, 2024
 - Co-Taught with Rebecca Smith (Mindful Mobility)
 - Topics included: Laryngeal anatomy, using the Franklin Method to free the voice, brain-based singing technique
- Business of Acting, North Star Academy, 2024
 - Topics included: Auditioning, Christianity in theater, college programs
 - Geared towards high school students
- Vocal Health and Hygiene, Michael Karl Studio
 - Topics Included: Tools and strategies for rehearsals, tech week, and show run; Basic function and anatomy, Voice Care Team
- Vocal Health Masterclass, Sight and Sound Theatre, 2022
 - Topics included: Vocal hygiene, Voice Care Team, Basic function and anatomy, putting together an effective warm-up, stretches & massage

Publications

- *Journal of Singing* May/June 2021 Edition
 - Book Shelf Review of Andrew Byrne's *The Singing Athlete*

Administrative and Leadership Experience

NYU NATS Student Chapter, Founding Vice President
Sight and Sound Theatre, Dressing Room Lead

Awards and Nominations

Exceptional Achievement, Service, and Leadership in Musical Theatre
Nominated for Best Actress in a Musical (*Once*)

NYU 2021
Ostrander Awards 2018

Additional Training & Professional Development

Performance Movement Restoration, Christine Schneider, Chris Kelly

- 10 week course studying postural alignment techniques

Affiliations

NATS
PAVA
Alpha Chi
Pi Kappa Lambda
Kappa Alpha Theta

Selected Roles and Performances

<i>Little Women</i>	Jo	BRAC/ <i>Justin Ables</i>
<i>Cinderella</i>	Ella	BRAC/ <i>Jacob Deck</i>
<i>Once</i>	Girl	Playhouse on The Square/ <i>Jordan Nichols</i>
<small>*Ostrander Nominee for Best Actress</small>		
<i>Jesus</i>	Rachel	Sight and Sound Theatres/ <i>Jeff Bender</i>
Miracle of Christmas	Hannah/ Mary U/S	Sight and Sound Theatres/ <i>Tom Sharpes</i>
Queen Esther	Esther's Mom/ Leah (u/S)	Sight and Sound Theatres/ <i>Dan Deal</i>
<i>Grease</i>	Sandy	Midtown Arts Center/ <i>Joshua Buscher-West</i>
<i>The 25th ... Spelling Bee</i>	Olive Ostrovsky	Mill Mountain Theatre/ <i>Jay Briggs</i>
<i>Peter Pan</i>	Wendy Darling	POTS/ <i>Courtney Oliver</i>
<i>9 to 5</i>	Ensemble/Dancer	POTS/ <i>Gary John La Rosa</i>
<i>Evita</i>	Ensemble	Studio Tenn at TPAC/ <i>Matt Logan</i> (Prod. Jake Speck)
<i>Hamlet</i>	Baptista/ Ensemble	Forte Theatre/ <i>Justin Ables</i>
<i>James ... Giant Peach</i>	Ensemble/ Dancer	Circuit Playhouse/ <i>Dennis Whitehead Darling</i>
<i>The Jungle Book</i> (touring)	Kaa	Mill Mountain Theatre/ <i>Travis Kendrick</i>
<i>Alexander and the ... Day</i> (touring)	Ensemble #3	POTS/ <i>Jordan Nichols</i>
<i>City of Angels</i>	Angel City 8	New York University/ <i>David Alpert</i>

Abitbol discusses the transgender singer and underlines that one of the primary ways that people express gender is through their voices. He identifies the aural characteristics of the voice (such as pitch and resonance) and provides an overview of training for transgender singers. In another chapter, he looks backward in time to the era of the castrato and muses about the link between these operatic superstars and the contemporary diva. The final chapter explores the seductive quality of the voice, particularly in singers such as Whitney Houston, Renata Tebaldi, and Maria Callas.

The volume presents a wealth of information about the anatomy, physiology, and care of the female voice, as well as details about specific topics. For instance, Abitbol does not recommend phonosurgery for women during the premenstrual period due to the fragile nature of the blood vessels at this phase of the cycle. In his discussion of menopause, he shares data from a study that indicates Body Mass Index (BMI) of postmenopausal women has a significant influence on the quality of the voice. Abitbol also avers the significance of epigenetics. “Environmental, psychological, and relational factors are fundamental,” he writes. “Do not forget that genes undergo modulations (epigenetics) from in utero life and through the lifespan.” (188) Although an individual’s gene pool is fixed through DNA, it is also affected by experiences and surroundings. However, each voice has a unique imprint. “A tenor is not a bass, and a soprano is not an alto: everyone has to and must have his or her own vocal identity”; (67) Abitbol’s statement is a clarion reminder to pedagogues about the importance of voice classification.

Abitbol’s previous books include an overview of the genealogy of the voice, *Odyssey of the Voice* (San Diego, CA: Plural Publishing, 2006; reviewed in *JOS* 63, no. 5 [May/June 2007]: 598–599), and an exploration of the influence of the human voice, *The Power of the Voice* (San Diego, CA: Plural Publishing, 2017; reviewed in *JOS* 76, no. 3 [January/February 2020]: 361–362). Readers familiar with his earlier volumes will recognize some of the anecdotes and illustrations, as well as a propensity for awkward syntaxes and occasional lapses of clarity. Most objectionable, however, are statements that rely upon stereotypes or have overtones of sexism. “The male vocal experience seems more based in logic, in understanding, and in analysis than in feeling,” Abitbol states in the introduction, adding “The female voice is emotional.” (ix) Although the author later affirms that biological difference does not mean unequal, the tone of the prose often belies the message. Similarly, the discussion of seduction in the final chapter of the volume echoes the patristic myth of Eve as the temptress. A charitable reader may attribute the jarring usages to an awkward translation from the French, in which case the volume would have benefited from a stronger editorial hand.

The missteps are regrettable because *The Female Voice* provides much useful information. Throughout most of the book, the author is solidly grounded in twenty-first century science and mores, such as when he dismisses the long held medical opinions that PMS is psychosomatic. In the discussion of vocal health, the author warns of allopathic medicines that produce effects incompatible with the disease that it aims to treat. The same caution should be applied to this book.



GUEST REVIEW

Lizzy Hinton

Byrne, Andrew. *The Singing Athlete: Brain-based Training for Your Voice*. New York, NY: Andrew Byrne Studio Inc., 2020. Paper, 239 pp., \$44.95. ISBN 978–1–7346369–0–1 www.thesingingathlete.com

Singing, at the laryngeal level, requires muscular activity not unlike that used in an athletic event. Runners subconsciously adduct and abduct their muscles in the same way singers use their laryngeal muscles to produce sound. Andrew Byrne, in his book, *The Singing Athlete*, seeks to blend an athletic approach to singing with brain-based drills to produce high level performance among singers. Through detailed chapters and exercises, Byrne maintains that improving the nervous system’s ability to perceive danger, or “threats,” can boost performance by lowering these erroneous signals and allowing the body to perform to its highest capacity.

Although Byrne does not present a comprehensive guide to laryngeal anatomy, vocalises, or repertoire, he offers eighteen chapters that explore the neurology involved in singing. Byrne begins by offering detailed analyses of various aspects of the nervous system. He writes that “humans

are survival-based organisms. Staying alive is more important than performing well. The majority of your brain doesn't care if you can float a high C; it cares that you survive the attempt." (5) Therefore, having a fundamental knowledge of the brain's anatomy and how it interacts with the systems used in singing allows readers to gain a foundation upon which Byrne builds his method.

The remaining chapters are organized by function and anatomy. Each of these chapters homes in on a specific anatomic facet of singing. Within these chapters, Byrne offers series of drills purposed to aid the reader in mending the nervous system. He suggests that just as an athlete may see a physical therapist to rehabilitate a sprained ankle or torn muscle, a singer can restore the nervous system to effectively use his or her body in high level performance. These chapters lead performers to a better understanding of their bodies, which in turn, elicit fuller and richer performances by the singing voice. Interestingly, Byrne includes a chapter on scars, which relates to his own journey as a pianist and vocalist. The author suggests that scars, whether physical or emotional, can not only consciously impact a performance, but also subconsciously alert the brain of danger. By learning this method, pedagogues can guide students through the various obstacles singers face on and off stage.

While these drills are very enlightening, a reader may find it difficult to complete the tasks without coaching. Fortunately, access to informational videos and resources are included in the purchase price of the book. The videos not only give explanations of how to perform the exercises, but also feature supplementary insight

into the importance of this technique. Byrne includes a worksheet in the book to notate the reader's reaction to the drills. This form can also be easily downloaded from his website or given to students as a way for them to continue exploring their instrument through these tasks. In addition to these resources, Byrne offers various online courses, voice lessons, and his trademarked training program, *The Singing Athlete*.

The Singing Athlete is a valuable asset for teachers. The sources from the volume range from medical journals to research studies, so pedagogues are assured these tools are based upon current research. The author's extensive experience as a coach, performer, writer, and conductor contributes to the usefulness of this book. Because Byrne incorporates so many anatomic and neurological principles, readers should have a basic knowledge of laryngeal anatomy and a desire to dig deeper into the inner workings of the complicated human brain. Voice

pedagogues should study this text to enhance their ability to assist students of all learning styles in achieving their best work in high performance settings. Not all students benefit from traditional instruction, and every student requires unique attention. Because this technique is not "one size fits all," teachers acquire new ways to approach singing and teaching. With such great information packed into 239 pages, the reader is certain to gain foundational knowledge about singing and performance.

Lizzy Hinton, soprano, is an Adjunct Professor of Voice at New York University. She will complete her Master of Music in Vocal Performance: Musical Theatre, Advanced Certificate in Vocal Pedagogy from NYU in the Spring of 2021. Lizzy received a Bachelor of Fine Arts in Musical Theatre from Belmont University. She has enjoyed performing regionally across the United States as well as giving solo concerts. Lizzy is the founding Vice President of the NYU Steinhardt Student National Association of Teachers of Singing and is a member of Phi Kappa Lambda and Alpha Chi.

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