

# VOICEPRINT

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION

No. 33 / July 2008

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION, GENERAL SECRETARIAT, 2nd FLOOR, 11-19 BANK PLACE, MELBOURNE, VIC 3000  
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## Website

Visit the AVA website:  
[www.australianvoiceassociation.com.au](http://www.australianvoiceassociation.com.au)

Make a phone call to be present at  
**your AGM**  
Sat Sept 20th

WA - 5 pm. Susannah Foulds-Elliott  
Ph 0409 662 030  
NSW - 7 pm. Cate Madill  
Ph 0418 278 238  
SA - 6.30 pm. Jane Bickford  
Ph 0422 921 884  
Vic - 7 pm. Geraldine Cook  
Ph 0403 351 538

See p. 12 for meeting place addresses

## 2008 AGM in Perth

The Australian Voice Association's Annual General Meeting this year will be held at the ANATS (Australian National Association of Teachers of Singing) Conference in Perth, at the University of Western Australia, on Saturday September 20th at 5.00 pm Perth time (see page 12 for national venues and agenda).

There will be 5 vacancies for the Board. It is with sadness that we farewell Alison Winkworth, who resigns as president due to a complete career change. She has left the AVA in a particularly healthy condition financially, with enthralling plans in place for symposia and visiting overseas experts. We also farewell Pat Wilson who is leaving Australian shores altogether, to take up exciting work in Europe and the UK. Pat has made an extraordinary contribution to the world of voice and singing in Australia over many years, and she will be sorely missed.

We also farewell board members who have completed their term of service. Cate Madill has been an excellent treasurer. Geraldine Cook has been inspirational in instigating workshops and in setting up the AVA website. Lotte Latukefu is taking maternity leave and will be returning to the board after having her baby. We wish her and the other retiring members all the best.

So, a new chapter for AVA begins. We have plans (and funds) for touring a high-status international voice practitioner around Australia. We are preparing for a symposium, possibly in 2010 in liaison with the ANATS Conference in Brisbane. There will be a new Voiceprint editor to be announced in the next edition, and the Website will be developed.

The call for nominations to the Board has now been made, and nomination forms sent out. Ring and book your place for the AGM. Future activities will be planned around the states with the most responses.

**Guest Editor, Issue 33:  
Susannah Foulds-Elliott**

[selliott@trinity.unimelb.edu.au](mailto:selliott@trinity.unimelb.edu.au)

## Report on AVA survey

18 members responded to the questionnaire.

50% of the respondents were from NSW, 17% were from Victoria, and 11% from Queensland. There was a single respondent each from SA, WA and NZ. One respondent gave no postcode.

100% of respondents said that they would be willing to travel interstate to attend a symposium.

When asked what topics members wished to have addressed by their association, 87% wanted some form of research-based information while 13% were looking for best-practice techniques.

67% of respondents wanted international or interdisciplinary conferences or symposia. Other requests were for nationally toured speakers, local workshops, interdisciplinary discussions and networking.

When asked what they considered to be the Association's unique role, 72% mentioned its interdisciplinary aspect. No other considerations were mentioned by more than 11% of respondents.

## 2007/08 AVA Board Members

### SECRETARY (& Acting President)

**Pat Wilson** (Sydney). Singer, pianist, musical director, composer, teacher, author  
pat@patwilson.com.au

### TREASURER

**Cate Madill** (Sydney). Speech pathologist, voice specialist, lecturer in voice  
C.Madill@fhs.usyd.edu.au

**Geraldine Cook** (Melbourne). Lecturer, Head of Voice, Victorian College of the Arts  
g.cook@vca.unimelb.edu.au

**Susannah Foulds-Elliott** (Melbourne). Singer, teacher, researcher  
sellriott@trinity.unimelb.edu.au

**Lotte Latukefu** (Wollongong, NSW). Lecturer, singer, researcher  
latukefu@uow.edu.au

**Bronwyn Millar** (Sydney). Speech pathologist, voice consultant, researcher  
B.Millar@usyd.edu.au

## Website

It's time you visited our AVA website. Even if you've seen it before, it's worth keeping an eye on it. Local events of interest to voice professionals of all kinds will be occurring at different centres all around Australia... and we'll be listing them at -  
**www.australianvoiceassociation.com.au**

Please send an email to **Geraldine Cook** (g.cook@vca.unimelb.edu.au; *or* gcook@primus.com.au) if you have material that you would like to have included on our website.

## Spread The Voice Word

AVA members like you know that you're part of a network of voice professionals. You receive newsletters, the professional journal *Australian Voice*, have the opportunity to attend workshops and symposiums. The AVA is your passport to the world of voice in Australia and beyond. Your students, your colleagues, and anyone you know who is interested in voice also need access to this world. Get them to join!

**Please photocopy and distribute the membership form on the back of this newsletter.**

**COPY DEADLINE:** MATERIAL FOR NEXT ISSUE SHOULD BE SENT TO sellriott@trinity.unimelb.edu.au by 6.2.09.

	AVA Member Prices	Non-member Prices
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Back Cover	\$150	\$200
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## Art meets science to help hearing-impaired actors

By Geraldine Cook

A research project at the University of Melbourne is investigating how artists and scientists may broaden the scope of habilitation practices for hearing technologies and develop a new cross-disciplinary methodology for evaluating vocal quality.

In July 2006 the ARC awarded a Linkage grant of \$120,000 to the University of Melbourne, Departments of Otolaryngology and the School of Drama (Faculty of the Victorian College of the Arts (VCA) for a research project entitled 'Vocal empowerment: researching the effect of actor voice training on young adults with cochlear implants and hearing aids.'

The research project is a collaboration involving Professor Richard Dowell, Head of Otolaryngology; Geraldine Cook, Head of Voice in the School of Drama at the Victorian College of the Arts; Cochlear Ltd. who are the makers of the cochlear implant in Sydney; Jodie Harris, an actress who wears a cochlear implant and who is an alumna of the School of Drama; and Colleen Holt, Senior Research Assistant in the Dept. of Otolaryngology.

Aims of the project are:

- To adapt techniques from the discipline of actor voice training to the habilitation of young adults with cochlear implants and hearing aids.
- To research and measure the effects of adapted voice training on cochlear implant recipients and hearing aid users.
- To further develop an integrated cross-disciplinary framework for the evaluation of vocal quality.

Jodie Harris graduated from the VCA in 2001. During her time at the VCA, she underwent cochlear implant surgery. The vocal training she received at the VCA was part of her habilitation. Jodie discovered techniques to improve the pitch, volume and rhythm of her speech and this gave her a greater sense of vocal confidence and empowerment, not only as an actor but also in daily life. Jodie says that the voice training helped her correct her soft, often high-pitched voice. She mentions that people with hearing impairments are often not heard in group situations and she found that often people would not pay attention to her when she was speaking.

Jodie was always very keen to impart to others what she had learnt about her voice in her actor training. Both Geraldine and Jodie felt that young adults were the group most at risk

during their rehabilitation because they are going through so many emotional, physical and psychological changes at that age.

They are currently working with the research group of nine young adults every Saturday at the VCA where the participants undergo vocal training designed for the actor, led by Geraldine and Jodie. The aim is to measure the effects of the adapted voice training techniques on these young adults. Their voices are being recorded pre and post training and then measured by a team comprising an audiologist, a theatre voice teacher and a speech pathologist to see whether any change in vocal quality has taken place amongst the participants. The group is also participating in 'well-being' measures conducted by postgraduate psychology students, under the supervision of Dr Carol Hulbert.

It is hoped that training materials will be developed through the research project which could be integrated into the speech rehabilitation that cochlear recipients undergo in the cochlear implant clinics.

The process is being documented by Ivanka Sokol, a film maker, who has recently won a Green Room Award.

After the training the participants will go into a creative development phase and produce a theatrical presentation in the VCA School of Drama.

Vale

### Lois Bogg

Lois Bogg died on March 2nd, 2008. She was a valued colleague to many in the singing and research fraternity, with her dry sense of humour, unflappable nature, and courageous approach to life.

Lois was awarded a Master of Applied Science from the University of Sydney in 2003, for her research on the counter tenor voice. Her work helped to make sense of a confusing and complex area of research. The next edition of *Voice-print* will publish an overview of Lois' research.

# And speaking of voice...

A few thoughts from Pat Wilson

I've been teaching voice and singing for quite a while. As Oscar Hammerstein II gets Anna to sing in *The King and I*:

'It's a very ancient saying,  
But a true and honest thought,  
That if you become a teacher,  
By your pupils you'll be taught'.

Last week, I heard something I'd never come across before. One of my students, a gifted healer capable within a range of modalities, recently asked me if she could start learning some songs in languages other than English. I brightened, thinking she was embarking on a self-improvement mission of mastering new languages.

'Oh, no!' she laughed. 'As I work towards a greater connection between my voice and my spirit, I want to make sounds without understanding their intellectual significance.'

Oh.

Because a nasty part of my mind has yet to achieve a state of grace, I nearly replied, 'Become a politician.' Manners prevailed, and I fell back on that old favourite, 'What an interesting approach.'

A singer's need to separate meaning from sound seemed to me to have been taken care of by scat singing in jazz, and vocalizes such as Villa-Lobos's *Bachianas Brasileiras No. 5*.

I was meditating on that fascinating and labile boundary between words (sung or spoken) and their meanings when I spotted a recent entrant to the reality television field - a show called 'Don't Forget the Lyrics' (show created by Apploff; produced by RDF USA and Brad Lachman). I have never seen it. The promo. was quite sufficient. It showed people competing for cash prizes by being able to sing the correct lyrics to songs. The playlist appeared to be middle-of-the-road rock/pop. There was no premium placed on accurate pitch, beauty of tone, or even efficient and safe phonation. The promo I saw was warmly jokey about contestants whose singing voices were shockers but who had a firm grasp of the lyrics. I did wonder, though, whether those contestants had any concern about either the intellectual or emotional meaning of the lyrics they performed. Would they have a lot in common with my very spiritual student, eagerly singing uncomprehended French in order to get away from meaning?

In the light of a natty piece of research undertaken by Jeffries, Fritz and Braun (2003), I'd like to propose a new reality TV show, offering even more challenge to contestants. The Jeffries *et al.* investigation used PET scans to compare brain activity measured while subjects spoke or sang the words to a familiar song. Results indicated that '...the production of words in song is associated with activation of regions within right hemisphere areas that are not mirror-image homologues of left-hemisphere perisylvian language areas, and suggest that multiple neural networks may be involved in different aspects of singing. Right hemisphere mechanisms may support the fluency-evoking effects of singing in neurological disorders such as stuttering or aphasia' (Jeffries *et al.*, 2003). To make a long story short, when participants **spoke** the words of a familiar song, the bits of the left hemisphere of the brain that you'd expect to activate, did so. However, **singing** the self-same words produced activity in three areas of the right hemisphere... and none in the left. (See also Adrian Fourcin's excellent monograph on Hearing and Singing in Jan Chapman's book, 'Singing and teaching singing'.)

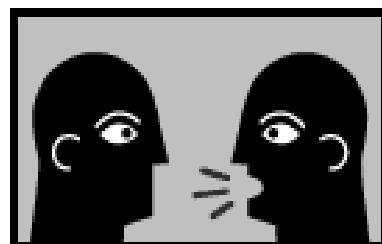
So - ready for yet another (laughingly so-called) reality show for television? Let's call it 'Say it, don't sing it!' ...or something along those lines. The task would be to **speak** the lyrics of a known song. Contestants would not be allowed to sing the tune to recollect the words. Winners would be able to speak the words of a song accurately, and without emphasizing rhyme or observing metrical ('tumpy-tum') rhythm... simply as if it were spoken text. Now there's a nice neural challenge for you... and it may yet reprieve a decent song or two from public murder on the telly.

Meanwhile, there's that student of mine to teach, bless her. I will not correct her French, but I need to help her hear and modify her tonal intensity, resonance and intonation (...and without sounding like I'm the Singing Police). Hey, here's another new skill for me to learn.

## References

Chapman, Janice L. (2006). *Singing and teaching singing: A holistic approach to classical voice*. San Diego, Plural Publishing.

Jeffries, K.J., Fritz, J.B., and Braun, A.R. (2003). Words in melody: An H<sub>2</sub><sup>15</sup>O PET study of brain activation during singing and speaking. *NeuroReport*, 14, (5), 15<sup>th</sup> April, 749-754.



# The non-linear are coming!

Sally Collyer

Linear source-filter theory: the source makes the sound, the vocal tract filters it, a bit of lip radiation, and voilà! out pops the voice. Got that? Now, forget it. Well, not quite, but the latest rumblings from voice science suggest our universe may be about to shift again as we enter the age of *non-linear* source-filter theory. As Ingo Titze has written:

... And much to our chagrin, the moment a concept is beautifully explained and not longing for additions and corrections, a revolution is lurking around the corner that brings into question even the most basic principles and assumptions.

Non-linear theory isn't new, but the suggestion now is that it is more the norm than the exception. So what's the difference? Broadly speaking, in linear theory the source is independent of the filter, so the two are separable. In non-linear theory, the source is affected by the filter, so subtracting the filter characteristics leaves you with the source *under those filter conditions*. Furthermore, the filter conditions include supraglottal and subglottal resonances.

Titze's recently published theoretical study of non-linear theory describes two types of interaction, which he calls Levels 1 and 2. Level 1 does not affect the vocal-fold vibratory pattern but does alter the source flow waveform. Level 2 interaction does alter the vocal-fold vibratory pattern. Level 1 raises a particularly interesting point: that airflow can cease without vocal-fold closure and cannot therefore be relied upon to reflect vocal-fold opening and closing. As Titze notes, this

brings into question that whole enterprise of inferring vocal fold vibration patterns from inverse-filtered glottal flow, especially in terms of an open phase and a closed phase. (p.2737)

Since revolutions tend to lop the heads off the unprepared, AVA members keen to anticipate the changing times will find a beautifully presented introduction in his recent article for *Scientific American* and in a paper presented by Ingo Titze at PAS02 in 2004 (you can find the presentation complete with audio via the NCVS website). We live in exciting times!

Titze, I. R. (2008) An appeal for patience and long-suffering by singing teachers in their assessment of the value of voice science. *J. Singing* 64, 593-594.

Rothenberg, M. (1987) Così Fan Tutte and what it means, or Nonlinear source-tract acoustic interaction in the soprano voice and some implications for the definition of vocal efficiency. In: *Laryngeal function in phonation and respiration*, ed. Thomas Baer, Clarence Sasaki, and Katherine S. Harris, Boston MA, College-Hill, 254-269.

Titze, I. R. (2008) Nonlinear source-filter coupling in phonation: Theory. *J. Acoust. Soc. Amer.* 123, 2733-2749.

Titze, I. R. (2008) The human instrument. *Sc. Amer.* 298 (1: January), 94-101.

Titze, I. R. (2004) Nonlinear source-filter interaction in singing, presented at the Second International Physiology and Acoustics of Singing Conference, held 6-9 October 2004 at the National Center for Voice and Speech, Denver, Colorado available from <http://www.ncvs.org/pas/2004/pres.htm#sz>

## Rowena Balos returns



Rowena Balos, an innovative Master Teacher of voice production from Los Angeles, will be returning to Australia in August and September. She will be visiting Sydney, and possibly other Australian cities as well (check her website for updates).

Sydney will be getting workshops during the end of August and the beginning of September. Balos will give a Standard American Accent workshop on August 22nd and 23rd, at Actors Centre Australia (Surry Hills), and an Acting/Voice Connection monologue workshop on Sept 6th and 7th at The Meditation Space, East Sydney. Balos will also give a five-day Shakespeare intensive, September 1-5, at The Mediation Space.

Rowena Balos says that if anyone would like a particular workshop in a particular city at a particular time, and would be willing to help make it happen, she would be open to such suggestions. She comes to Australia regularly each year.

For further information go to Balos's website ([www.rowenabalos.com](http://www.rowenabalos.com)). You can also ask to be put on her mailing list.

## It's up to us to make our voices sing

### Alexandros N. Constansis

*This PhD researcher, voice teacher and singer is himself an FTM and has been working in the field of the changing singing voice for transsexuals (FTM / MTF) since 2002 (a year before his 'official' transition).*

*Contrary to the expected loss of FTM vocal quality after changing to an acquired gender, Alex. N. Constansis has not only retained his singing voice, but also acquired a vocal range of 4 octaves. In the following article, the writer briefly describes his experience.*

I had a theory relating to voice quality and the processes of FTM transition. It was at the beginning of 2004 that I first asked other similarly-voiced individuals to help me put my theory to the test. Since mid-2002 to that time, my ideas had only been tried by one singing FTM (female-to-male); myself.

Male-to-female transsexuals (MTFs) are known to retain their singing ability. This rarely happens with FTMs, especially when they are in transition after their 30s. I am now in my forties, and have the ability to sing and teach singing not only to transvoices but also to traditionally-gendered students. None of this would have been made possible without my gradual hormonal and careful exercising regimes.

Nowadays in Europe, there are countries where transsexuals enjoy improved legal rights. However, major issues like individually-based care still need addressing. In particular, most clinics in the U.K. still recognise only one method for initial testosterone administration; the maximum-strength intramuscular injection. The rationale is that it induces maximum masculinisation in the minimum required time for transmen to 'pass' in their acquired gender. Although a gradual start meant that I remained susceptible to discrimination throughout my transition, I never regretted my choice. After all, given my professional singing background, 'when in 2002 transitioning became the only viable option, I wanted to take my voice with me on my journey' (Constansis, 2004).

I have now had the opportunity to teach several FTM and MTF singers (in the UK and abroad; some *via* video-messenger) as well as experience progress with my own singing. But the facts that inspired my initial research still remain intact. Firstly, 'most transmen report the loss of their singing voice... soon after the start of testosterone injections' (Constansis, 2004). This is widely recognised; specialists generally warn transitioning singers.

Secondly, despite international variations in hormone regimes, most FTMs are likely to start at the highest recommended intake. Lower doses are often associated with medical bias, especially by transpeople. As Levy et al. observe, 'doubts about... the authenticity of gender dysphoria as a diagnosis... may lead some members of the medical profession to... prescribe inadequate doses

of cross-sex hormones on safety grounds' (Levy, et al., 2003). Based on my research, I decided to transition on a low start / gradual increase testosterone regime, as a method kinder to the vocal instrument.

Before more details of the transitioning process are explained, let me go back to 2002 when, anticipating my changes, I began to look at studies on male changing voices; what I then perceived to be the 'closest equivalent'. During my first FTM meeting, I met two people exhibiting what I now term 'entrapped FTM voice'. Both were in their fifties and had been on testosterone for an average of a year and a half. I noticed that the resemblance of their sound to that of adolescents was limited. Their FTM transition seemed to have left them with voices which were permanently hoarse, powerless, and lacking in colour and control; for them, singing was unimaginable. At a subsequent meeting with them, I managed to briefly 'touch' their larynxes, a vocal osteopath's technique seen during my BMus studies. The larynxes, slightly bigger than those of sopranos, were less supple to the touch – a factor not necessarily associated with age. Both individuals still exhibit the same sound characteristics today, even after speech therapy. I began to realise the extent of the problem; this meeting proved to be the beginning of my research.

In March 2003, my consultant agreed to start me at the lowest possible level of testosterone, but also warned that the masculinising effects would be seriously delayed. Truly, the first months were like slow motion. I retained full singing ability but, instead of low alto, I started singing tenor. After seven months, I changed the potency and form of the dosage. Within two months, my larynx felt wider (it actually was), and my voice began turning into a baritone.

The next increase caused my voice's 'break'. I had taken a risk, and could only hope that my FTM voice hypothesis would be proven true. I therefore switched to full potency injections in March 2004. Within one month, I realised that my mild voice exercises were revealing two separate registers; a weak bass-baritone and a strong flexible high falsetto. The latter, surprisingly, permitted me to reach higher notes than my previous alto had been able to sing.

I complemented my gradual hormonal intake with a vocal exercise regime. Soon after my vocal folds' changes became prominent, I started finding open-vowel exercises demanding and disappointing. I soon abandoned them and started approaching my voice through fricatives (as used by Accent and Estill methods), as well as some *Bel canto* material. I was careful to select, match and test them with regard to the FTM voice.

I started with two types of breathing exercise (soundless exhalation, then with V), which then progressed to rhythmic breathing exercise using the consonants S, Z, soft S, and soft Z. The next stage involved indefinite pitch ('sirens'), which then gave place to definite pitch (tongue or lip trills) on patterns of easy to moderate difficulty. The previous principles and vocal placement

were finally applied to exercising with soft open and closed vowels. I completed my practices by singing pieces from Vaccai method.

To conclude, although FTM singing issues are complicated and require a delicate approach, transmen, with individualised care, can still retain singing ability. I believe that, in the years to come, the full potential of this field of research will be revealed.

**NOTE:** The initial research was written as a paper entitled *The Changing FTM Voice*, given during the 6<sup>th</sup> International Conference on Sex and Gender Diversity: Reflecting Genders, in Manchester, 2004. It was recently upgraded and presented during WPATH Biennial Conference in Chicago, Illinois. For more details: <http://music.york.ac.uk/researchresources/aconstansis.pdf>

## REFERENCES

- Constansis, Alexandros N. (2004). Conference paper. The changing FTM voice. *The 6<sup>th</sup> International Conference on Sex and Gender Diversity: Reflecting Genders*. Manchester Metropolitan University, Manchester, U.K.
- Levy, A., Crown, A., and Reid, R. (2003). Endocrine Intervention for transsexuals. *Clinical Endocrinology*, 59, 409-418.

# Bleat Blog

*From a singing teacher's blog  
(with permission)*

Extracts from an on-going email conversation:

*I've got a new student with a big problem, and I'm wondering whether you have any suggestions. He said he wanted to study Schubert Lieder, so of course I was very happy to take him on. It wasn't until he arrived that I discovered he has what can only be described as a "bleat." His speaking voice is quite normal (he's a middle-aged baritone who last studied singing many years ago).*

*I've looked through all my books but can't find any helpful suggestions. I think it's to do with sub-glottic pressure; he doesn't seem to have a tight jaw. I've tried to get him to sing with a straight tone, and I'm using slow songs and lots on vowels on the same pitch - some of the Diack exercises are quite useful for this, I find. It's not much help to tell someone to "relax," is it. Any ideas you may have would be most welcome.*

A nice little challenge. Try getting him to:

1. Cough with his hands on his waist to feel the push of the forced expiratory

muscles.

2. Mime the cough with his hands on his waist to feel the exact same push of the forced expiratory muscles (but no sound).

3. Sing 4 staccato notes then a longer held note on a middle pitch on any vowel, aiming to feel 4 bursts of the forced expiratory muscles as in a cough, then leaning with the forced expiratory muscles for the long note.

4. Then get him to do all of the above AFTER a breath which is deep, low, and a complete relaxation of the forced expiratory muscles and abdomen area.

You can check for both relaxation at inhalation, and push at exhalation, by standing behind him with your hands on his waist. Have an accompanist or friend present etc for hands on work if you think that is best, but I would really be wanting to hear the sound after I can feel for sure that he is both relaxing at inhalation and supporting with the forced expiratory muscles at exhalation. Then can he still bleat? Let me know! Good luck and all the best.

*Thank you for your interest and help. The student only stayed with me for a term of 10 weeks, though he may come back next year (they often say that!). I did find that he was forcing air out rather than allowing it to flow. However, this was all part of his idea of breathing and "support". It was difficult to get him to relax the forced expiratory muscles because the idea was so alien to him. However, he did try and reported at one stage that he had experienced the "column of air" (not a phrase that I use so he must have had that from a previous teacher). Apparently, the previous teacher used to get him to sing songs with fast runs, which of course he could do beautifully! The staccato was fine, but as soon as he had to sustain a note, the bleat was back in there. I had him sighing and inhaling through the nose, all of which helped and I think we did reduce the bleat marginally.*

(Send your comments and/or anecdotes to the editor for the next issue).

## Tool for assessing singing voice problems

<http://www.medicalnewstoday.com/articles/83123.php>

### Amateur Singers, Singing Teachers Less Likely To Identify Serious Vocal Problems

Main Category: [Ear, Nose and Throat](#)  
Article Date: 20 Sep 2007 - 14:00 PST



## Suzanne Pleshette dies

Actress Suzanne Pleshette has died at the age of 70. Pleshette was a regular on television shows in the 1970s and 1980s, most recently appearing in *Will and Grace*. She was best-loved as the no-nonsense Emily Hartley on *The Bob Newhart Show* from 1972 to 1978.

Pleshette did not portray the typical American television wife, and her throaty voice exacerbated the difference. As Emily Hartley, her voice was a vehicle for saucy wit and comedy.

She made her film debut with Jerry Lewis in *The Geisha Boy*, then in Alfred Hitchcock's *The Birds*. On Broadway in 1961, Pleshette replaced Anne Bancroft in *The Miracle Worker*.

Pleshette received chemotherapy for lung cancer in 2006, and died of respiratory failure at her Los Angeles home.

**Words mean more than what is set down on paper. It takes the human voice to infuse them with shades of deeper meaning.**

Maya Angelou (American poet, b. 1928)

## Pioneering laryngeal laser surgery in-the-office

Have you heard of a new laryngeal laser surgery done in the doctor's office without general anaesthesia?

According to a recent study published in *Otolaryngology - Head and Neck Surgery*, this Unsedated Office-based Laser Surgery (UOLS) has quicker recovery time and fewer complications than traditional general anaesthesia procedures. It is being used for common laryngeal and tracheal conditions like papillomas and granulomas.

The study by Koufman et al reviewed 443 laryngo-tracheal cases that had been treated by UOLS. 406 of these cases were performed with pulsed-dye laser, 10 with carbon-dioxide laser and 27 with thulium: yttrium-aluminium-garnet laser. No significant complications were found in this series. A review of indications and wavelength selection criteria is presented.

J. Koufman, C. Rees, W. Frazier, L. Kilpatrick, S. Wright, S. Halum, G. Postma. **Office-based laryngeal laser surgery: A review of 443 cases using three wavelengths.**

*Otolaryngology - Head and Neck Surgery*, Volume 137, Issue 1, Pages 146 - 151

## Slide-On™ Sensory Sheath for ENT endoscopes

**A sterile barrier sheath system for ENT endoscopes, known as the Slide-On™ Sensory Sheath, may eliminate the need for nasendoscope high-level disinfection.**

Medgadget, an internet journal of emerging medical technologies, reported on June 29, 2007 that investigators from the Center for Quality and Productivity Improvement at the University of Wisconsin-Madison conducted a study to determine the efficacy of the sterile barrier sheath. The study looked at the efficacy of the sheath as a sterile, efficient alternative to high-level disinfection of flexible endoscopes.

Medtronic ([www.MedtronicENT.com](http://www.MedtronicENT.com)) reported that the results of the clinical study were presented on June 27, 2007 at the annual meeting of the Association for Professionals in Infection Control and Epidemiology (APIC). The sheathed endoscopes were used in conjunction with thorough post-use enzymatic detergent cleaning followed by a 70% ethanol wipe. It was found that this provided an alternative to chemicals requiring more time and labour-intensive procedures.

For more details see [http://wwwp.medtronic.com/Newsroom/NewsReleaseDetails.do?itemId=1182963048597&lang=en\\_US](http://wwwp.medtronic.com/Newsroom/NewsReleaseDetails.do?itemId=1182963048597&lang=en_US)



**CONGRATULATIONS**  
**And**  
**Good Luck**  
to the Brisbane Chapter of  
ANATS  
for becoming the bid city for the  
**2013 ICVT**  
International Congress of Voice Teachers

## Elasticity test for vocal fold damage

**A De Montford University (DMU) academic is developing a unique testing instrument to assess the efficacy of vocal function after vocal surgery.**

The laryngeal tensiometer is a hand-held testing device, developed by Eric Goodyer of DMU's Centre for Computational Intelligence, to measure the elasticity of the vocal folds. It has previously been difficult to measure the extent to which vocal fold surgery has been able to restore elasticity.

The tensiometer can be inserted into the larynx through the mouth, and can give a real-time measure of the effectiveness of interventions to rectify tissue damage.

Eric Goodyer is currently working with teams in Germany, Sweden, the US and the UK. He is also collaborating with a team at the University of California, Los Angeles (UCLA) on reinnervation therapy, which is a new surgical procedure to activate previously paralysed vocal ligament by relocating damaged nerves to different parts of the vocal ligament. DMU's instrumentation will allow the researchers to assess the relationship between the brain signal stimulating the nerve, and the resultant tension generated in the vocal fold.

## Caffeine may cause vocal woes

ARIA nominated singer/songwriter Robyne Dunn was the topic of an article by Steven Dow in the *Sydney Morning Herald* (24.1.08). It appears that Dunn's heavy coffee drinking, combined with barometric pressure drops and air pollution, resulted in a lot of throat-clearing during performances, plus losing her high range.

After going cold turkey, Dunn now allows herself up to 3 normal lattes a day, and finds that this has cured her vocal problems.

*Every image and feeling, both positive and negative, sends a neurological message from the brain directly to your vocal chords.*

Steve Ostrow

## “Irritable larynx syndrome” diet related.

The relationship between poor health habits and “irritable larynx syndrome” in America is discussed by Meg Haskell in the *Bangor Daily News* (29.6.07). The syndrome is characterised by ongoing cough, frequent throat-clearing and vocal hoarseness, and is thought to be related directly to fatty diets and lack of exercise.

Dr Robert Sataloff (Head of Ear, Nose and Throat studies at Drexel University College of Medicine in Philadelphia, author of many books and journal articles, and also a professional singer), was interviewed by phone and said that “irritable larynx syndrome” is very common but often misdiagnosed as asthma and/or allergic reactions. It can apparently be caused and made worse by reflux, when stomach acids travel up through the esophagus to the voice box.

Those who are overweight and those with fat-rich diets are more prone to reflux. Pain, voice strain and loss of speaking ability are the types of problems associated with vocal fold irritation.

Last year Dr Sataloff was the keynote speaker at a symposium sponsored by the Voice and Swallowing Center of Maine, an affiliate of the Waldo County General Hospital. The Voice and Swallowing Centre treats patients for vocal fold strain and irritation, stroke-related speech, swallowing disorders and other medical conditions. Speech modification services are offered to professional voice users of all kinds.

More information about the centre can be found at [www.wchi.com/slp/t\\_cva.html](http://www.wchi.com/slp/t_cva.html). Information about Dr Sataloff is available at [www.phillyent.com](http://www.phillyent.com).

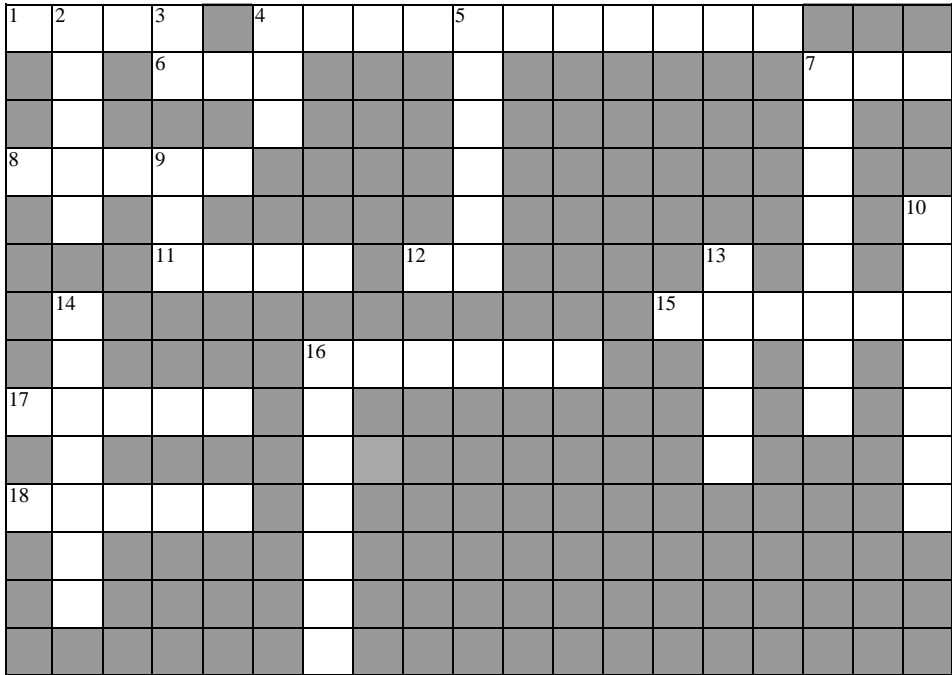
## Juilliard and Met get together on opera training

An article by Allan Kozinn in the *New York Times* (28.2.08), announced that The Metropolitan Opera and the Juilliard School have set up a joint program for the development of opera singers and pianists who want to train as répétiteurs and/or opera conductors. The program will be called the Metropolitan Opera Lindemann Young Artist Development Program.

James Levine, the music director at the Met, will be the artistic director of the new program, and will conduct an annual performance. The course is aimed at attracting international talent, and global talent scouts have been employed. It is an extension of The Met's Young Artists' Program.

# A small crossword for Voice nuts

Devised by Pat Wilson



**ACROSS**

- 1. Sheep protector; noisemaker
- 4. Smooth Italian vocal move
- 6. Written language sounds (inits.)
- 7. Ms Gardner, b. 1922, Brogden, NC - or us
- 8. Our clever sis.
- 11. Warble half a Yankee prison
- 12. Balance colloquial thanks with these
- 15. A singular case of nerves
- 16. Home for your good vibrations
- 17. Tar; tone; playing field
- 18. The late Mr Ladefoged

**DOWN**

- 2. Jenny ain't hay
- 3. Mum to Wills and Harry
- 4. It's a fit, big or small
- 5. Separate; kidnap
- 7. Unplugged
- 9. Philly's Dr Bob, initially
- 10. Inert; contains sleeping quarters, insects!
- 13. Verdolini's nest-egg
- 14. Steve's cutting-edge
- 16. It's a tongue thing

What celebrity has  
the most annoying



**YouTube**

**Most Annoying Voice**

<http://www.youtube.com/watch?v=aLVNN1-MVuw>

**25 most annoying voices**

<http://video.aol.com/video-detail/the-25-most-annoying-voices/3016686683>

**Which voices annoy us and why:**

<http://www.webmasterworld.com/forum9/9912.htm>

## CONFERENCES

**British Voice Association - Choice for Voice 2008.** 10<sup>th</sup> – 12<sup>th</sup> July 2008; Guildhall School of Music and Drama & the Barbican Centre, London. Multidisciplinary approaches to performance, health and research in voice. <http://www.british-voice-association.com>

**Music, Language, and the Mind.** 10<sup>th</sup> – 13<sup>th</sup> July 2008; Tufts University, Medford, MA, USA. Contact: Jessica Shepard <http://musicandlanguage.tufts.edu>

**International Society for Music Education (ISME) World Conference 2008.** 20<sup>th</sup> – 25<sup>th</sup> July 2008; Bologna, Italy. Instrumental and vocal teaching and learning. Email: [graham.bartle@gmail.com](mailto:graham.bartle@gmail.com) <http://www.isme.org/2008>

**VASTA Conference 2008 – Your Most Sweet Voices: Coaching Shakespeare.** 26<sup>th</sup> – 30<sup>th</sup> July 2008; as part of the Oregon Shakespeare Festival, Oregon USA. <http://www.vasta.org/conferences/conf2008/index.html>

**6th International Conference on Voice Physiology and Biomechanics (ICVPB).** 6<sup>th</sup> – 9<sup>th</sup> August 2008; University of Tampere, Finland. Main theme is Voice Source Analysis, covering different approaches including analysis of the transglottal airflow and vocal fold vibration, studied with a versatile methodology (high-speed registration, kymography, mathematical & physical modelling etc.). <http://www.uta.fi/conference/ICVPB2008/>

**ICMPC10 – the 10<sup>th</sup> International Conference on Music Perception and Cognition.** 25<sup>th</sup> – 29<sup>th</sup> August 2008; Sapporo, Japan. <http://icmpc10.psych.let.hokudai.ac.jp/>

**Australian & New Zealand Head and Neck Society - 10th Annual Scientific Meeting.** 4<sup>th</sup> – 6<sup>th</sup> September 2008; Grand Hyatt Hotel, Melbourne. Ph: 03-9249.1273 Fax: 03-9276.7431 <http://www.surgeons.org/headneck2008>

**2<sup>nd</sup> European Conference on Developmental Psychology of Music: Musical Development and Learning.** 10<sup>th</sup> – 12<sup>th</sup> September 2008; Roehampton University, London, UK. This interdisciplinary conference builds on the success of the 1st European Conference on Developmental Psychology of Music, Finland, 2005. <http://www.roehampton.ac.uk/education/events/mdlconference.html>

**INTERSPEECH 2008 - Incorporating SST 08.** 22<sup>nd</sup> – 26<sup>th</sup> September 2008; Brisbane Convention & Exhibition Centre, Brisbane, Queensland. Covers scientific and technological aspects of speech science and technology. <http://www.interspeech2008.org/>

**8th International Seminar on Speech Production 8<sup>th</sup> ISSP).** 8<sup>th</sup> – 12<sup>th</sup> December 2008; Strasbourg, France.

Forum for presentation and discussion of current research in all aspects of speech production. Contact: Susanne Fuchs. Email: [lssp2008organization@loria.fr](mailto:lssp2008organization@loria.fr) <http://lssp2008.loria.fr/>

**Fourth International Conference on the Physiology and Acoustics of Singing (PAS 4).** January 2009; University of Texas, San Antonio, USA. This biennial conference draws together voice scientists, voice teachers, choral directors, and interested others. The focus of PAS 4 will be on choral singing. Email: [John.Nix@utsa.edu](mailto:John.Nix@utsa.edu); Ph: 210-459-5678

**3rd International Cerebral Palsy Conference.** 19<sup>th</sup> – 21<sup>st</sup> February 2009; Sydney. Email: [cp2009@meetingplanners.com.au](mailto:cp2009@meetingplanners.com.au) <http://www.cp2009.com.au>

**Royal College of Speech & Language Therapists (RCSLT) Scientific Conference - Speech and Language Therapy: Partners in progress: Spreading the word.** March 2009; London. For practitioners, researchers & educationalists from speech and language therapy and related disciplines. <http://www.rcslt.org/news/events/scientificconference2009>

**XIX World Congress of Oto-Rhino-Laryngology (International Federation of Otorhinolaryngological Societies - IFOS).** 1<sup>st</sup>–5<sup>th</sup> June 2009; São Paulo, Brazil. Abstract submissions open January 2008. <http://www.ifossaopaulo2009.com.br/>

**8th International Voice Symposium.** 7<sup>th</sup>–9<sup>th</sup> August, 2009; Salzburg. 'Exchange your experience: Tradition and innovation in voice care.' Contact: Josef Schlömicher-Thier, Austrian Voice Institute. [austrianvoice@sbg.at](mailto:austrianvoice@sbg.at) <http://www.austrianvoice.net>

**7th International Conference of Voice Teachers – ICVT 7.** 16<sup>th</sup>–19<sup>th</sup> July 2009; Paris, France. <http://www.nats.org/events.php>

**Eurovox XI** Conference organised by the European Voice Teachers' Association (EVTA), to be held in conjunction with ICVT 7; 16<sup>th</sup>–19<sup>th</sup> July 2009; Paris, France. [http://www.evta-online.org/nachrichten\\_von\\_unseren\\_mitglied.htm](http://www.evta-online.org/nachrichten_von_unseren_mitglied.htm)

**28<sup>th</sup> IALP (International Association of Logopedics and Phoniatics) World Congress.** 22<sup>nd</sup> – 26<sup>th</sup> August 2010; International Conference Centre, Athens Concert Hall, Athens, Greece. <http://www.ialpathens2010.gr>

## AUSTRALIAN VOICE ASSOCIATION

### ANNUAL GENERAL MEETING

Notice is hereby given that the Annual General Meeting of the Australian Voice Association will be held on

**Saturday, 20<sup>th</sup> September 2008  
at 5.00 p.m. (Western Standard Time)**

**at  
School of Music,  
University of Western Australia,  
Hackett Drive, Crawley, W.A., 6008**

To provide wide access to the AGM for our members, state Teleconference venues have been convened as follows:

1. **NSW:** At the home of Cate Madill,  
7 pm  
Eastern Standard Time  
66 Viking St, Campsie, NSW  
Ph. 0418 278 238  
(Please ring Cate to advise of your attendance)
2. **VIC:** At the home of Geraldine Cook,  
7 pm  
Eastern Standard Time  
10 Hornby Street, Windsor, Vic.  
Ph. 0403 351 538  
(Please ring Geraldine to advise of your attendance)
3. **SA:** At the home of Jane Bickford,  
6.30 pm  
Central Standard Time  
Lot 14, Pillindar Lane, Mylor,  
Ph. 0422 921 884  
(Please ring Jane for directions).

### AGENDA

1. APOLOGIES
2. MINUTES OF THE 2007 AGM
3. BUSINESS ARISING FROM THE MINUTES
4. PRESIDENT'S REPORT
5. TREASURER'S REPORT
6. NATIONAL BOARD MEMBERSHIP ELECTION
7. FUTURE DIRECTIONS
8. OTHER BUSINESS

## Member promotions

VOICEPRINT offers AVA members 6 lines **FREE** promotion of their services, facilities or products through 2008. Please submit your promotion to the guest editor, Susannah Foulds-Elliott ([selliott@trinity.unimelb.edu.au](mailto:selliott@trinity.unimelb.edu.au)) by 6th Feb 2009 for publication in the next edition. Format: Full column width, Times New Roman font, 10 point. For editorial purposes, the layout may be changed.

The inclusion of services, facilities or products in this section will in no way be endorsed by the Australian Voice Association, and is included as a free promotional service only, for current AVA members.

Non-members who seek to advertise in VOICEPRINT are asked to contact the Editor.

### THE SINGING STUDIO

Sydney: Ph. (02) 9519 9176 Mob. 0410 466 522

**[corinne@thesingingstudio.com](mailto:corinne@thesingingstudio.com)**

Psst — Did you know we also do corporate training workshops? Check out <http://www.limelighttraining.com.au/>

### SINGING FOR FUN AND HEALING

Brisbane: Ph. (07) 3378 6267

Weekend workshops to rediscover your natural voice and teach you how to develop the potential of your singing voice. Dick Rigby, Psychologist, Voice & Sound Therapist. Email: [richard@feel-good.com.au](mailto:richard@feel-good.com.au)

### CASTLE HILL VOICE CLINIC

Sydney: Ph. (02) 8850 6455

Multidisciplinary Voice Clinic held monthly.

Dr John Curotta (ENT) and Cate Madill (Sp Path) consulting. Specialising in assessment and treatment of professional voice users.

### VOICE CONNECTION

Sydney: Ph. (02) 9438 1360. St Leonards.

Voice connection—multidisciplinary team, comprehensive diagnosis and holistic care of voice disorders. Team of voice specialists includes Jonathan Livesey, ENT; Karin Isman, Speech Pathologist; and Jan Cullis, Counsellor.

**[www.voiceconnection.com.au](http://www.voiceconnection.com.au)**

### COUNSELLING FOR VOICE THERAPY

Sydney: Ph. (02) 9436 3389 Mob. 0407 379 212

Jan Cullis—counsellor specialising in identifying and resolving the emotional component of voice disorders. Special interest in singers. Jan works with an ENT surgeon and speech pathologist to provide comprehensive analysis and treatment, and will travel interstate for clients.

**[www.voiceconnection.com.au](http://www.voiceconnection.com.au)**

### ST VINCENT'S VOICE CLINIC, SYDNEY

(established 25 years)

Sydney: Ph. (02) 8382 3372

Specialist statewide services, fiberoptic nasendoscopy and rigid stroboscopy, and laryngeal EMG. Total management of professional voice. Dr Ian Cole, ENT; Helen Brake, Speech Pathologist; Dr Paul Darveniza, Neurologist.

Email: [hbrake@stvincents.com.au](mailto:hbrake@stvincents.com.au)

## SINGING VOICE SPECIALIST

Sydney: Ph. (02) 9566 4844

After 10 years as a full-time academic (associate professor in singing at UWS), Dr Jean Callaghan is now in private practice in Sydney as singing teacher, voice consultant, lecturer and researcher.

Email: [jean.callaghan@bigpond.com](mailto:jean.callaghan@bigpond.com)

## VOICE TEACHER (SPEAKING)

Perth: Ph. (08) 9379 9106

Julia Moody, sessions for individuals, groups, or companies mainly in Western Australia, other states by arrangement. Accent and dialect training is also available.

## MELBOURNE VOICE ANALYSIS CENTRE

Melbourne: Ph. (03) 9416 0633

Clinicians Debbie Phyland and Jenni Oates (speech pathologists), Malcolm Baxter and Neil Vallance (otolaryngologists). Specialising in videostroboscopic and perceptual evaluation of voice with particular focus on professional voice users.

Email: [mvac@unite.com.au](mailto:mvac@unite.com.au)

## LATROBE COMMUNICATION CLINIC

Melbourne: Ph. (03) 9479 1921

Management of voice disorders, and voice therapy services. La Trobe University School of Human Communication Sciences Voice Clinic (operating Wednesdays), and at the Royal Victorian Eye and Ear Hospital (operating Thursdays). Adult and paediatric clients. Weekly clinics.

## Useful contacts

▲ **ANATS:** Australian National Association of Teachers of Singing. ANATS newsletter is *The Voice of ANATS*, published in March, July and November. Contact ANATS at ANATS Secretariat, P.O. Box 576, Crows Nest, NSW 2065.

Ph. (02) 9431 8640

Email: [anats@apcaust.com.au](mailto:anats@apcaust.com.au)

[www.anats.org.au](http://www.anats.org.au)

▲ **International Centre for Voice** (London). Central School of Speech and Drama, hosting email discussion list about voice, jiscmail. Free subscription, [www.cssd.ac.uk/icv/index.html](http://www.cssd.ac.uk/icv/index.html) Current discussions between speech-language therapists on voice and other issues can be viewed on [www.slt-list-uk@jiscmail.ac.uk](http://www.slt-list-uk@jiscmail.ac.uk)

### [Svdney University PhD](http://www.usyd.edu.au/health/phds2008)

Get a PhD from the University of Sydney in Health or Biomedicine.

[www.usyd.edu.au/health/phds2008](http://www.usyd.edu.au/health/phds2008)

### [Amazing Vocal Training](http://www.ReviewsNest.net/VocalTraining)

In-Depth Reviews of Vocal Training Sites: Smart or Scam? We Tell!

[www.ReviewsNest.net/VocalTraining](http://www.ReviewsNest.net/VocalTraining)

▲ The *Journal of Voice* is the official journal of **The Voice Foundation** ([www.voicefoundation.org](http://www.voicefoundation.org)) and the International Association of Phonosurgeons. Published quarterly by Lippincott-Raven, (<http://iimpft.chadwyck.com/infopage/publ/jov.htm>).

▲ *Australian Voice* is a refereed journal published annually by ANATS. The good news is that if you are a full member of the AVA, you already receive *Australian Voice*. Use the ANATS contact details if you would like more information about *Australian Voice*, or see the publications section at [www.australianacademicpress.com.au](http://www.australianacademicpress.com.au)

▲ **SID3voice** (USA)—special interest division of ASHA (American Speech-Language Hearing Association). SID3voice is also the name of its lively and active free email discussion list. To subscribe to SID3voice, send an email to [lyris@list.medicine.uiowa.edu](mailto:lyris@list.medicine.uiowa.edu)

▲ **VASTA** (Voice and Speech Trainers Association) Voice and speech trainers in professional theatre, radio, TV, business and academia, as well as singing teachers, speech pathologists, acting/directing teachers, otolaryngologists and dialecticians. They have an email discussion group called vastavox. [www.vasta.org](http://www.vasta.org)

### ▲ **British Voice Association.**

Contact them at The Royal College of Surgeons, 35/43 Lincoln's Inn Fields, London WC2A3PN. Tel/fax UK 44 (0) 20 7831 1060. Highly recommended for book reviews and much more. [www.british-voice-association.com](http://www.british-voice-association.com)

▲ **The 200+ Most Frequently Prescribed Medications in the US: Common Effects on Voice**  
[www.ncvs.org/ncvs/info/vocal/rx.html](http://www.ncvs.org/ncvs/info/vocal/rx.html)

▲ **FANTASTIC** website of the University of California (Santa Barbara Library). providing a comprehensive list of websites for: Associations, Composers, Computer Music, Copyright, Journals, Vocal Music/Opera, Musicology, Music History, Music Theory, Popular Music and Jazz, Sheet Music, Performers, Ensembles, Festivals, Calendars, etc.  
[www.library.ucsb.edu/subj/music.html](http://www.library.ucsb.edu/subj/music.html)

▲ **Gastric Reflux Tips** (scroll down to Appendix B)  
<http://cantbreathe suspectvcd.com/page10.html>

▲ **Hypernasality Treatment** – Preliminary Studies  
Fisher, H.R. (2004). 'Preliminary studies on efficacy of prolonged nasal cul-de-sac with high pressure speech acts (P.i.N.C.H.) on hypernasality'. Internet Journal of Allied Health Sciences and Practice, Vol 2, No. 1.  
<http://ijahsp.nova.edu>

▲ **University of Pittsburgh Voice Centre**  
Excellent site with plenty of voice information (articles, images), and a new section featuring : Laryngology & Care of the Professional Voice Fellowship, Prevention of Voice Disorders. Useful tools include downloadable Voice Handicap Index with scoring instructions for clients and clinicians.  
<http://www.upmc.edu/upmcvoice/>

# THE AUSTRALIAN VOICE ASSOCIATION

GENERAL SECRETARIAT

Membership 2008

2<sup>nd</sup> Floor

11 – 19 Bank Place, Melbourne VIC 3000

Phone: 03 9642 4899 Fax: 03 9642 4922

Email: [ava@netspace.net.au](mailto:ava@netspace.net.au)

*Formation of the Australian Voice Association followed the successful inaugural Voice Symposium of Australia, 1991. The AVA has as its objectives: to promote the field of voice in Australia; to encourage links between artistic, clinical and scientific disciplines related to voice; to promote education and training in the clinical care of voice, as well as vocal performance and voice science; to promote research into voice.*

*Membership is open to individuals with an artistic, clinical or scientific interest in voice. Membership entitles you to copies of the regular newsletter VOICEPRINT, the opportunity to receive the refereed journal **Australian Voice**, as well as concessional attendance at Symposia and other events.*

## 2008 Membership Application Form (1 January 2008 – 31 December 2008)

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Name:	
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Workplace: If you are a student, please indicate the institution and course of enrolment (PROOF of full-time student enrolment required)	
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