

# VOICEPRINT

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION

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## United by Voice

The Australian Voice Association provides a unique forum for voice professionals in a wide variety of areas to come together to share information and resources related to working with voice users. We come from different disciplines but we are united by the fact that we are all committed to the same end result, which is healthy voice use. This edition of *Voiceprint* brings together articles by a variety of researchers from across disciplines, using different approaches but united by voice.

To keep our members informed of current developments, the AVA is sponsoring National and International speaker tours this year. Dr. Matthew Broadhurst, Australian otolaryngologist, has been working with Dr. Steve Zeitels in the United States, and will be touring Australia this year to discuss advances in surgical techniques for performance voice. Christina Shewell, one of the finest voice therapists in Britain, (offering a wide range of solutions to help people with problems in their spoken and singing voices), will be giving workshops in Perth, Brisbane, Sydney, Melbourne and Adelaide in late September and early October 2009. It is in attending cross-discipline events such as these, and in reading, writing and discussing our work with colleagues, that we can continually up-date our knowledge and benefit the voices with which we work.

*Issue 34 - Editor :*  
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## President's Message



Dear AVA Members,

Welcome to our first VOICEPRINT for 2009. As you can see, there is much to look forward to in 2009 for the AVA. We do hope the various activities will be of interest to you all and please do let your colleagues know about what we will be doing, so that they may also consider joining in and participating.

I have just returned from a most interesting visit to Washington DC where I was attending the *2nd International Conference on Psychogenic Movement Disorders and Other Conversion Disorders*. These movement disorders have no known basis in the physiology of the motor system and are thought to have a psychological aetiology. As many of you know I am particularly interested in the phenomenology of Psychogenic Voice Disorders which may present as a total or partial loss of voice in the absence of structural or neurological damage sufficient to explain the nature and/or severity of the voice disorder. Again disturbed psychological processes are thought to be fundamental to the aetiology, however we still don't really understand what is going on in the brain when a person presents with a psychogenic aphonia or dysphonia. I was very keen to hear about possible parallels in the wider field of psychogenic movement disorders and other conversion reactions, and in particular, any new developments in the area of Functional Imaging of the brain. I will be reporting on this in the next VOICEPRINT.

One of the highlights of my visit was a chance opportunity to attend an inspirational public lecture given by Wynton Marsalis the world famous jazz trumpeter. He has also recorded a CD of Handel duets with soprano Kathleen Battle so he is familiar to both the jazz and classical audiences. His lecture was entitled *The 22nd Annual Nancy Hanks Lecture on Arts and Public Policy* under the auspices of *Americans for the Arts*. His lecture with excerpts of his playing with his jazz band will be available later this year under [www.AmericansForTheArts.org](http://www.AmericansForTheArts.org). The lecture was erudite, funny, moving and totally compelling and I will be reporting on this in more detail in our next VOICEPRINT.

## Christina Shewell



### International Speaker Tour

**Ms Christina Shewell—Voice Teacher, communication skills trainer, speech and language therapy voice specialist, author.**

The name of **Christina Shewell** will be known to many of you already as one of the finest voice therapists in Britain.



In the year of her much anticipated new book, *VOICE WORK: ART AND SCIENCE IN CHANGING VOICES* (2009), published by Wiley-Blackwell she has kindly agreed to come to Australia at our invitation.

Christina will conduct workshops in Perth, Brisbane, Sydney, Melbourne and Adelaide in late September and early October to coincide with the university mid-semester breaks.

Christina has worked as a voice teacher and speech therapist at the Guildhall School of Music. Learn more about Christina's professional background at:

[www.vasta.org/professional\\_index/shewellc.html](http://www.vasta.org/professional_index/shewellc.html)

Check out her Voice Skills Perceptual Profile 9, and the range of presentations she has given in Britain and Europe.

Updates about her visit to Australia will be on the website and AVA members will be given priority with registration.

## NATIONAL SPEAKER TOUR

**Dr. Matthew  
Broadhurst**

**OTOLARYNGOLOGIST  
LARYNGEAL SURGEON**

### **What is the role of surgery for voice users in 2009?**

Discussion of recent advances in surgical techniques  
for

#### **Performance Voice.**

De-mystifying vocal surgery for nodules.

**Sydney, Melbourne, Adelaide, Brisbane  
July/August**

Dates and venues to be announced in  
*Voiceprint 35.*

Check the website for updates on this event.

**AVA members will be given registration priority.**

After his ENT training in Australia, Dr Broadhurst spent 2 years in Boston, USA at Harvard Medical School with the world-renown Dr Steven Zeitels. During that period, Dr Broadhurst studied the latest and most advanced techniques in delicate vocal fold surgery for voice restoration in the vocal performer. Many high profile classical and contemporary performers underwent highly successful surgery to reclaim their career. There was also a large research component to the fellowship with much of this presented at national and international meetings. Dr Broadhurst has now brought this valuable education and skill to Australia and is based at the Queensland Voice centre in Brisbane.

The types of conditions that can be treated include: vocal nodules, cysts, polyps, vocal cord haemorrhage, paralysis, pre-cancerous and cancerous lesions of the larynx and respiratory papilloma.

To read more or to enquire further you can visit his website:

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

*A quote from the exciting new book 'Understanding and treating Psychogenic Voice Disorders' by Peter Butcher, Annie Elias and Lesley Cavalli:*

*"He who is in harmony with the Tao is like a newborn child.....It can scream it's head off all day, yet it never becomes hoarse, so complete is it's harmony". Lao Tzu*

## Book review

Sally Collyer

(see p. 12 for Hixon obituary—Ed)

### **Preclinical Speech Science: Anatomy, Physiology, Acoustics, Perception**

Thomas J. Hixon, Ph.D., Gary Weismer, Ph.D.,  
Jeannette Hoit, Ph.D.

Plural Publishing, 2008, ISBN10: 1-59756-182-7,  
ISBN13: 978-1-59756-182-2

In a world of PDFs, animations and hyperlinks, is there still a place for the old-fashioned, hard-cover, thumping great textbook too heavy to lug about? Well, for one thing, there are old fuddies like me whose learning style includes a heavy dose of what Howard Gardner would call spatial and kinaesthetic intelligences - 'verbalisation is in the fourth circle three pages back on the right-hand side', that sort of thing - and I doubt evolution works so fast that Generations X, Y, Z and AA don't have similar souls struggling in the dimensionless, touchfree world of cyberspace. But more importantly the best textbooks have to be solidly constructed because they're referred to so often and so comprehensively, they're hardly ever on the shelf.

So it is with this splendid book by Hixon, Weismer and Hoit. Quoting from advertising blurb usually means overstating the merits, but I have to agree wholeheartedly: "the scope of the book is all-inclusive, comprehensively covering anatomy, physiology, acoustics, perception, and swallowing". For anyone starting out in speech - and by extension singing - science, this book is not an expense so much as an investment. Even for those with a Zemlin already on their bookshelves, the book is worth a good look. The key features for me are the approachability of the writing style and the direct relevance of the graphics. Readers familiar with Tom Hixon's writing style from *Respiratory function in singing* and *Evaluation and management of speech breathing disorders* will recognise the approach: explanations written from the perspective of the reader rather than the lecturer and peppered with observations and analogies that examine the issue from a range of perspectives. The power of the graphics comes from the liberal use of customised artwork, in colour and by a single illustrator, making them clear and direct. Certainly, the book isn't cheap, but good investments never are. As they say, "quality remains when price is forgotten." (Or at least when the credit card's been cleared.)

Zemlin WR. (1997). *Speech and Hearing Science: Anatomy and Physiology*, 4<sup>th</sup> Ed. Boston, MA: Allyn & Bacon

Hixon TJ. (2006). *Respiratory Function in Singing: A Primer for Singers and Singing Teachers*. Tucson, AZ: Redington Brown.

Hixon TJ, Hoit JD. (2005). *Evaluation and Management of Speech Breathing Disorders: Principles and Methods*. Tucson, AZ: Redington Brown.

# Diaphragm

Sally Collyer

## Calling a 'spade' a 'steel rectangle with cutting edge and a one-metre wooden handle'

Some time ago, a colleague mentioned irritation over an incident that had occurred in a masterclass. It seems that the master (or it might have been a mistress) had exhorted the singer to 'push the sound out with your diaphragm' or something. Not a major misdemeanour in the grand scheme of things, but unfortunately this master rounded off with a bit of a sermon to the respectful assembly of singing teachers that they must cast off their superstitious historical rituals and gain a full *sci-en-tif-ic* understanding of how the voice worked, just as the master had done. Not having been at the masterclass, I could only offer sympathy, though now I can't hear the word "sci-en-tif-ic" without it sounding like Tony Curtis saying "au-to-mo-bile" in *The Great Race*. But it did get me to thinking in a broader context about the use in voice teaching of terminology from other disciplines.

There are diaphragms and diaphragms. On the one hand, there is the anatomical construct which partitions the thorax and abdomen. When the singing teacher pats the epigastric region and implies that the diaphragm is part of the abdominal wall, of course it's wrong wrong wrong and utterly reprehensible. ... On the other hand, and in a more benevolent mood, abdominal expansion is a fairly reliable visual indicator of diaphragmatic activation, so from a physiological perspective it is possible to follow what the teacher is saying, even if the language is regretfully, perhaps, possibly a little loose. ... On the other hand, and in righteous tones, diaphragmatic action is inhalatory, not exhalatory, so you can't 'push' with the diaphragm (assuming you want to 'push' at all). ... On the other hand, and in conciliatory fashion, diaphragmatic co-activation has been associated with increased subglottal pressure, presumably because it elicits greater intercostal and abdominal expiratory force. ... And so the combatants go on. In all this, there's no suggestion that they don't agree with each other on the facts, only on what to call them. And surely that's only semantics.

Actually, in a world where most information exchange relies on words, there's nothing 'only' about semantics. Singing pedagogy is not an island. In fact, it is in the interaction with other disciplines - musical and extramusical - that the most exciting developments in singing pedagogy occur and where it makes its most profound contributions to other disciplines. There are the immediate connections with sister disciplines in voice, for which the Australian Voice Association provides an essential meeting ground. Beyond are a host of disciplines as diverse as musicology, acoustics, performance and neuroscience. Voice is indeed an

interdisciplinary study. By definition, we are united by voice but divided by discipline. In the way, as George Bernard Shaw is reputed to have said, "England and America are two countries divided by a common language." (I'm also reminded of my father telling me about a US American colleague who spent a lot longer than necessary seasick up a swaying 40' pole before realising "the antenna adjustments are on the nose" wasn't the right report to give to an Australian engineer if you wanted to get down.)

If we want to take advantage of other disciplines' knowledge and perspectives - and I very much doubt there's any argument on that point! - we're obliged to be extremely careful when appropriating terms that are carefully defined in one discipline and applying them in our own. Likewise, there's an onus on other disciplines not to presume the terms we use in voice teaching can be redefined within their discipline without a similar loss of nuance and context. Every discipline defines terms within its own paradigm, its own way of seeing the world. Again by definition, the acoustician's view of the world is not the voice teacher's view, even when they're talking about the same sound. Drawing on the knowledge of another discipline is like bringing souvenirs home from overseas: it's all filtered by Customs.

Let me close with a little example. What is a register? Of course, great minds have been wrestling with that question for decades now, but the course of the debate has taken an interesting path. The earliest definition of a register that I recall encountering was perceptually based: sung tones which shared a common timbre or quality, discernible from other timbres in the voice. Quite naturally, the next step was to define the registers in terms of their physical and acoustical differences that give rise to these distinctions in timbre. As these differences continue to be identified, differences are also emerging that *don't* seem to be perceptible. So the question arises, if there's a change but you don't hear it - is it a register?

Leanderson R., Sundberg J., Von Euler C. (1987). Role of diaphragmatic activity during singing: A study of transdiaphragmatic pressures. *J Appl Physiol* 62: 259-270.

Švec JG., Sundberg J., Hertegård S. (2008). Three registers in an untrained female singer analyzed by videokymography, strobolaryngoscopy and sound spectrography. *J Acoust Soc Amer* 123: 347-353.

### New Website

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

Webmaster:

John Waller

[johnw@pinnacleweb.com.au](mailto:johnw@pinnacleweb.com.au)

# The Reflective Teacher

*Lotte Latekefu*

I recently returned from London where I was attending the Reflective Conservatoire Conference 2<sup>nd</sup> International Conference: Building Connections at the Guildhall School of Music and Drama.

London weather was fantastic and our friends kept insisting it was the first time they had seen the sun in months, but despite the temptation to walk around Hyde Park and look at the city I made my 1 ½ hour journey on the tube to the Barbican each morning in order to listen to some of the really interesting papers that were being delivered.

It struck me as I looked at the program and tried to decide what to attend each day, that health and safety is high on the agenda for conservatoires. When I was a student it was never mentioned. There was a survival of the fittest mentality and instrumentalists in particular were expected to practice for hours and hours each day in order to become proficient on their instruments. Now there is a real awareness of performance related health issues and many of the papers dealt with how to embed health awareness into the curriculum.

Mathew Draper and Caroline Hall ran a workshop that was very relevant to my own teaching practice. They talked about teachers who feel the need to constantly jump in and "save" their students. I recognised myself in their description and so it was really interesting to watch as they worked with a student musician as if she were in a one-to-one studio lesson. Instead of the teacher setting the agenda for the lesson and giving instructions to the student on how to improve, they just kept asking questions of the student and requiring the student to think and drive the direction of the lesson.

After the student played her piece she was asked what she liked about her performance. Her reaction was similar to what mine would have been as a student: surprise and some embarrassment. We are not used to being asked what was good about what we have done. Mostly we wait for the criticism from our teachers that will help us improve. The next question was "What would you like to change about your performance?" and the one after that, "What would you like me to help you with?" Each of these questions caused some discomfort for the student, but we in the audience could see how much more she was getting out of the lesson by having to listen and think for herself. This kind of questioning was quite a revelation and I was absolutely itching to get back and try it out for myself.

At the University where I teach, the voice teacher who is also a speech pathologist is absolutely insistent that students take responsibility for their own learning, but I have always found it difficult to work out strategies to make this happen. After I returned from the conference I resolved to use these new strategies, but unfortunately lasted about 2 lessons and then found myself jumping in and helping the students who just didn't seem to hear the things that I wanted them to improve. I suspect that when we are working with voices, whether spoken or singing, dysfunctional or for the theatre it is always a temptation to do the thinking for the person we are trying to help. Are we not the teachers? If we are interested however in sustainable learning for our clients or students outside of the studio or clinic, then encouraging them to take responsibility for thinking and acting is paramount. I resolve to take off my super hero teaching suit, try to stop saving my students and insist instead that they save themselves.

## HITTING the HIGH NOTES



For a little bit of TRIVIA about HIGH notes – or whistle or flute register – check out Mado Robin (1918-1960) a French coloratura soprano who made it to the Guinness Book of Records for her F#7 in the Lucia "Mad Scene." At the end of the Hamlet aria she sings an F-sharp, at the end of the Mireille.  
<http://www.youtube.com/watch?v=RZ5jXn0o8qM&feature=related>



OR:

Our own Adam Lopez who can do even better as a male singing falsetto/ whistle – off the keyboard. He has a great Latin CD out if you need to up your energy levels!

<http://www.youtube.com/watch?v=Kdp4NHWr7G8&feature=related>

# THE SINGING PAGE

## Adele Nisbet

**Question:** As a singing teacher, can I consider myself a Vocologist as well?

**Answer:** AVA singing teachers surely are facing in the right direction!

**Question:** But what is Vocology?

**Answer:** Vocology is “the science and practice of vocal habilitation and treatment of voice disorders” (Titze, I. 1993. *Principles of Voice Production* ).

This definition emphasizes the interdisciplinary nature of the field of vocology. Vocologists include those who explore how to best enable a person vocally. Vocologists will explore many different approaches in solving the problems presented by the student, the client, the patient or the researcher. Vocologists can be voice scientists and medical doctors; but they can also be speech pathologists, acting voice coaches and singing voice teachers who employ a broad knowledge base in their work with voices.

For vocologists who specialize in the singing voice, the task is to explore ways of implementing the most up-to-date research – educational, psychological, scientific, medical and musical – in the training of voices for artistic endeavour. This broad base informs our individual methodology. No longer do we need to rely on “Folk Pedagogies” (Shulman, 1999; *Knowledge and Teaching: Foundations of the New Reform*: In J. Leach & B. Moon (Eds.) *Learners and Pedagogy*) but understand why we need to choose informed approaches for our work.



Some of the greatest teachers in history could wear the title of Vocologist for their time. A glimpse at the wisdom of Giovanni Battista Lamperti in William Earl Brown's (1957) little book *Vocal Wisdom: Maxims of Giovanni Battista Lamperti* suggests he operated within the vocologist parameters. **Giovanni Battista Lamperti** (Milan, June 24, 1839 - Berlin, March 18, 1910) was an Italian singing teacher. He was the son of Francesco

Lamperti who was also a voice teacher. At the age of nine he became a chorister in the cathedral of Milan. He studied voice and piano at the Milan Conservatory and later was accompanist for Francesco Lamperti's singing class there. He taught in Milan and then for 20 years in Dresden followed by Berlin. During the 1890s in Dresden, one of his students, William Earl Brown, wrote down the maxims of his singing-master. What can we learn from him?

There is a relationship, psychological and physiological, between the desire to sing and the body, similar to that between the necessity to sneeze and the muscle system ... ( p. 35 )

There are two ways to sing badly - breathily or gutturally. A focussed, dark-light tone is a sign of healthy relationship between initial vibration and compressed breath. (p. 115)

Because inherent energy in compressed air secures both pitch and power of tones, the singer feels the 'control' of breath descend in the body as the voice ascends the scale or increases in volume. Even soft singing and diminished volume of tone demand pelvic control of breathing. (p. 26)

To sing well, you must continually feel 'hollow-headed', 'full-throated', 'broad-chested' and 'tight-waisted'. (p. 29)

Always remember that what goes on above the throat are illusions no matter how real they may feel or sound. At the same time, observe that these illusions of the senses of touch and hearing are the only proofs that the throat is functioning normally and efficiently. (p. 39)

The pulsating edges of the vocal-cords form the elliptical chink we call the glottis. The chink opens and closes so rapidly that it produces what we call vibration-sound. Though its action is instinctive, its functioning depends on what goes on above it (diction) and all the reactions beneath it (breathing). (p. 44)

Without compressed air and distinct pronunciation it is useless. (p. 45)

The majority of throats and bodies are maladjusted. Some congenitally, others through injurious practices and bad habits of mind and body. Most of us can be normalised. All may be helped. (p. 52)

Because all tones high or low seem to start in the same place, the voice is said to have one register but three resonances. (p. 56)

As a blossom draws strength to bloom from the plant, so the voice draws energy to sing from the body. (p. 97)

Never pull the voice away from its focus, not push the breath up from its foundation, nor let



Lamperti also published his own short treatise entitled *The Technics of Bel Canto* in 1905, translated into English by Dr Th. Baker, a copy of which can be found for free downloading on <http://openlibrary.org/b/OL7120611M/technics-of-bel-canto>

*The true method of singing is in harmony with nature and the laws of health*  
(Lamperti, 1905, p. 1).

## WORLD VOICE DAY APRIL 16<sup>th</sup>

Did you plan anything? There's always next year!  
Here's the story behind The Day.

### Abstract:

Although the voice is used as an everyday basis of speech, most people realize its importance only when a voice problem arises. Increasing public awareness of the importance of the voice and alertness to voice problems are the main goals of the World Voice Day, which is celebrated yearly on **April 16th**. The event started as a national initiative in Brazil in 1999 and quickly spread internationally. The article provides a brief history of the World Voice Day, together with basic background information.

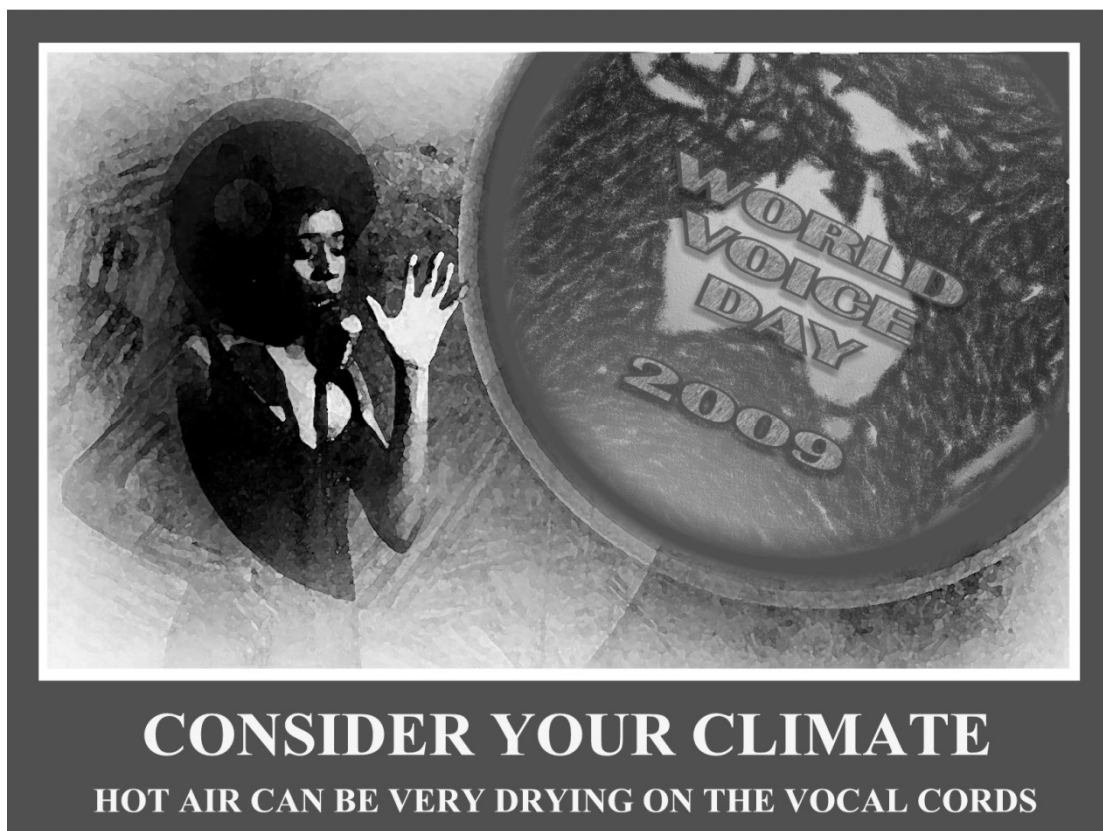
Svec JG, Behlau M.

This short article is available for down loading at:

[http://content.karger.com/ProdukteDB/produkte.asp?](http://content.karger.com/ProdukteDB/produkte.asp?Aktion=ShowPDF&ArtikelNr=98337&ProduktNr=224177&filename=98337.pdf)

[Aktion=ShowPDF&ArtikelNr=98337&ProduktNr=224177&filename=98337.pdf](http://content.karger.com/ProdukteDB/produkte.asp?Aktion=ShowPDF&ArtikelNr=98337&ProduktNr=224177&filename=98337.pdf)

And to help our own celebrations, here's a poster (sorry you're not receiving the coloured version!) from **Louise Smith** who is one of the pedagogy students given the challenge of designing some promotional pages!  
Thanks for this one Louise!



# ALEXANDER TECHNIQUE

Tony Smith

## Training to be an Alexander Technique Teacher.

I have been teaching voice and language for fifteen years and currently teach training actors at the School of Performing Arts in the Faculty of the VCA and Music, Melbourne University. I also have a private voice practice, working with professional voice users in the corporate, legal and educational environments.

Last year I decided that I wanted to acquire more skill in the area of functional movement. I wanted to assist people more fully to find new ways of moving which are free from habituated physical idiosyncrasies that manifest in the voice. I decided upon the Alexander Technique Teacher Training course here in Melbourne.

Jane Ruby Heirich in her book *Voice and The Alexander Technique* gives a good description of what the technique is. "The Alexander Technique is not about release of tension *per se*, but about efficiency of muscle use (i.e., the appropriate use of the appropriate muscles for whatever is the task at the moment). It is not a relaxation technique, but about balanced strength, coordination, and ease of movement. (Alexander first used but then later rejected the words "to relax" as they connoted collapse for so many people). It is not about learning deep breathing exercises, but about relearning the elasticity of the entire thorax and of the muscles involved in breathing. It is not *posture* as a static concept, but about dynamic *poise* in movement. It is not meditation but conscious control of the total self, bringing to the conscious level that which has been unconscious and habitual, in order to change habits of thought and movement.

It is the *how* that matters not the *what*. We can have awareness of how we are doing whatever we are doing at the moment – from the mundane (sitting down) to the profound (giving a public lecture on twentieth-century Art Song); from the simple (chopping vegetables) to the highly skilled (tap dancing on Broadway). Such awareness is relevant to the whole range of human response and activity, and our total being is involved, not just what we usually refer to as the body....Alexander refers to this as the psychophysical nature of the Self." (P 7)

In the first year of training here at the School for F.M. Alexander Studies here in Melbourne, trainees focus on developing an awareness of their own patterns of posture and movement that contribute to an interruption in overall co-ordination and wellbeing. This is achieved by learning the theoretical foundations of the technique as originally conceived of by FM Alexander. It also includes a range of contemporary interpretations of the technique. Practical work focuses on the individual student.

The second year the grounding of the theory, procedures and application of the Alexander Technique continues. The self-knowledge of patterns of psychophysical use is consolidated and expanded as trainees commence the supervised application of the Alexander Technique on other trainees.

In the third year students begin to work in an apprentice style. The development of both hands-on and verbal communication skills and the ability to accurately assess peoples' pattern of use is also developed.

The training is practical and full-time for three years comprising. Classes are from 9am to 1pm Monday to Thursday. The course aims to give trainees a high level of understanding of their own physical use as the basis of being able to teach others. To this end there the student to teacher ratio is very low.

Each day trainees receive an individual lesson lasting from fifteen to thirty minutes plus two small group classes of up to six students per teacher. Group classes can take the form of a led exploration of a physical activity or a led "hands-on" group where trainees have the opportunity to practice on other trainees under the hands-on supervision of a teacher.

Trainees work with a variety of teachers each term. This provides different ways for trainees to experience the technique and in so doing develop their own style. There is always a lively discussion amongst trainees as to which teacher's hands "speak" to them and why.

Each day provides an opportunity for focussed application of the technique Monday is centered around movement with classes exploring at the application of the Alexander Technique to yoga. Tuesday is book day. Trainees are required to read a weekly set reading from F. M. Alexander's texts and discuss them in small groups as and practical explorations where appropriate. Wednesday is applied anatomy. Each session comprises of an anatomy class followed by small group sessions looking at the application of the technique to a range of physical activities. Thursday is voice day. This day includes exploring the Alexander Technique in the context of voice and performance.

I am enjoying the training immensely and have found it to be just what I am looking for and needed. My physical coordination has changed for the better over the past eight months. There have been shifts in my studio practice too. I now incorporate Alexander's primary control principle in all my teaching. Free the neck to allow the head to move forward and up, to allow the back to lengthen and widen form the basis of my teaching practice as well as the concept of identifying and inhibiting the habitual response to stimulus. I teach the same material as I have always done but the Alexander Technique has already given me more skill in being able to assist students to effectively change physical idiosyncrasies that impede voice and speech production.

I would love to have contact with any other members who have are Alexander Teachers or who use the Alexander Technique in their teaching. I can be contacted at [tonys@unimelb.edu.au](mailto:tonys@unimelb.edu.au)

Heirich J. R "Voice and the Alexander Technique" Mornum Time Press, California, 2005.

**Alexander Technique Teacher Training  
Course information can be obtained from the  
website of  
The School For FM Alexander Studies.  
<http://www.alexanderschool.edu.au/>**



# ACTOR TRAINING

## *Improves quality of life for*

### Hearing-Impaired

Geraldine Cook

This paper was delivered to the Australian Society for Performing Arts Healthcare on 25<sup>th</sup> October 2008 by **Geraldine Cook**, Head of Voice, Drama Dept., Faculty of the Victorian College of the Arts, University of Melbourne.

Can an actor vocal training program centred on aesthetic and kinaesthetic experiences lead to an improvement in vocal quality and increased confidence for young adults with cochlear implants and hearing aids? This research question provided the initial guiding framework for a study entitled: ***Vocal Empowerment: researching the effects of actor vocal training on young adults with cochlear implants and hearing aids***, funded by an ARC Linkage Grant and Cochlear Ltd. in collaboration with the Dept. of Otolaryngology and the Dept. of Drama in the Faculty of the Victorian College of the Arts at the University of Melbourne.

The ***Vocal Empowerment*** study comprised seven adolescents, all cochlear implant recipients, aged between 13-17 years (five females and two males). The participants were recruited through the Melbourne Cochlear Implant Clinic at the Royal Victorian Eye and Ear Hospital with the appropriate ethics clearance and protocols.

#### A complementary paradigm

The group participated in a series of actor vocal training workshops over a 10 week period for 3 hours a week during 2007. Combined methodologies of quantitative and qualitative data collection and analysis from the disciplines of speech pathology, actor vocal training and audiology were applied to the testing of the vocal quality of the participants pre and post training. The design of the workshops and the collaborative research relationships with the participants and the vocal facilitator, Jodie Harris, who is also a cochlear implantee, formed an integral part of the qualitative data collection and analysis. This paper focuses solely on the qualitative data and illustrates how the experiences of an aesthetic and kinaesthetic framework from actor vocal training impacted upon the participants' sense of vocal empowerment and confidence during and after the training.

The primary aims of the study were:

- to examine the broader physical context of active speaking and listening, with training focused on reconditioning the speech and vocal habits that impede effective communication and;
- to develop a musculature to support a wide range of human emotions and expressions

#### Data Collection

I have drawn on extensive data ranging from interviews, visual recordings, workshop plans and field notes, participants' writings and a blog.

Data reduction revealed the following **emergent themes** as significant factors in the efficacy of the vocal training in terms of vocal empowerment and confidence:

- Empathetic learning – the role of a cochlear implantee as

a vocal facilitator

- Artistic space – a shift from the clinic to the voice studio
  - Ensemble practice – a form of social and peer group learning
  - Identity – where they discovered a separate belonging
  - Vocal embodiment and kinaesthetic training
- Vocal empowerment as part of life – their willingness and ability to transfer the work outside of the vocal training

#### EMPATHETIC LEARNING

The vocal facilitator (Jodie Harris) had had direct experience of using a cochlear implant during actor vocal training and working as an actor, and her role as vocal facilitator during the workshops provided a context for **empathetic learning**. I noticed that she would admit to the group when she was having a particular difficulty with certain exercises. This empathy seemed to give them the confidence to talk about their problems and tell us what wasn't working for them within a supportive and non-threatening atmosphere.

#### ARTISTIC SPACE: from the clinic to the voice studio

An "artistic" space such as the VCA Voice studio provided the opportunity to:

- provide a place where there were no strong, emotional, social or psychological resonances of hearing impairment e.g. school, clinic, hospital;
- create a shared ownership of the space, provide a ritualised space where the aesthetics of vocal training and ensemble practice could support the physical activities of the kinaesthetic training.

One of the participants remarked in the post-training psychosocial questionnaire:

*"I can just come here and relax with the other deaf kids".*

The participants perceived it as different and separate from their parents involvement with previous rehabilitation experiences.

#### IDENTITY – which I coded as "a separate belonging"

The ***Vocal Empowerment*** study was the first time that any of the participants had experienced voice and speech training in a group. The data indicates that these young people began to identify themselves as a separate group; one which allowed them to position themselves within and without the **hearing and non-hearing cultures by virtue of belonging to another culture – that of the cochlear implantee**. In week 4 of the training, one girl commented:

*"You're in a group with other deaf people and it is not so confronting as being alone....it is more supportive and we are able to participate without being shy or awkward".*

This mutuality of recognition and participation enabled them to negotiate meaning and allowed them to become part of each other's lived experiences.

#### Ensemble Practice - Becoming the experts through peer support

The structure of this group vocal training is analogous to the

ensemble practice of actor training at the VCA and allowed for the possibility of letting the individual's tacit and explicit knowledge and understanding of their deafness be heard and validated by those who were undergoing similar experiences. This kind of participatory practice suggests action and connection and the data illustrated that the nature of group learning became a significant factor for this group. One parent commented:

*"He's had great fun, uh, being with other people with implants because he has been a little bit isolated and he's had very little contact with older hearing impaired peers .... Group training was good for him. They could learn off each other, support each other and when it comes from a peer, it's different. Can be said more bluntly and it sits better because it's given by someone who has the same problem so it's accepted as a piece of knowledge and not criticism".*

This autonomous learning became an important feature of the workshop training. The group became more confident in giving feedback when they began to sense changes occurring in themselves and/or others. I realised that this stage was the beginning of their journey towards "vocal empowerment". They were becoming the authority on their voices and not just relying upon my appraisal of what I perceived to be happening.

#### VOCAL EMBODIMENT AND KINEAESTHETIC TRAINING

The aesthetic framework of the actor vocal training enabled some to find an imaginative connection to their voice and speech skills. One participant wrote:

*"Imagining the story, the picture, the image makes the sound richer". We're getting better each week."*

I considered the significance of the pronoun "we" to be very important in terms of identifying the work, not only in relation to the participant's self but also in relation to the other adolescents in the group who were having similar experiences.

Kinaesthetic training of the actor allows for the possibility of embedding and dis-embedding new physical patterns which are designed to focus on the sensory quality of the voice through the body. I structured the sessions so that certain voice and speech skills were embedded and re-embedded through kinaesthetic experiences. The data indicates the importance of this structure in transferring their voice techniques outside of the voice studio. In week 4, one participant commented:

*"I like humming. Sometimes after humming for a while your voice kinda starts to mellow and stay nice and soft". But my teacher gets annoyed when I hum in class".*

The metaphor of the "voice dancing" became a central theme of the training and one parent commented upon her son's new-found interest in his voice, which, according to her perception went beyond just the communicative aspect of voice use:

*"Since the vocal training he hums*

*around the house and I suppose you'd call it singing but you know...bit like jazz. He uses his voice in an abstract way with variations in pitch and in volume. Er, you know in the shower, sitting in the toilet. In the...that sort of thing, in his own private time, and you know I think it shows, a newfound, almost joy I think...that he uses his voice in other ways, other than communication."*

#### Vocal Empowerment as part of life –transferability

My major concern during the workshop session was - How could I make the group understand that it was necessary to make the conscious application of skills, an unconscious activity and one that could be generalised into every day life in the very same way an actor does when they perform?

However, data analysis revealed that validation and engagement of the workshop training through social and kinaesthetic learning had become a very positive attribute and means of motivation for the participants. I observed that a very delicate interplay of experience and competence had started to arise. At the end of one session, a participant commented to the group:

*"I was in line for my hot chocolate last Saturday, like I do every Saturday after the workshop, and I didn't have to repeat my order. The guy heard me first time. It was awesome – it must be working*

From this and other similar responses, I began to recognise that the interconnectedness of the cultural, artistic and technical components of the training may be helping them to become autonomous and transfer their skills beyond the voice studio.

#### Making the personal public

At the end of the training, the participants unanimously agreed to develop a performance together. It was evident that the group needed to take their experiences of training and new found group identity a step further. The creative development phase and subsequent performance of *"Wish 3 More Wishes"* allowed for transference from training to speaking publicly and especially became an important forum for the group to share their experiences of cochlear implantation with each other and to reveal these experiences publicly to those who had shared the participants' struggles. Comments from audience members on post performance questionnaires revealed that their stories had provided their audience with new insights into deafness, and implantation and that the vocal training had provided the forum in which to express these experiences publicly with a sense of confidence and empowerment.

The group has performed *"Wish 3 More Wishes"* once in Melbourne at the VCA, at the Seymour Centre for Cochlear engineers with a post-show forum and finally at the AGM of Cochlear employees in Sydney in August 2008 to over 700 people and had to wear lapel mikes!

#### Conclusion

This study has illustrated that there are certain qualities which may contribute to existing rehabilitation practices post implantation and that the adapted techniques from actor vocal train-

ing could be of benefit to other hearing impaired teenagers. These qualities can be categorized as approaches which provide opportunities for:

- a holistic program of voice and speech training which focuses on vocal confidence and expressivity and supports and complements the speech rehabilitation skills already learnt;
  - young people to be recognized as experts on their cochlear implantation experience;
  - individual differences to be valued together with opportunities to create a social learning paradigm so that they can learn from and support each other;
- a programme which does not have to position itself within or without hearing and deaf communities, but creates its own sub-culture.

In one of the final scenes of the play, a young participant comments:

*"Being part of the majority here has created a special bond, destined to last a life-time."*

### Project limitations

As with all things considered in hindsight, certain areas of the project proved to have limitations upon the scope of the project and can be defined as:

- Length of course. 10 weeks is a very short time in which to achieve all that I had set out to do. I was trying to cover in 10 weeks what it took Jodie to start to understand over 3 years, and without the pressure of objective speech testing.
- Scope of course in terms of common correlates. It is difficult to work with notions of empowerment and confidence if one is not covering all aspects of the voice. However, in retrospect, I don't think I would have tried to cover so many correlates and perhaps narrowed the correlates to pitch and resonance and breath.
- Recording not carried through to performances and assessment of longitudinal effects. It was unfortunate that we were unable to test the voices *after* the performances, or directly *after* the training, which may have given us a clearer indication of the long term effects of the training. Longitudinal study of the group after the training (e.g. follow up interviews after one year) would have been valuable, to see whether notions of transferability had been sustained.

Although not delivered at the ASPAH Conference. Colleen Holt, the SRA on the project, has contributed the following paragraph, outlining the results of the acoustic analysis.

*The quantitative data analysis involved psychological testing and the assessment of vocal production through perceptual and acoustic analyses. Paired t-tests were used for statistical evaluation. Results where  $p < 0.05$  were considered significant. The psychological testing involved the administration of three scales: the Depression, Anxiety and Stress Scale (DASS) (Lovibond and Lovibond, 1995); the Rosenberg Self-Esteem Scale (Rosenberg, 1989) and the Self-Efficacy in Peer Relations Measure (SEPR) (McMaugh, 1998). A significant decrease in stress was found for the group post-training. No other changes were indicated by the formal psychological testing*

*measures. The perceptual analyses were performed by a team of speech pathologists experienced in listening to the speech of those with hearing loss. They found that speaking rate and modal pitch moved towards normal post-training. The acoustic analyses indicated benefits to speech post-training in the form of decreased speaking rate, expanded pitch range and greater pitch variability.*

*Postscript March 2009. Cochlear Ltd. has expressed interest in developing this training model. We will be meeting the group again in April to ascertain whether they would be interested in developing a model for taking this work further to other young cochlear implantees.*

**Example of the training can be downloaded at: <http://www.vca.unimelb.edu.au/Staff.aspx?topicID=719&staffID=48>**

This research project acknowledges the contributions of Jodie Harris; Professor Richard Dowell and Colleen Holt, Dept. of Otolaryngology, University of Melbourne; Debby Phyland, Melbourne Voice Analysis Clinic; Dr. Jenni Oates, School of Human Communication Sciences, La Trobe University Melbourne; Ivanka Sokol (videographer); Naomi Edwards (performance director); and Dr. Carol Hulbert, Dept. of Psychology, University of Melbourne.

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## Vale – Dr Thomas Hixon

Dr. Hixon passed away on March 21, 2009. He had a long and distinguished career as a Scientist, Research Director, and Teacher in the Department of Speech, Language, and Hearing Sciences and as an Administrator of this university. He is survived by his wife Jeannette Hoit, son Todd and daughter Kimberly.

After graduate school at the University of Iowa, a postdoc at Harvard, and a faculty position at the University of Wisconsin, Tom Hixon came to the University of Arizona in 1976. In the time since, he served the department as a full professor; he wrote approximately 100 publications, including several books - the most recent of which, a voluminous speech science textbook, was just published with coauthors Jenny Hoit and Gary Weismer, in 2008. He also served as the editor of the *Journal of Speech and Hearing Research*, in the 1970's, and again, just a few years ago, after the Journal had been renamed the "*Journal of Speech, Language, and Hearing Research*." He was honored for his extraordinary contributions as a journal editor with the Council of Editor's *Award for Publication Contributions* to the Association by the American Speech-Language-Hearing Association (ASHA). He was also awarded *Honors of the Association* by ASHA, the highest recognition bestowed by that organization.

Dr. Hixon has long maintained a national and international prominence for his research on respiratory function during the production of speech, an area he pioneered in the 1970s. He was ranked above the 95th percentile for receipt of funding from the National Institutes of Health (NIH) over the past 25 years. In 1991 the Acoustical Society of America published a volume of the most significant scientific articles that had been written about speech production up to that point in time (in other words these were "classics"). Under the category "Respiration," three articles were included. Two were authored by Dr. Hixon and colleagues, and consumed nearly 100 pages of this volume. His administrative roles at the University of Arizona included serving as the Head of the Department of Speech, Language, and Hearing Sciences, as Dean of the Graduate College (twice), as Associate Vice President for Research and Graduate Studies, as Director of Graduate Interdisciplinary Programs, and as Research Integrity Officer. In addition, he was the director of the National Center for Neurogenic Communication Disorders, a very large research, education, and dissemination grant funded by the NIH. The Center established the University of Arizona as the leading center for research on brain-based disorders of communication. The Center's outreach mission included the award-winning Tel-erounds series, a professionally-produced interactive teaching program that broadcast to sites across the world.

The Department of Speech, Language, and Hearing Sciences is honored to announce the establishment of the University of Arizona Foundation **Thomas J. Hixon Student Research Fund Endowment**. This endowment will support student research in speech and voice science and disorders.

Donations may be made to: UAF/Thomas J. Hixon Endowment and mailed to Department of Speech, Language, and Hearing Sciences, Attn: Thomas J. Hixon Endowment, P.O. Box 210071, Tucson AZ 85721.

We are very sad to announce the death of Janina Casper, PhD who died on the 15<sup>th</sup> May aged 77 years. She was born in Poland and went with her family to the United States in 1937. She was Professor in Speech Pathology at SUNY Health Science Centre and Founded the Syracuse Voice Centre. She co-wrote the excellent book "Understanding Voice Problems" with her colleague Ray Colton. Many of you will know her reputation. She had a wealth of wisdom in dealing with voice-disordered patients and graciously shared her expertise with students and colleagues. Those of you who were lucky enough to meet her will remember her for her wonderful sense of humour. She will be sorely missed. *From the British Voice Association's Communicating Voice: Vol. 9, Issue 2, November 2008.*

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# CONFERENCES

## **ASPIRE Speech Pathology Australia Conference.**

May 17–21 2009; Adelaide  
[www.speechpathologyaustralia.org.au/Content.aspx?p=62](http://www.speechpathologyaustralia.org.au/Content.aspx?p=62)

## **A Song for Everyone: The Voice of Music Therapy**

7 - 9 May 2009  
University of Ottawa, Ottawa, Canada  
[www.musictherapy.ca/conference.htm](http://www.musictherapy.ca/conference.htm)

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

## **The Voice Foundation's 38th Annual Symposium: Care of the Professional Voice**

3 - 7 Jun 2009  
The Westin Philadelphia, Philadelphia, Pennsylvania, USA  
[www.voicefoundation.org](http://www.voicefoundation.org)

## **Performing Arts Medicine Association Annual Symposium**

22 - 25 Jun 2009  
Snowmass, Colorado, USA  
[www.artsmed.org/symposium.html](http://www.artsmed.org/symposium.html)

## **Phenomenon of Singing International Symposium VII**

2 - 5 Jul 2009  
Memorial University of Newfoundland, St. John's, Newfoundland, Canada  
for details, email [kiadams@mun.ca](mailto:kiadams@mun.ca)

## **Seventh International Congress of Voice Teachers (ICVT7)**

15 - 19 Jul 2009  
Folies Bergère, Paris, France  
[www.ictv2009.com](http://www.ictv2009.com)

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

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

## **PEVOC Pan European Voice Conference.**

26–29 August 2009. Dresden, Germany.  
[www.pevoc8.de/](http://www.pevoc8.de/)

## **The Performer's Voice: An International Forum for Music Performance and Scholarship**

28 Oct - 2 Nov 2009  
Yong Siew Toh Conservatory of Music  
National University of Singapore, Singapore  
[www.performersvoice.org/](http://www.performersvoice.org/)

## **Music Therapy Association Annual Conference: Pacific Melodies: Catching Waves to the Future**

13 - 15 Nov 2009  
San Diego, California, USA  
[www.musictherapy.org/conference.confindex.html](http://www.musictherapy.org/conference.confindex.html)

## **International Symposium on Performance Science (ISPS 2009)**

15 - 18 Dec 2009  
University of Auckland, Auckland, New Zealand  
[www.performancescience.org/ISPS/ISPS2009/Home](http://www.performancescience.org/ISPS/ISPS2009/Home)

## **51st NATS National Conference**

Salt Lake City, Utah  
2 Jul - 6 Jul 2010  
[www.nats.org](http://www.nats.org)

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

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## Bits and Bobs on Voice

by Jane Bickford, **VOICEPRINT Associate**

**Editor**, Lecturer in Speech Pathology, Clinical Educator, Researcher (*Jane is a lecturer within the Speech Pathology programmes at Flinders University, South Australia. She currently teaches the Voice and Voice Disorders topic in the Bachelor degree*).

**10 of my favourite resources for teaching about the speaking voice (in no particular order).**

- **Endoscopic and videostroboscopic images of normal and disordered larynges.** eg. Cornut, G., Rugheimer, G., & Bouchayer, M. (1998). *The role of videostroboscopy*. Sweden: 3Ears Company Limited.
- **Large 3-D model of the larynx**
- **Diagnostic Classification System Voice Disorders (DCSVD)** by Baker, J., Ben-Tovim, D., Butcher, A., Esterman, A., and McLaughlin, K.
- **Perceptual Voice Profile and A Sound Judgement CD ROM** by Oates, J. and Russell, A.
- **Voice Handicap Index (VHI)** by Jacobson, B.H., Johnson, A., Grywalski, C., Silbergleit, A., Jacobsen, G., Benninger, M.S., and Newman, C.W.
- **The university library for electronic database privileges** to many fantastic journals including the Journal of Voice
- **Voice textbooks** (there are so many wonderful texts but some old favourites which are very helpful to students new to the area include Greene and Mathieson's *The Voice and its Disorders* 6<sup>th</sup> Edition by Mathieson, L., *The Voice Clinic Handbook* by Harris, T., Harris, S., Rubin, J., and Howard, J., *The Management of the Voice and its Disorders* by Rammage, L., Morrison, M., and Nichol, H., *Understanding Voice Problems* by Colton, R. and Casper, J. and *Working with Children's Voice Disorders* by Hunt, J. and Slater, A.).
- **YouTube** for an inexhaustible visual library of normal and disordered voices
- **Voice Care for Teachers DVD** developed by Russell, A., Oates, J. and Pemberton, C.
- **Practice texts for therapy tasks.** I like referring students to the following *The Penguin book of 20<sup>th</sup> Century Speeches*, *Men and Women of Australia!* *Our Greatest Modern Speeches* by Fullilove, M. and the *Nation's Favourite Poems* series forwarded by Griff Rhys Jones

Nb: There are many other wonderful resources I draw upon but I am limited by space here and can't put any more down. I would love to hear from other members the things they use to educate students about the human voice.

## Member promotions

VOICEPRINT offers AVA members 6 lines FREE promotion of their services, facilities or products through 2008. Please submit your promotion to the July Editor, Sally Collyer (sallycollyer@yahoo.com.au) by 19.6.09 for publication in the next edition.

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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.

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Melbourne: Ph. (03) 9416 0633

Clinicians Debbie Phylant 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](mailto: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)

### Sydney University PhD

Get a PhD from the University of Sydney in Health or Biomedicine.  
[www.usyd.edu.au/health/phds2009](http://www.usyd.edu.au/health/phds2009)

### Amazing Vocal Training

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

## MEMBERSHIP 2009

Inaugurated in 1991

GENERAL SECRETARIAT

2<sup>nd</sup> Floor, 11 – 19 Bank Place, Melbourne VIC 3000 Phone: 03 9642 4899 Fax: 03 9642 4922

The objectives of the AVA are 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 all events.

### 2009 Membership Application Form 1 January 2009 – 31 December 2009

#### MEMBERSHIP RATES FOR 2009

**Full Membership** for 2009 which includes the 2008 issue of *Australian Voice* **\$120.00**

**Student Membership** for 2009 (full-time undergraduate or postgraduate students, **\$50.00**  
in any voice related field; proof of full time enrolment must be enclosed) includes the 2008 issue of *Australian Voice*

**Institution Membership** for 2009 which includes the 2008 issue of *Australian Voice* **\$200.00**  
(two delegates may attend AVA events at the members' concessional rate)

#### If you already receive *Australian Voice*

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Email: \_\_\_\_\_  
I will/will not allow my contact details to be circulated by email among the other members of the AVA

Profession\* \_\_\_\_\_  
*\*If Voice Teacher or Lecturer in Voice, please specify whether singing or speaking voice, or speech pathology*

#### Workplace Details

Workplace: \_\_\_\_\_

Postal Address: \_\_\_\_\_

Phone / Mobile: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

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*To be eligible for Student Membership Rate you must enclose a copy of your student card with photograph, that indicates full time enrolment*

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**Please forward this form with payment to: Australian Voice Association**  
**General Secretariat, 2<sup>nd</sup> Floor, 11–19 Bank Place, Melbourne VIC 3000**