

# VOICEPRINT

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION

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## Interdisciplinary Voice

As a newly qualified speech pathologist (many moons ago now) it was drummed into me that there was a qualitative difference between multidisciplinary and interdisciplinary team work in health care provision. I recall being very impressed by the possibility of interdisciplinary practice where working alongside other professionals and clients in a participatory, collaborative and co-ordinated way to achieve optimal outcomes for individuals is promoted.

I have worked in some wonderful multidisciplinary teams but more illusive has been the heady experience of working in a true interdisciplinary fashion. Although it offers great potential for optimising professional care and increased work satisfaction there remains many barriers for interdisciplinary practice to permeate healthcare further. I would require an essay to discuss all the barriers. However, the main point I wish to make, is that it is associations like the AVA that genuinely assist movement in this direction. This has been illustrated beautifully with the highly successful tour of Christina Shewell. Christina personifies a voice practitioner who works in a truly interdisciplinary manner. Her dual qualifications greatly facilitate this. It is my hope and I think the hope of the membership that voice practitioners continue to embrace the importance of an interdisciplinary approach in their work.

**Jane Bickford**  
Guest Editor, VOICEPRINT 36

## Keep up to date with your AVA website

For the latest on what's happening, visit

[www.australianvoiceassociation.com.au](http://www.australianvoiceassociation.com.au)

maintained by our expert Webmaster

John Waller

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

## President's Message



Dear AVA Members,

### President's report: Annual General Meeting, Saturday August 15<sup>th</sup> 2009

There has been considerable change for the AVA during the last 12 months with 5 new members on the board and a strong commitment to rejuvenate the association. The lead for these changes came from Susannah Foulds-Elliot who was left virtually holding it all together towards the end of last year, and with her enormous determination and professional passion, she has drawn a strong team to move the AVA forward again.

In accordance with her suggestions, and those of the new board, we set out to do the following:

1. To increase our membership
2. To produce at least 2 and preferably 3 VOICEPRINT Newsletters
3. To update and revitalize the AVA website
4. To organize at least one event that would attract our multidisciplinary members
5. To organize at least one other event at a local level

We also committed ourselves to evaluate the levels of interest in the professional community for the AVA to continue, and pending the energy and achievements generated this year, we would consider mounting the 8<sup>th</sup> AVA Voice Symposium, to be held in either 2010 or 2011. It was agreed that the prospect of a voice symposium every second year had been one of the fundamental motivations for this association, and that without a formal scientific meeting it was much harder to maintain the impetus at state and national levels. No commitment to the scope and format of such a meeting was undertaken – rather – an agreement that we could consider it in the light of how things developed over the next 12 months.

#### Achievements this year

##### **1. Increase in the membership**

There has been a modest increase in the membership this year from approximately 50 – 70 members, which is very promising given that many previous members were under the impression that the association was no longer functioning. There are three international members, but only 2 student members. This raises an important issue for us to consider.

##### **2. Production of VOICEPRINT Newsletters**

Susannah Foulds-Elliot, Sally Collyer and Jane Bickford have shared the Editorship responsibilities of

Voiceprint during this last 12 months and it has been very exciting to see 2 excellent VOICEPRINT newsletters so far with the third currently being compiled. I would like to take the opportunity to congratulate our co-editors on their marvelous efforts here and to those board members who have taken the time to write articles for each publication.

The newsletter is attracting attention overseas as well as throughout Australia, and we consider this is one of the best ways for us all to keep ourselves informed about what is happening in the voice world. In order to sustain the high level of interest in the newsletter, and the excellent standard of the publication set by our editors this year, we would encourage all members to consider ways in which you could contribute. One article or item from each AVA member over the next 12 months would be an enormous support to this informal but vital publication.

##### **3. AVA website**

We have engaged the services of John Waller who along with the input and advice from the board and other association members – has made great improvements to the AVA website offering information, contact details, accessibility to VOICEPRINT and details of up coming functions. The feedback about the website has been very positive and we are aware that the money, time and effort being put into this have been very worthwhile. We would like to acknowledge John Waller for his excellent help in this area.

##### **4. International Tour – Christina Shewell**

We are delighted that all the planning and hard work on everyone's part has led to our being able to mount this international tour with 1 and 2 days workshops in 5 states throughout Australia. The tour became possible as a result of a most generous gift of \$10,000 from a patient of Dr. Alison Winkworth, and we are most grateful to this very kind person and to Alison for helping to negotiate this generous gift to the association. This tour was designed to pull together as many of our members as possible and it is very exciting to see the interest from practitioners around the country to come and hear Christina. Significantly, many of us are delighted to be meeting one another again and I am so pleased to see that registrants for the workshops are coming from speech pathology, vocal pedagogy, spoken and singing voice performers, researchers and academics. This is exactly what we hoped would happen. In addition to those board members that have worked so hard to make all this happen, we are indebted to Cecilia Pemberton, Jocelyn Priestley, Caroline Silver and Helen Sjardin for offering their hospitality and leadership in their respective states to help this all come together.

##### **5. National event**

It was intended that otolaryngologist Matthew Broadhurst would also give a number of presentations this year with respect to his experience in phonosurgery and we are anticipating that this will now happen early next year. We look forward to hearing from Matt about his experiences with Steve Zeitels in the USA and the

further developments to his own work since returning to Australia.

## **Future Directions**

### **1. Membership**

We have all been very encouraged with the interest regenerated in the AVA and I do hope that it will continue. It seems to me we now have to do all we can to increase the membership in general, and with particular attention to our student membership. This is where the future lies.

### **2. Website**

The scope and development of the website has been a great success and this is one area that I feel we need to expand further. Advice and suggestions from all members would be gratefully accepted here.

### **3. Voice Symposium**

I think this is something we do need to consider very carefully. On the one hand the symposium was the springboard for our scientific forum, our multidisciplinary passion for voice and working together and has generated exceptional goodwill amongst our respective professions. Some of the best research in Australia in the voice area was generated by this meeting, and the outcomes of this should not be underestimated. The symposia were also very hard work, and we never managed to get SPA or any other central group to take on the mounting of this conference, so each time we did it in a different state we had to re-invent the wheel. We oscillated between doing it as an AVA venture or in collaboration with ANATS and neither approach suited everyone. Personally I enjoyed it most when it was a joint venture and hope that we might do it this way again in the future. Mounting our symposia did require enormous amounts of time and effort for conference committees and our relatively small membership. I think it is true to say that after our last conference in Sydney in 2005 – there has not been the energy or courage amongst the members for this to continue which I think is most unfortunate. Perhaps this is the major item for our board and membership to consider over the next 6 months with a view to a symposium, even if a more modest one, in 2011.

### **4. Leadership**

For many years now there has been a very strong contingent at the top of each of our professions, but I think we need to be putting in a conscious effort into encouraging and developing opportunities for our younger members. Many are now ripe for greater involvement and leadership in the voice area. It can't be done simply by the more experienced members – saying – 'we have done our bit – now it's your turn'. This has been done in the past and had a devastating effect on the morale and state of the association. I think if we are going to sustain the AVA, we need to be grooming our younger members across all the disciplines, actively engaging them in organization and participation in functions, and preparing them for leadership within the association.

## **Acknowledgements**

In addition to those that I have mentioned already, I should like to acknowledge the AVA secretariat through SPA and Filomena Scott for her most able assistance. I am most grateful to all members of the board for their marvellous good will, time and effort, and in particular their support in mounting the Christina Shewell workshop this year. It has felt a bit like a juggernaut, but we now feel very confident it will be a great success. In addition to her brilliant work as co-editor of Voiceprint, Sally Collyer has taken the minutes for all our board meetings – sometimes with as many as 12 people on the line, and Tony Smith has been most creative and generous in taking on the applications for the CS workshop with helpful advice and good humour. Adele Nisbet and Jean Callaghan have continued to lead as Co-editors of *Australian Voice* - the official journal of the AVA and ANATS, and we look forward to our many more members making contributions to this journal. Finally I wish to thank Susannah Foulds-Elliot for her gentle and totally committed work as secretary, subtle advisor to me and the new board. She has contributed tirelessly throughout the year, and we are most grateful for her remarkable efforts in designing the brochure for the Christina Shewell workshop. I think it is fair to say, we are all indebted to Susannah for our association still being a vibrant body.

I wish you all well for the next year and do hope the AVA continues to flourish.

**Jan Baker**

**President AVA 2009**

## **Stop Press**

### **International Congress of Voice Teachers will be in Brisbane in 2013.**

Congratulations to ANATS and to the National President Dr. Scott Harrison on being awarded the rights to host the next International Congress of Voice Teachers in 2013. The event will be held in a new purpose-built wing of the Brisbane Convention and Exhibition Centre: a multi-award winning conference venue in the heart of Brisbane's arts precinct at South Bank. The new venue, to be completed in 2011-12, will have a 400 – 600 seat auditorium with suitable acoustics for music making, sweeping views of the Brisbane River and the support mechanisms to host a conference of this scale. ANATS, in agreement with the Convention Centre, has secured partnerships with Queensland Conservatorium, Griffith University and Opera Queensland. This is the first time the Congress will be held in Australia, bringing together leading pedagogues from across the world, including large numbers of delegates from Europe and the United States. This event recognises the high calibre and innovative approaches to singing teaching in Australia.

# International Speaker Tour Christina Shewell



## Highly Successful Melbourne Workshops

The first of the national Christina Shewell Voice workshops was held in the Sharwood Room of Trinity College, the University of Melbourne, on Saturday and Sunday September 19<sup>th</sup> and 20<sup>th</sup>, 2009.

What an invigorating and energizing experience this was for the participants! Christina has highly developed group teaching skills, and teaches simultaneously on many levels. Her approach combines physical voicing exercises with analytical assessment, so the participants themselves were enabled to do group work in producing various types and levels of sound. No-one was required to put in more than they were comfortable with, and the group itself found a level of trust and mutual networking which they want to continue in the future. The group consisted of a great variety of levels of experience in a variety of different specialties, and the cross-disciplinary input offered something for all voice practitioners.



In these workshops Christina demonstrates the ability to use what works in a practical sense, while still stating where approaches come from across a wide variety of disciplines. She provides a framework of voice assessment which can be adapted across disciplines.

Christina offers a different level of voice assessment and teaching in comparison with the traditional laryngeal framework as found in UK, Europe, USA and Australia. Participant response indicates that this will have a direct effect on educating speech pathology students in Melbourne.

**Review by Dr Susannah Foulds-Elliott**

## Adelaide Workshop

Christina Shewell revisited Adelaide after more than 16 years and she did not disappoint. Her audience featured professional voice users and a range of practitioners from singing teachers, voice teachers, and speech pathologists. One of the singers aptly described Christina as having a rare talent in explaining how things work anatomically in a way that she could easily understand. Conversely, Christina integrated her knowledge of the *performance* voice with an anatomical and physiological understanding making it easier for clinicians like myself to follow.

Christina's warmth and sense of humour imbued her workshop and made it an enjoyable and lively experience. She gave a thorough overview of her Voice Skills Perceptual Profile (VSPP) which she described as a 'pragmatic tool' to use when assessing new clients with voice problems or those individuals who seek help to strengthen or improve their voicing and communication skills. The VSPP has been developed from the wealth of Christina's wonderful working experience as both a speech and language



therapist and voice teacher. It provides a valuable complement to the many perceptual voice profiles currently available in that it prompts practitioners to examine aspects of a person's vocal production more broadly than phonation. It reminds me very much of the Vocal Profile Analysis (VPA) developed by Laver and Colleagues in 1981, but it has been developed in a way that it is more user friendly. Christina has deliberately chosen to keep the rating scale simple to facilitate this. This could be considered a drawback by some because it would be difficult to scientifically validate this scale. Reading between the lines I think that Christina wanted to develop a tool that had the potential for easy application thus tempting practitioners to use it far more readily than the VPA ever was. Should this be the case, further refinements and assessment of its inter-rater efficacy may be considered.

Christina was a talented presenter and provided participants with many practical ideas and opportunities to try out some of her suggestions. The success of her tour of Australia has reinforced the assumption that there is a keen desire amongst voice practitioners for further professional development opportunities such as this one.

**Review by Jane Bickford**



Christina with our President Jan Baker

# The Singing Pages

## A study trip to Paris and Sweden

By Cathy Aggett – PhD Candidate, Music

I've just had the time of my (musician's) life attending ICVT7 (The International Congress of Voice Teachers) in Paris from 15-19<sup>th</sup> July and a course with world-renown voice scientist, Johan Sundberg, 27-31<sup>st</sup> July in Sweden. At ICVT I presented a poster titled "Strategies for baritones past and present", which was a report on some of the practice-led research I've been conducting related to my PhD studies. Delegates showed interest in the poster, stopping to listen to the five songs and view the scores. I was very pleased 22 signed up to participate in the current stage of data collection I'm undertaking with voice teachers to review the performance analyses of the songs for my thesis.



Tran Quang Hai, Vietnamese traditional musician, discussing my poster.

I was privileged to be one of the 24 to be chosen to participate in Johan Sundberg's course 'Functions of the Singing Voice' in Sandvig, Sweden from 27-31<sup>st</sup> July. It will take me some time to process the information we were taught in the lectures and workshops that were from 9am – 9pm each day with Johan and 12 international tutors, who took us through our paces in lectures and hands-on workshops on functional anatomy, breathing, formants, phonetic aspects, perceptual voice evaluation, hormones and the voice, room acoustics, recording techniques, analysis methods and twang, belt and dist voice. Equipment and programs we used included **Respirtrace** to record breathing movement; **Apex** (<http://www.speech.kth.se/~pjohan/currentprojects.html>), which allows you to compose different vowel sounds by changing the jaw opening and tongue shape, listening to the vowel quality for different

articulatory configurations. We used this to assist us to 'build' a vocal tract using a set of washers of different sized holes to reflect the shape of a target vowel to measure the resonance frequencies of our vocal tract model. I was excited our group managed to get readings for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> resonances for our "a" vocal tract (pictured on next page) – the aim of the workshop! The *Fog* program, a mic helmet and a pressure transducer in water were used to create a phonetogram. I had been trying to work out how phonetograms might be able to help me, as they were in so many of the articles I was reading and I'm pleased to say I finally understand what they are and how they can assist in my study! Playing with the settings of the frequencies of the *Madde* program (<http://www.speech.kth.se/music/downloads/smpptool/>) (I'm still playing!) is helping me to better understand about formants, their qualities, how they sound and the different vocal aspects that affect them.



Delegate listening to songs

The final program we looked at was *Director Musices* (<http://www.speech.kth.se/music/performance/download/dm-download.html>), a program for modeling music performance where we investigated the difference between an exact interpretation of a notated piece of music and how a singer/musician really performs it by generating small deviations in various rules, which represent different principles that a singer/musician will typically use. These rules involved duration contrast, double duration, inegales, melodic intonation and phrase arch.

I also had the golden opportunity to discuss my research with Johan and the other participants while I was there. The week will probably remain with me as being one of the most helpful to me as a singer and researcher as any course or conference I've attended in the past 25 years. I know – a bold statement, but as a singing teacher for so long, I thought I knew the voice fairly well. This week

taught me otherwise. I'm so glad I had the opportunity to be one of the lucky 24 to be a part of the course – to meet so many other singers, speech pathologists, choral directors and voice enthusiasts from around the world! One of the requirements of the course was to read Sundberg's book "The science of the singing voice" (1987) Illinois: Northern Illinois University Press and following the course, complete a take-home exam. If you pass, you'll be rewarded with 7.5 ECTS (European Credit Transfer System)marks!




Mic. helmet and pressure Transducer

Following this amazing trip, my next challenge is to complete a paper for the Symposium on Performance Science to be held in Auckland in December, as well as phase three of my research, a study with Vocal Teachers.



Back: Johan Sundberg  
Front: Diane Hughes; Tracy Bourne; Cathy Aggett (in the room where the lectures were held).



## “VOICE-CRAFT” EXTENSIVE SIX DAY WORKSHOP

with  
**Alison Bagnall PhD**

ADELAIDE

December 7<sup>th</sup>-12<sup>th</sup> 2009

*This workshop is for all voice professionals who wish to develop effective treatment techniques for voice disorders, gain mastery of their own voice for versatility in singing & acting, eradication of vocal strain & quick, easy solutions to singing problems. Participants will gain a thorough & experiential understanding of how they do what they do with their voice. Voice strain becomes a thing of the past & the voice carries with ease. Projection, brightness, warmth & stamina are assured. Video-fibreoptic laryngoscopy is provided for as many as possible. Workshop numbers are limited to ensure individual attention.*

REVIEW—Adelaide, December 2008  
*“I realise that almost anything is possible and that my voice is a musical instrument just like a guitar and it needs to be learnt and practised.”*  
 D.H. Singer/  
 Performer

For more information or registration form,  
 visit our website [www.voicecraft.com.au](http://www.voicecraft.com.au) or contact Renee on  
 Phone: (08) 8239 2088, Fax: (08) 8239 2238

## Copy deadline for Issue 37

### Editor: Sally Collyer

Material for the **March** issue of Voiceprint should be sent to [sallycollyer@yahoo.com.au](mailto:sallycollyer@yahoo.com.au) by **Friday 18th February, 2010**

**Other 2010 copy Deadlines**  
**Issue 38 Friday 18th June, 2010**  
**Issue 39 Friday 18th October, 2010**

Advertising rates	AVA Member Prices	Non-member Prices
Quarter Page	\$50	\$75
Half Page	\$75	\$100
Full Page	\$130	\$175
Back Cover	\$150	\$200
Insertions: Minimum	\$150	\$200

## The Singing Pages continued....

### Breathing in Singing – (for flautists)

By Susannah Foulds-Elliott

I can remember being very cross after my first viola lesson because I spent the whole lesson learning how to hold the viola without playing it at all. No doubt flautists do not get to play much in lesson 1 either. Now I give my singing students similar grief because in lesson 1 we only work on breathing, and usually do not get to singing at all until lesson 2. Breathing is the basis of singing. This, of course, is also true for flute playing, and for other winds and brass. You have to get the air in before you can make music with the air coming out. The way in which the air is taken in – which can be classified in very general terms as breathing high or breathing low – makes all the difference to the flow of air coming out. Breathing high is the body's natural reaction to stress, and so musicians using low breathing to make music must learn firstly to voluntarily breathe low, and secondly to voluntarily breathe low when they take on the stress-producing situation of performing to an audience.

Thinking of breathing in its two component parts – both the intake of air, and the expiration of air – initially makes two separate actions of what we would, in general terms, class as the single action of breathing. It is in fact made up of two completely different types of work, and once the student consciously realises this, the control of breathing becomes possible.

Two separate groups of muscles are used for inspiratory as opposed to expiratory breathing, though both inspiratory and expiratory breathing are brought about by muscle contraction (Sundberg 1987, p. 27). Chapman (2006, p.41) says that problems with the flow of air in singing can be caused by expiratory muscles being used in the inspiratory phase.

The amount of air taken in at inspiration varies between styles. Different singers use different breathing strategies. An excellent discussion of differences and similarities is found in Callaghan (2000, Ch.3). Classical (as opposed to contemporary) singers tend to initiate sung phrases at around 70% of vital capacity. Country singers tend to initiate sung phrases at around 55% of vital capacity, which is similar to speech breathing (Callaghan 2000, p. 31). Country singing sounds closer to speaking than classical singing, which is more closely related to exclamation (Foulds-Elliott et al, 2000). The amount of air taken in affects the pressure under the vocal folds, which has a direct effect on the sound. The relationships between all the components involved in breathing are highly complex, and yet in the final

analysis it is important to aim for 'naturalness' without undue feeling of particular pressure in any one area. Air is lost more quickly after an extreme breath. An easy, satisfying breathe rather than breathing to the feeling of extreme gives a longer breath supply for the resultant phrase (Miller 1986, p.28). In other words, breathe deep and easy to keep the phrase going longer.

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- Reprinted with permission from SA Flute News 2008.*

#### 2008/09 AVA Board Members

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Speech Pathologist, Family Therapist, Researcher, Singer  
email: janet.baker@flinders.edu.au

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Lecturer in Voice and Vocal Pedagogy (singing),  
Researcher, Singer  
email: a.nisbet@griffith.edu.au

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**Dr Susannah Foulds-Elliott (Melbourne)**  
Singing teacher, Researcher, Singer  
email: selliottpacific.net.au

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Lecturer in Theatre Voice teacher, Actor  
email: tonys@unimelb.edu.au

AVA Board Member

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Otolaryngologist specializing in Phonosurgery  
email: mattbroadhurst@mac.com

AVA Board Member

**Dr Sally Collyer (Melbourne)**  
Singing teacher, Singing-voice Researcher, Singer  
email: sallycollyer@yahoo.com.au

AVA Board Member

**Johanna Flavell (Adelaide)**  
Speech Pathologist, Clinical Researcher  
email: johanna.flavell@health.sa.gov.au

AVA Board Member

**Lotte Latukefu (Wollongong, NSW)**  
Voice Lecturer (singing voice), Singer, Researcher  
email: latukefu@uow.edu.au



# The Performance Voice Pages

## What's in a Name? Reading the Literature on Voice Training as a Training Voice Teacher

**By Dr. Marty Crerar** (School of Performing Arts,  
Faculty of VCAM, University of Melbourne)

*This reflection considers the work of three well-known and respected practitioners in the field of voice and voice training for actors. It is based on a literature review that I conducted on the work of Cicely Berry, Patsy Rodenburg, and Kristin Linklater, as part of my training in Voice Coaching at the Faculty of the Victorian College of the Arts and Music, University of Melbourne. I wish to thank my supervisors, Geraldine Cook and Tony Smith, for their guidance and support.*

What is Voice theory? Who are the stalwart names that practitioners turn to when starting training in the field. Whose theory of Voice training is the best, most innovative and/or relevant to Australians? Whose name do I flaunt when people ask me 'oh, you're studying voice! Whose work are you doing?' There are so many questions to ponder, as well as the need to contemplate where my practice might sit on the continuum of theoretical perspectives. This paper will discuss some of these questions and more as I compare and contrast the work of renowned voice practitioners in actor training; Kristin Linklater (USA), Patsy Rodenburg (USA/UK), and Cicely Berry (UK).

As part of my post-graduate training at the Victorian College of the Arts, I was required to conduct a literature review on the theory of Voice teaching and training. One particular assignment required me to specifically examine and contrast the work of Linklater, Rodenburg and Berry. From this review I discovered that these three practitioners have certainly had and continue to have a significant impact on the field of Voice training for actors all around the world. I also discovered that their own teachers shaped their work and training, which then leads me to ponder where the field, certainly in Australia, is headed next.

Firstly, both Linklater and Rodenburg have written numerous texts outlining their approach to freeing the voice from habits and tension, and finding means to work both this inner and outer expressions of self and psyche (Linklater, 2006, 2003, 1997, 1992; Rodenburg, 2002, 1997, 1993). Each trained in England, before

travelling to the United States to work with theatre companies, universities and as private specialist coaches, often for internationally famous actors and artists. Linklater has also established her own voice teacher training pedagogy, entitled 'Linklater Voice' ([www.kristinlinklater.com](http://www.kristinlinklater.com)). Both practitioners strongly advocate the 'freeing' of vocal habits for the benefit of everyone, not just actors. Secondly, the well-respected Cicely Berry stands out as one of the original forefathers of the field, apart from earlier teachers such as J. Clifford Turner and Iris Warren (who also taught Kristin Linklater at the London Academy of Music and Dramatic Art). As Barbara Houseman stated recently 'Cicely revolutionised the way we work on voice and text, not just in this country [England] but also world wide, and most voice teachers working today have been influenced by her work; whether they know it or not' (Houseman, 2002. P. xii). The work of all three practitioners underpins a multitude of voice and actor training courses at institutions around the world, including the Victorian College of the Arts.

Kristin Linklater is an internationally respected and influential Voice educator, researcher and artist, constantly investigating the way that voice can be freed from the restraints of modern living. Born in Scotland, and trained as an actor, her career has seen her develop from private practice and vocal coaching to theatre companies (including an all-female Shakespeare theatre company) to teaching at colleges in Boston and on to become a Professor at Columbia University in New York. The Linklater model of teaching voice is now an accredited program and can take 3-5 years, though there are limited opportunities to gain such credentials in Australia. Her catch phrase, inferred from frequent use in her books and videos, seems to be 'I want to hear you, not your voice'. Voice, for Linklater, is not something to be corrected or fixed, but rather rediscovered and let loose. It is;

*...a human instrument. It is not merely a musical instrument, though it certainly is that too. It is not merely a utilitarian tool that facilitates our daily existence, though it does that too. The voice is composed of three to four octaves of speaking notes that can express the full gamut of human emotion and communicate all the subtleties and nuances of thought. Its great value is in the directness and immediacy of its communication and in how much it reveals about the person who speaks. This is also its danger. The voice learns early in life how to prevaricate, how to defend, how to mask the truth.' (www.kristinlinklater.com)*

Rodenburg's philosophy is big picture, but stems from a solid grounding in vocal training traditions and an appreciation of technique. While *Presence* was published recently (2007), and seems to denote a step in the arena of corporate training and public speaking, her earlier work specifically outlines specific technique and practice for the training of voice.

I read Rodenburg's work as individual-centred, recognising that each actor/speaker has come to training with the baggage and tensions of their own lived experiences. She takes time to assess each speaker's needs, and appears to cater work according to what she feels are the main blockages for an actor. Her books are full of personal anecdotes, of situations where she has had to find a particular way through for a specific context – thereby illustrating the importance of the one on one relationship with a voice coach and the benefits that can happen. 'Like archaeologists, voice teachers are constantly unearthing, cleaning, and then polishing lost voices, and in the process, uncovering many forgotten memories. The difference is that to find and release a voice is a living and transforming experience. A voice is not to be displayed in some glass' (Rodenburg, 1997, p. 37).

This definition illuminates the foundation of her practice – the need to remove the mask from the truth of our voices. How else can an actor possibly be truthful on stage without freeing their voice?

In her writing, Linklater encourages actors (and all speakers) to strive to free what she describes as our 'natural' voice. This can be understood as the voice as it should be without the restrictions of our upbringing and journey through adolescence. She privileges the child's voice as natural and free. She explained that 'the sensation of voice is part of the totalized suspended eros of childhood—what Freud referred to as the polymorphous perverse world of childhood, upon whose delights we slam the door as adults' (Linklater, 2003, p.1). In other words, the joy, uncontrolled, liberated and sensual exploration of the sound within us is tightened, squashed and repressed by growing up. Children are told to 'shh', to not speak unless spoken to, even to stop putting their fingers in their mouths as they play with their tongues and all the vibrant maneuvers this monster in the mouth is capable of. She critiques:

*Within the last two hundred years the growing influence of print has increasingly cut language off from the sensorium. One might say that language, thus denied emotional and sensual nourishment, has become anemic.* (Linklater, 1992, p.11)

The moves to the printed word, stressing the visual, and unspoken communication, she argues, have also cut us off from our voices.

When you come to Linklater's work, in many ways, you are taken back into this sensually heightened world, encouraged to play, to touch, to see, to imagine, and most importantly to feel – to feel vibrations within you. Emotion is an important part of Linklater's approach, because 'emotion and appetite and creative impulse are inextricably connected in the central nervous system' (Linklater, 1992, p.15). Voice starts with the

very 'pang' of need within us. She explains that we need to begin our vocal journeys taking ourselves back to the very beginning of voice, what she calls the 'pang' for nourishment, that instinctually bursts out of our bodies as the first cry, our first voice, when we are babies (Linklater, 2006).

The work draws widely on theory of wellness, psychology, eastern and western philosophies, striving to create an understanding of Voice that is holistic and encompassing of body, mind, and spirit. I admire the wealth of material on which she draws as well as her continual investigation in to the diverse facets of human experience. This brings strength and rigor to her material, and demonstrates the on-going journey that investigation into Voice demands. She explains that 'the art of voice flourishes in the ground of a healthy psyche' (Linklater, 1997, p.12). Thus Vocal practice in this way addresses every essence of an actor/person, calling for them to re-enter times of their lives when they felt this instinct. With this comes challenge and risk, as tensions are released well within us for this first time in years. Linklater (1997) acknowledges that this work can be a form of therapy.

Linklater voice work is laden with imagery and tasks that call for the engagement of the imagination. She asks you to 'see' within yourself. She identifies herself as working in a different mode to more traditional and technical vocal training approaches – yet not to the exclusion of technique. Her work elicits muscularity and correct placement through exploration. Linklater noted that 'the I.P.A is a sophisticated scientific language tool which has been overused in speech-training for actors to the detriment of the aesthetics of language' (Linklater, 1992, p.13). What I believe she is calling for here is balance in methodologies of training actors and the voice. If voice and its difficulties stem back to childhood developmental issues, then work must not just appeal to the logical and rational.

Patsy Rodenburg, like Linklater, oozes passion for reclaiming the voice, particularly our own individual voices that she sees as being taken from us by the visually laden, advertising-driven contemporary society. Described by one website as a 'bit of a voice guru', she also trained and worked in the UK, before taking her practice to the United States and beyond. She works with actors, prisoners, and runs workshops in places as diverse as New York and South African (she worked with actors who had been tortured). She is the Director of Voice at London's Royal National Theatre and Guildham School of Music and Drama.

Rodenburg calls for us to recognise our 'right to speak', but recognises that 'one of the major habits which we all suffer from in the latter part of the twentieth century is a distrust of words and eloquent speech. We are becoming crippled by non-communication' (Rodenburg, 2002, p.12). Her work has political resonance, as she says that we need actors more than any other time in our life – we

need people who witness the truth. Voice, she postulates, is about freedom of the person, the individual, from oppression. When we speak we create meaning, we are present, we tell the truth. What could be more important in a world of corporate and political hyperbole, slander, and even lies. Her intentions are clear:

*The result is electrifying – a free, uncluttered, exciting voice connected to a text and, as this connection appears, time and space disappear... The actor has given words life, and yet the actor's own unique experience of those words has enriched the writer; and the audience hears words spoken as if for the first and only time. The triangle is complete – text, actor-audience – all is revealed and found.* (Rodenburg, 1997, p. 41)

Recently, she specifically looked at the notion of 'presence' (Rodenburg, 2007), critiquing society's loss of being present in the moment. She examines, based on her years of experience in actor training, the importance of breath awareness, body, and voice in the lives of everyone, and how in this notion of being positively present lies the keys to success and impact in all human communication.

Rodenburg describes her work as 'neither new nor radical' and that proper vocal technique 'needs to be worked on by means of repetition' (Rodenburg, 2002, p. xii-xiii). Such diligence will create discovery and take actors deeper into themselves. Her extensive work and years teaching in actor training have led her to believe that training the actor requires a long-term commitment. She respects the text, and asks actors to do so too, 'I never mind an actor breaking the rules... what I do object to are actors who break rules without knowing what the rules were in the first place (Rodenburg, 2002, p.193). She works through the 'outside of the voice', in other words she starts with the body (our outside voice), before moving onto the breath, perception and support, then through to freeing and placing sound – the voice. She sees her work as 'for everyone' (Rodenburg, 1997, p. 39).

Rodenburg and Linklater share similar intentions, though they differ in the perceived technicality of their practice, and like them, Cicely Berry has been working extensively in reconnecting actors all over the world with their voices. Her work in the field of Voice, and her impact as Houseman (2002) said, is widespread, whether conscious or not. While Cicely Berry has not published as widely as the other two, her contributions to the field are in the innovation. She was in many ways at the nexus of innovation in voice teaching practice, certainly in the theatrical world and actor training, especially in Shakespeare. As a result of her work, pathways for the new approaches of Rodenburg and Linklater became possible. Professional actors and non-actors celebrate Berry's work. She is especially a promoter of Shakespeare and his heightened language. She has spent much of her working life as the director of Voice at the Royal Shakespeare Company. She believes that

engagement with such work brings voices (and individuals) to life, in a way that lesser texts do not, and demands that we only work with such classic texts.

Like the other two practitioners, she criticises the loss of oral traditions, and sees the result is a lack of trust in words, speech and text. This results in tension. When the actor comes to read aloud they are tense and this tension comes from deep within, from not trusting our voices because they are unfamiliar and even lost. Speakers today, she believes, only read clumps of sense and therefore miss out on bits of words. We are only present in the end words. We do not let words linger. We do not let sounds emerge, but push, anticipate, and jump to the end. Cicely Berry calls for 'poise', rather than just a pause, as the actor lets the words emerge from within, allowing the listener the pleasure of every sound of every word.

Her belief in the power of these techniques to allow actors to reclaim their voices, has led her to work all over the world, also in prisons, using the power of the Bard to give individuals back their voices. Berry does not believe in removing accents, or any notion of a beautiful voice. She sees the socio-political impact of voice work, blatantly pointing out that where silence is, where citizens have no voice, violence is. She also begins looking at the body and the breath, but her practice draws heavily on the capacity of language to react on the speaker (Berry, 1997).

Her exercises encourage the playing with words to feel their impact within, as she states her 'aim always has been to get them to feel something from speaking the words that enriched their understanding of them' (1997, p.27). On video you see her encouraging the reading of text in a multitude of manners, always seeking the actor to find a bodily experience of the language. It is an 'inside out' approach to working with text, as meaning is made through the vowels and consonants as they are embodied and imaginatively engaged with.

Berry requires that actors develop a state of readiness (what Rodenburg calls 'presence') – free to be part of the action, which is new every moment. 'Exercises should not make you more technical, but more free' (1973, p.11). She aims to have actors working in two ways – technically and imaginatively, one reaffirming the other (1973, p.15). She often asks actors/participants to work together so that they can feel the breath move/resist in someone else, but also have resistance against their bodies therefore feeling the breath within them. Words and thoughts are then seen as movement within ourselves, spoken for now, and are something beyond the psychology of the character, or the linear narrative of the text. Finally, she calls for us to listen – to really listen. This for me is a fundamental, crucial aspect to my developing understanding of voice. We do not listen well to one another, or ourselves. Berry states 'Listening accurately is one of the most important factors in using the voice fully, for the accuracy with which we listen

relates directly to how we respond vocally' (Berry, 1973, p. 123).

The work of Berry, Linklater and Rodenburg has been tremendously influential in Voice training methodologies for actors. The exciting thing, for me, is about the impact these techniques have for non-actors as much as actors. All three practitioners recognise this and take their skills to those outside of the theatre context. This is important, and I believe that this is particular is one of the main achievements of their work. As they liberate voices of actors, these voices create a resonance of hope in their audiences. I am inspired about the capacity for such training to empower others in their own contexts, and therefore find all three of them inspiring. With the current social and cultural move toward image based, non-vocal performance I wonder if this is a result or a response to the overwhelming visual world that we are immersed in. It certainly is not a critique, as actors lose their own voices on stage, and 'voice' becomes something more akin to 'concept' of the director and/or playwright. In this climate the work of Berry, Rodenburg, and especially Linklater, becomes crucial for all theatre makers.

I look forward to continuing my body and mind investigation as I read and try out the exercises of the multitude of practitioners. I also wait with anticipation for more Australian based voice text to be produced, ones that reflect, celebrate and challenge the marvelous habits and features of the diverse voices heard in this country.

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#### **Note**

*In 2010 I hope to investigate the perceptions of Voice in secondary schools and to commence research into the voice issues of disadvantaged students. I would be interested in hearing about any current research projects that are running.*

Email: [mcrerar@pgrad.unimelb.edu.au](mailto:mcrerar@pgrad.unimelb.edu.au)

or [big.voice.australia@gmail.com](mailto:big.voice.australia@gmail.com)

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## Out and About

### **Speech Pathology Australia Aspire Conference, Adelaide 17-21 May 2009**

Although a discipline specific conference, the Speech Pathology Australia Conference this year was peppered with some interesting *voice* related papers and a voice workshop. One of the keynote speakers Professor Travis Threats discussed the relevance in speech pathology of the World Health Organisation's International Classification for functioning (WHO-ICF). He described its use in neurogenic communication disability but it has a broader application and is a useful tool for practitioners to describe the impact a disability such as a voice disorder has on a person's ability to participate in activities of daily living. At the end of the first day Dr. Alison Bagnall held an introductory workshop to Voicecraft and it was well attended.

The Elizabeth Usher Memorial Lecture is an annual lecture given by an esteemed researcher in speech

pathology to continue the legacy of Betty Usher, one of the early pioneers of speech pathology in Australia. We were fortunate to hear of the groundbreaking work our AVA President, Associate Professor Jan Baker has been doing in unravelling the mysteries psychogenic voice disorders in women. Jan gave an engrossing lecture and drew parallels with the need for speech pathologists to continue to develop and define their own professional voice in the cacophony of change in the health and education sectors. She received a standing ovation for her brilliant oration. For posterity her oration will be published next year in the Conference Proceedings issue of the International Journal of Speech and Language Pathology.

The Voice module of the conference provided an opportunity for a number of practitioners to present their research. Dr Cate Madill presented her study of voice analysis in student actors over the course of their training. She later joined with Samantha Warhurst and Dr Tricia McCabe to present *Speech Pathologists: the naïve voice professionals*. This was a provocative paper and stimulated thought about speech pathology training and self awareness about personal voice skills. Dr Alison Bagnall then discussed the evidence of specific

vocal training as a countermeasure to the effect of fatigue on the voice. Petrea Cornwall followed on and presented a study she had done jointly with Renee Cook related to the benchmarking of Australian Public services in the Botulinum treatment of spasmodic dysphonia. The final presentation was delivered by Dominique Scholl who discussed a study examining the implementation of a modified Lee Silverman Voice Training programme in treating voice problems associated with Parkinson's Disease.

The Service Delivery module provided an opportunity for me to present a discussion paper about the issues of voice therapy service provision in the public sector in Adelaide. Recent health reform has had implications for development of expertise in voice therapy for practitioners and for training opportunities for students in voice clinics. Associate Professor Jenni Oates responded to my paper with further analysis of the issues facing speech pathologists in developing a specialism in voice and the need for some different approaches to how students gain some exposure to the principals of voice problem diagnosis and management in their practice. She also emphasised the need for there to be more collaborative voice research in Australia.

**By Jane Bickford, Lecturer, Speech Pathology and Audiology, Flinders University of South Australia**

### **PEVOC – Pan European Voice Conference, Dresden , 2009**

The Pan European Voice Conference is held every two years in a chosen European city. It is an event that brings speech pathologists, singing teachers, otolaryngologists and speech physicists together to discuss current and upcoming research on the human voice. This year the chosen city was Dresden (aka "Florence-on-the-Elbe"), a city with many impressive Renaissance and Baroque-style buildings standing as a testament to a long and tumultuous history.

I was fortunate enough to have the opportunity to present my honours research at the PEVOC8 conference held from August 26-29, 2009. This was my first experience presenting at an international conference and hence it is a significant one in my beginning career as a voice clinician and researcher.

When walking into the Welcome Drinks on the night of 26<sup>th</sup> August, the first thing I noticed were the participants' nametags. In front of me were countless influential individuals who were so familiar to me by name, through their writing. In the space of an hour, I'd met the likes of Ron Baken, Mara Behlau, Jan Svec, Sven Ternstrom and seen others such as Ulrich Eysholdt and Johann Sundberg. These people are leaders in their field, who have dedicated their lives to our understanding of the human voice. And they were at

PEVOC8 to share and discuss their knowledge with other researchers, professionals and students like me. I realised then the importance of the learning experience that was to follow.

Over the next three days, I listened to an enormous range of presentations from speakers from all over the world. The keynote presentations held each day were particularly fascinating as I learnt about topics such as the evolution of the human voice, dilemmas and challenges faced daily by voice clinicians and advances in laryngeal imaging and visualisation. There was also an abundance of beginning researchers like myself, and I enjoyed exchanging thoughts with and asking questions of these people during lunch breaks.

There was one thing of particular importance that I took away from the many presentations and interactions however. This was that knowledge does not merely answer our questions; it enables us to ask more. From every study presented, every research discussion held, more unanswered questions emerged. And I feel truly privileged to have shared my small contribution with such an insightful and inquisitive group of people. The voice community is a diverse yet supportive one and I'm eagerly anticipating my next conference experience.

**By Samantha Warhurst, Speech Pathology Honours Student, University of Sydney**

### **Conference dates**

**The Performer's Voice: An International Forum for Music Performance and Scholarship**  
28 Oct – 2 Nov 2009, National University of 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 CA, USA  
[www.musictherapy.org/conference.confindex.html](http://www.musictherapy.org/conference.confindex.html)

**International Symposium on Performance Science (ISPS) 15**  
– 18 Dec 2009, University of Auckland, New Zealand  
[www.performancescience.org/ISPS/ISPS2009/Home](http://www.performancescience.org/ISPS/ISPS2009/Home)

**Participation, 2010, Speech Pathology Australia**  
16-19 May, 2010, Melbourne  
[www.speechpathologyaustralia.org.au](http://www.speechpathologyaustralia.org.au)

**The Voice Foundation's 39th Annual Symposium: Care of the Professional Voice**  
2 – 6 June 2010, Philadelphia PA, USA  
[www.voicefoundation.org](http://www.voicefoundation.org)

**51st NATS National Conference**  
2 – 6 Jul 2010, Salt Lake City UT, USA  
[www.nats.org](http://www.nats.org)

**28<sup>th</sup> IALP (International Association of Logopedics and Phoniatrics) World Congress**  
22 – 26 August 2010, Athens, Greece.  
[www.ialpathens2010.gr](http://www.ialpathens2010.gr)

## Conference News

### HCSNet SummerFest,

University of New South Wales, Sydney, from 30th November to 4th December 2009 (watch <http://www.hcsnet.edu.au/summerfest09>).

This will be the last SummerFest during the Network's current round of funding and an event not to be missed! This year, there will be 16 Summer School courses over two days -- and we've got some leading national and international names presenting courses in areas as diverse as 'Language Acquisition', 'Dialogue Systems', 'Musical Performance', 'Pharmacology of Consciousness', 'Speech Processing', 'Data Mining with Weka', 'Interactive Expressive Virtual Characters', 'Experimental Phonetics' and 'Cognitive Neuroscience and Disorders of Perception and Action'.

**First Call: The 5th International Conference on the Physiology and Acoustics of Singing PAS 5 KTH, Stockholm, Sweden, 11-13 August, 2010**  
For complete and current information, please see <http://www.speech.kth.se/pas5> Contact e-mail: [pas-5@csc.kth.se](mailto:pas-5@csc.kth.se)

### **Choice for Voice Multidisciplinary Approaches to Performance, Health and Research in Voice**

The Royal Academy of Music, 15th, 16th and 17th July 2010

#### **Paper/Workshop/Poster submission**

If you wish to offer a free paper, workshop or poster, please complete this Submission Form and fax or post it to: The Administrator, British Voice Association, 330 Gray's Inn Road, London WC1X 8EE, UK.  
Fax no: 020 7915 1388.

If you would prefer to email your submission please ensure 'Choice for Voice 2010 - submission' appears in the email subject line. Email address:

**[bva@dircon.co.uk](mailto:bva@dircon.co.uk)**

Closing date for submissions: 30th November, 2009. All submissions will be refereed, and the outcome communicated by 30th January 2010

## Voiceprint Online

**AVA members can access Voiceprint 35 and 36 online by entering**

**Username:** members

**Password:** ava123

## Q and A

### QUESTIONS

1. I have just started conducting a small choral group. What warm-ups do you suggest?
2. My client has been diagnosed with vocal nodules and I am wondering whether posture therapy as well as laryngeal work would be of any benefit?
3. I am a speech pathologist but have never worked on my own voice. Where should I start?

**These questions will be answered by a variety of voice professionals in the next edition of *Voiceprint*.**

**Send your questions to Susannah Foulds-Elliott: [selliott@pacific.net.au](mailto:selliott@pacific.net.au)**

## Member promotions

VOICEPRINT offers AVA members 6 lines FREE promotion of their services, facilities or products through 2009. Please submit your promotion to the Issue Editor (see page 2).

Format: Full column width, Times New Roman font, 10 point. For editorial purposes, the layout may be changed.

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

### **VOICECRAFT INTERNATIONAL PTY LTD**

Adelaide: Ph (08) 8239 2088, [www.voicecraft.com.au](http://www.voicecraft.com.au)  
Dr Alison Bagnall & Jacqui Beaty, Sp Pathologists  
Voice therapy & training using the *Voicecraft*<sup>TM</sup> approach—intelligent shaping of the larynx & vocal tract for optimal voice production for speech & singing.

### **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.

### **MELBOURNE VOICE ANALYSIS CENTRE**

Melbourne: Ph. (03) 9416 0633, [mvac@unite.com.au](mailto:mvac@unite.com.au)  
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.

## 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.

## 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.

## 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)

## QAVA Pty Ltd

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Ph: 1300 393 348 Email: [karyn@qava.com.au](mailto:karyn@qava.com.au)

## ST VINCENT'S VOICE CLINIC, SYDNEY

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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 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)

## Useful contacts

▲ **ANATS:** Australian National Association of Teachers of Singing. ANATS newsletter is *The Voice of ANATS*, published in March, July and November.

Email: [anats@apcaust.com.au](mailto:anats@apcaust.com.au), [www.anats.org.au](http://www.anats.org.au)

▲ **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)

▲ **British Voice Association:** Highly recommended for book reviews and much more. Contact them at The Royal College of Surgeons, 35/43 Lincoln's Inn Fields, London WC2A3PN. Tel/fax UK 44 (0) 20 7831 1060.

[www.british-voice-association.com](http://www.british-voice-association.com)

▲ **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](mailto:www.slt-list-uk@jiscmail.ac.uk)

▲ 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, see [www.jvoice.org](http://www.jvoice.org).

▲ **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)

▲ **National Center for Voice and Speech**

Research, clinical and teaching centre dedicated to the enhancement of human voice and speech.

[www.ncvs.org](http://www.ncvs.org)

▲ **University of California (Santa Barbara Library)**, providing a fantastic list of websites for all things musical. [www.library.ucsb.edu/subj/music.html](http://www.library.ucsb.edu/subj/music.html)

▲ **Gastric Reflux Tips**

<http://cantbreathe suspectvcd.com/page10.html>

▲ **University of Pittsburgh Voice Centre**

Excellent site with plenty of voice information (articles, images, including downloadable Voice Handicap Index with scoring instructions). [www.upmc.edu](http://www.upmc.edu)

**THE AUSTRALIAN VOICE ASSOCIATION  
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GENERAL SECRETARIAT

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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**

- |  |                 |
|--|-----------------|
| <input type="checkbox"/> Full Membership   | <b>\$100.00</b> |
| <input type="checkbox"/> Student Membership<br>(full-time undergraduate or postgraduate students, in any voice related field; proof of full time enrolment must be enclosed) | <b>\$30.00</b>  |
| <input type="checkbox"/> Institution Membership<br>(two delegates may attend AVA events at the members' concessional rate)   | <b>\$180.00</b> |

Name: \_\_\_\_\_

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

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

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: \_\_\_\_\_

**Student Details** (If you are a full-time student, please indicate the institution and course of enrolment)

\_\_\_\_\_

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

**Payment can be made by cheque or by credit card:**

I enclose my cheque/money order     Visa     Mastercard     for \$ \_\_\_\_\_

Card No:

Expiry date: \_\_\_\_/\_\_\_\_

Name on card: \_\_\_\_\_ Signature: \_\_\_\_\_

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