

VOICEPRINT

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION

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

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Global problems local solutions

These days, everything global seems to be a major headache. Global warming, global financial crisis ... Whenever I get the opportunity, I try to catch the SBS program *Global Village*. It reminds me that the human need for community and the desire to live a good life are also global. It can be easy to despair that junk-culture has smothered the world in a blanket of bling. Yet the chance to be part of a network of professionals scattered throughout Australia and the world is irreplaceable and has never been easier. Problems might be global, but solutions are always local.

In this edition of Voiceprint, we celebrate the place of Australian voice professionals in the international voice community. On Friday 16 April 2010, join us as we celebrate the 10th anniversary of **World Voice Day**. You'll find details at our website, where members can also download a PDF version of this newsletter containing all those little hyperlinks to save you hours of frustration (*see page 14*).

Global and local: that's your AVA!

Sally Collyer
Issue Editor, VOICEPRINT 37

Keep up to date with your AVA website

For the latest on what's happening, visit

www.australianvoiceassociation.com.au

maintained by our expert Webmaster

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President's Message



Greetings and best wishes for a happy and successful 2010 voice year!

In December 2009 the AVA Board elected me as its new President for 2010 on the resignation of Jan Baker. I thank the Board most sincerely for the trust and confidence they have placed in me and commit my ongoing energy, effort and leadership to the task.

Many heartfelt thanks go to Jan who, as Vice-President Adele Nisbet advised in the letter to the membership in December 2009, resigned as President at the end of 2009. Jan's very capable leadership assisted by the most competent and enthusiastic support of Secretary and Board Member Susannah Foulds-Elliott together with the remainder of the AVA Board, have been instrumental in steering the Australian Voice Association back on to a vibrant, energetic and vocal pathway to pursue its the aims and objectives:

- To promote the field of voice in Australia;
- To encourage links between artistic, clinical and scientific disciplines related to voice;
- To promote education and training in the clinical care of voice, as well as vocal performance and voice science;
- To promote research into voice.

Jan's influence will be sorely missed, but these objectives will continue to provide inspiration for us as we catapult the AVA into another lively year. Susannah will also be leaving the Board in the near future and she, too, will be sorely missed. Her drive, enthusiasm and support for the AVA have

*In order to arrive at what you are not
You must go through the way in which you
are not.*

T. S. Eliot, "Four Quartets"

been outstanding and we thank her for those as we aspire to build on her endeavours.

2010 promises to be a year of continued vigour for the AVA. Plans are underway for both exciting state group activities and national impetus for World Voice Day 16th April 2010 and throughout this coming year. In addition we have three highly stimulating editions of Voiceprint in press or in planning, together with plans for a re-vitalised active and interactive website through which we aim to include member opportunities for feedback and regular postings of voice related activities.

Your Board is also looking at potential formats through which research and development information may be disseminated within 2010-2011, together with possibilities for continued multi-disciplinary interaction and activities within the state groups. The highly successful Christina Shewell Tour has been the catalyst for renewed interest in our Association, its undertakings and its membership, and we wish to continue the momentum. On that note, I remind members the Australian Voice Association will only continue to be successful in meeting the needs of its members if you, the members, tell us what you want from your association and assist us in meeting these objectives in an active way.

We welcome your thoughts and actions on World Voice Day, Friday April 16th 2010. The AVA sees this as an excellent opportunity to raise public awareness about voice including its wellbeing and its importance to expression and communication. Activities planned and possibilities include handing out fliers on Ten Top Tips for a Healthy Voice (planned to be available from the AVA Website from March 2010) to individual member contributions through reading aloud to children to draw attention to the value and importance of the voice/spoken word. So far two of our state groups are planning activities to mark World Voice Day 2010. The Queensland group is planning performance by singing and acting students from Queensland Conservatorium, Griffith University and Queensland University of Technology and the distribution of Ten Top Tips for a Healthy Voice fliers... to highlight the wonderful possibilities of the human voice and vocal health. In Victoria it is planned to offer an AVA award to a singer at the South Eastern Arts Festival (formerly the Dandenong Eisteddfod). This will include a Membership to the AVA and a \$100 note (which most appropriately features Dame Nellie Melba) to mark World Voice Day 2010.

Plans have been implemented and others are underway to re-invigorate the AVA website to make it more informative, interactive and responsive to your needs. We welcome your input and besides regular updates will openly solicit your ideas on how your association may be improved. We also plan for continued student involvement and to raise the profile of the association with students of the various professions. It is intended that this promotion of the AVA will also involve a gift of an AVA student membership to each of the training institutions. Other possibilities for raising the profile of the Australian Voice Association with the public include AVA awards at chosen voice competitions.

We will also encourage and activate state groups to carry out professional development activities to promote multidisciplinary interaction. In Queensland a forum and panel discussion around the various professional approaches to remediation of voice and voice problems is planned for the first half of 2010.

We, the Australian Voice Association, look forward to an active, productive and vocal year – with your help. Please avail yourself of the opportunities offered by your membership and act to assist us to be a strong and vibrant voice, working for you. I look forward to hearing your voice in the AVA.

Jane Mott
AVA President

Christina Shewell, FRCSLT

No rest for the wicked *or* the good! No sooner had Christina Shewell wound up her phenomenally successful Australian tour, as a guest of the AVA, than she had to overcome jetlag to accept an award from the prestigious Royal College of Speech and Language Therapists in London.

At a special ceremony on 10 November 2009, she was awarded a Fellowship of the RCSLT. This special award acknowledges and honours RCSLT members who have contributed outstanding service to the RCSLT or who have shown outstanding scholarship within the profession in the context of research and publishing, teaching, clinical expertise and management. For all categories, nominees require a substantial record of service, which needs to be sustained over a period of not less than eight years. The award entitles holders to use the designatory letters 'FRCSLT' after their names.

All those who attended Christina's workshops in Australia would attest to her immense contribution to the field of voice, culminating in the publication of her ground-breaking book, *Voice work: Art and science in changing voice* (see Jane Bickford's review in *My Library*).

Congratulations, Christina Shewell FRCSLT, from all at the AVA!

Join in the celebrations as we mark the

10TH ANNIVERSARY

of

WORLD VOICE DAY

16 APRIL 2010

In 1999, a group of Brazilian voice specialists decided to celebrate the wonder of the human voice by dedicating a day of awareness and recognition.

TEN YEARS LATER THE WHOLE WORLD IS CELEBRATING!

Visit www.australianvoiceassociation.com.au

Taking a straw poll

Phonating into glass and metal tubes has been for many years an important tool for improving phonation. The eminent voice scientist, Professor Ingo Titze, wrote that he first explored this when his Finnish colleague, Dr Anne-Marie Laukkanen (1995), began researching how and why phonating into these tubes was beneficial (2000). At the time, he didn't have access to the actual tubes, so he improvised with a range of stirring and drinking straws that he collected from cafeterias around the place. (University campuses have always had an element of 'giant laboratory' about them.)

Back in 2000, Titze wrote that the value of such exercises was that:

Large lung pressures can be used with only small vibrations resulting on the upper medial portion of the vocal fold.

Whilst he felt that using a straw wasn't better than using a voiced consonant such as the bilabial fricative /β:/ or a lip trill, he did note several advantages. Firstly, not everyone can do a lip trill, and some people don't do particularly strong voiced consonants. Secondly, because the straw isn't actually producing sound, it doesn't mask the sound of the vocal-fold vibration in the way that a voiced consonant does. Thirdly, it reduces the sound enormously, making it ideal for practising because it can be done almost anywhere, such as hotel rooms and "semi-noisy places without drawing excessive attention to oneself." (Singers can be shy people, too.) A practice technique that requires nothing more than a few straws and a bit of privacy is a technique that people will persevere with.

But why is it beneficial? Titze (2000) again:

Because there is an overall large positive pressure throughout the vocal tract with this semi-occlusion at the lips, the vocal folds are kept apart, vibrating only with a small amplitude in a horizontal plane. This is healthy for the tissues while the abdominal muscles get a good workout.

Ordinarily, higher subglottal pressure from increased activity of the abdomen and ribcage increases the amplitude of vocal-fold vibration. It's the major mechanism by which we speak and sing more loudly. However, the straw creates a partial

occlusion, or a very small area through which air can flow out of the vocal tract and through the lips. So the pressure is higher in the vocal tract, i.e. above the vocal folds, than it would be if the mouth were open. This reduces the transglottal pressure, the difference in pressure below and above the vocal folds, so the amplitude of vibration of the vocal folds is much smaller. In other words, strong respiratory effort doesn't result in huge vocal-fold swings. This encourages 'breath support' (that dodgy yet perennial term), while the increased airway pressure tends to keep the vocal folds more abducted (2002).

One of the major complaints amongst voice teachers today is that singers and actors don't use their breathing enough, especially and ironically in quiet passages. This is usually attributed to our more sedentary lives, but such passivity isn't just associated with sitting down a lot. It's also a result of developments in communication technology. We no longer rely on the unaided voice in order to be heard, and voice practices intended for calling across mountain tops are dying out in the age of the mobile phone. But by the same token, when we *do* want to be heard, most of the time the level of noise we're competing with means shouting won't help. Recorded and amplified sound has raised not only the level of ambient noise but also our expectation of it, that everything we do will be accompanied by a soundtrack of music and noise. Our love affair with bare walls, floors and ceilings, with swathes of concrete, glass, steel and plaster, and with minimal drapery has created environments where it's hard *not* to hear a pin clatter to the floor. How this will play out as the iPod generation matures is an alarming prospect. In the meantime, the voice remains an aerodynamic instrument. Anything that reduces vocal strain and encourages a healthy, vibrant function is of value, and tubes and straws are a great way to reinvigorate and reintegrate the breathing.

In a theoretical/review paper in 2006, Titze explored the use of straws to heighten interaction between vocal-fold vibration and the vocal tract to "increase vocal intensity, efficiency, and economy" (p.457). Reiterating his earlier view that the straw isn't mightier than the /p/ or /n/, he began by listing some of the many existing techniques which can achieve the same effect. (And what an eminent list it is of names we know well, like Berton Coffin, Kristin Linklater and Kittie Verdolini.) The ultimate object is to maximise the effect of the source-tract interaction by matching the glottal and epilaryngeal impedances. By beginning at the top of the vocal tract, the vocalist



VOICECRAFT INTERNATIONAL PTY LTD

and

Alison Bagnall PhD

present

The “Extensive 6-day” Voicecraft Workshop

North Adelaide, 24th - 29th MAY 2010

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

The “Voicecraft for Singers” Workshop

North Adelaide, 10th - 12th JUNE 2010

A versatile singing voice, reliable, consistent from day to day, performance to performance, comfortable in a variety of styles and easy to manoeuvre in any part of the range is the promise of the Voicecraft™ approach.

VOICECRAFT™ developed by Alison, from seven years of physiologic/acoustic research, is like learning to play a musical instrument, Voicecraft™ develops control of multiple parameters of the larynx and vocal tract to meet any singer's need.

REVIEW - Adelaide, August 2009

“Alison's superb diagnostic skill and insight was wonderful to experience, and the wealth of skill and abilities learnt in such a short space of time is awesome.”

C.R. Performer/Singing Teacher

The “Yell Well” Workshop

North Adelaide, 16th - 18th AUGUST 2010

IF YOU WOULD LIKE TO:

- Resolve vocal nodules in children by teaching them to “Yell Well”
- Enjoy the power of your voice
- Learn how to be loud, safely
- Train others to project their voices without damage
- Sing tirelessly in any contemporary singing style
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“**Belting**” places special demands on the vocal mechanism. Traditional voicing techniques and singing do not apply. Voicecraft techniques can teach you how to belt by developing the essential vocal tract skills for high intensity vocalisation. Expect fun, challenge, excitement and vocal liberation, all in a supportive and non-threatening environment.

HONG KONG, 2009

“Excellent. Thank you Alison. This is the 1st workshop which I feel satisfied with myself when leaving the room. Particularly like the hands-on experience and individual belting experience.”

E.M. Speech Therapist

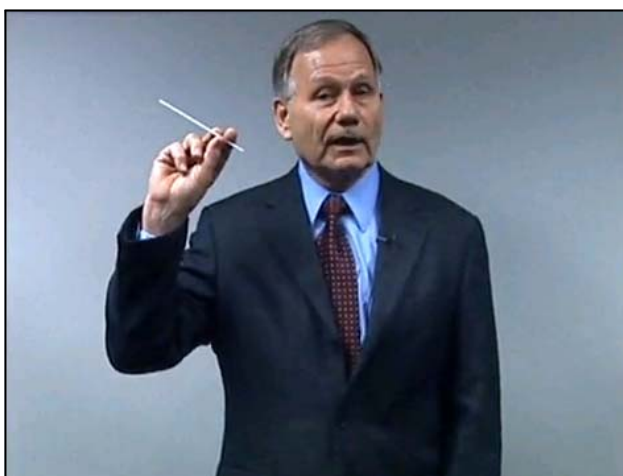
For more information on any of these workshops, or registration forms, visit our website www.voicecraft.com.au
or contact Renee on Phone: (08) 8239 2088, Fax (08) 8239 2238 or
e-mail anchor@voicecraft.com.au

has greater control and awareness of what is happening, such as the changes in internal sensation due to greater back pressure. The rationale is that, to preserve the internal sensations when the straw is removed and the mouth is opened, the vocalist unconsciously narrows the epilaryngeal tube to ensure the impedance of the vocal tract still matches the impedance of the glottis. The vocal folds themselves might also change configuration, to a more vertically rectangular glottal shape, as reduced adductive force (less activity of the lateral cricoarytenoids) is replaced by greater depth of adduction (more activity of the thyroarytenoids). This also increases the sensation of vibration in the face, particularly around the eyes or, as singers say, *dans la masque*. In terms of the relative opening of the epilarynx and the mouth, the sequence of training becomes:

wide epilarynx	- narrow mouth
narrow epilarynx	- narrow mouth
narrow epilarynx	- wide mouth

Titze (2006) suggests incorporating straws into a program in the following steps, varied to suit the individual vocalist:

1. narrow stirring straw (with a small internal diameter and thus high resistance)
2. larger drinking straw (with a larger internal diameter and thus lower resistance)
3. labiodental fricative (/v:/) or voiced bilabial fricative (/β:/ which doesn't occur in English but isn't hard to do - just make a /v:/ using both lips instead of the upper lip with the lower teeth, or purse your lips like you're going to cool down a hot drink and phonate as you blow)
4. lip or tongue trill
5. nasal consonants, and



www.youtube.com/watch?v=asDg7T-WT-0
or go to Youtube at www.youtube.com
and search for Ingo Titze straw

6. progressing to vowels, starting with /u/ and /i/ which have the most vocal tract occlusion and then moving to more open vowels.

Titze also recommends pitch glides, arpeggios, simple melodies ... but why just read about them? In this golden age of information, you can see the man himself giving an excellent demonstration of how to do it at

www.youtube.com/watch?v=asDg7T-WT-0

Straws aren't widespread in the singing studio yet. One teacher of world-eminence gushed enthusiastically that she had never been able to do a proper *messa di voce* until she tried the straws, and now she had all her singers doing it! Others, myself included, have had a slightly more ambivalent experience. Being a little slack in the 'straw procurement' department, I spent a week *pretending* I had a straw and found it enormously helpful in getting my voice into gear for an unexpected singing commitment. (Mind you, this probably counts as a win for the bilabial over the labiodental voiced fricative, since I usually do the same thing on /v:/). Whilst a colleague reported going gang-busters with a McDonalds black-standard, the Deeko standard drinking straws I eventually bought didn't impress me or most of my singers. (But we all liked the colours.)

This is probably due to the dimensions of the straw. Titze, Finnegan, Laukkanen & Jaiswal (2002) studied the effect of different dimensions of straw on two singers, one a female professional pop-jazz singer and the other "a well-trained amateur operatic tenor" who "had used straws in warm-up for about a year" (no names please). They used seven straws with internal diameters of 2.0mm, 2.5mm and 2.6mm (stirring), 6.0mm, 6.7mm and 7.5mm (drinking) and 3.6mm (an oddball). Straws had somewhat different effects on the participants: for the female, the internal dimension of the straw regulated the flow whereas, for the male, the narrower straws led to *higher* flow on high notes, possibly because he usually had high adductive force which the straw reduced. Amplitude of vocal-fold vibration (EGG) was very steady for the male, but for the female high-pitch+small-straw resulted in decreased amplitude. For both, the stirring straws were better than the drinking straws, which were too big (my Deeko reins in at 6mm), but some refining was needed even then. Overall and the point of the exercise, breathing activity was up but adduction was down. Excellent!

There is still room for more clarification in describing how to use straws and which sort to use.

Singers seem to be able to do the exercise in two ways, which one singer described as 'to sing the straw' and 'not to sing the straw'. Perhaps this was a factor in the different results for the male and female singer in Titze et al. (2002), having noted that the female singer hadn't had much experience with straws.

So, if you use straws in your clinic or studio, tell us about it, what sort you use and whether you use different sizes, and when and where you feel the straws make the best contribution or when they *don't* work.

If you've never tried straws before, pick up a couple of different sizes (and don't skip the drinking straw, especially for low-voiced males) and tell us your experiences.

And if you use the original glass and metal tubes such as they use in Finland, we'd love to hear what they're like, the exercises you use, whether straws are just a pale imitation, and anything else you can tell us about them.

Write to the Editor of Voiceprint 38, Susannah Foulds-Elliott at selliott@pacific.net.au and let's get sharing this knowledge around!

Dr Sally Collyer

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When people are smiling they are most receptive to almost anything you want to teach them.

Allen Funt

Edgy, contemporary ... that's Australian *a cappella*

You'd think that second-place at the prestigious and hotly contested Taiwan International A Cappella Festival last year would have been an unmitigated delight for the Melbourne-based *a cappella* band *Suade*. Trouble was, their performance was so good that other competitors wanted to know where to get more of Australia's hot *a cappella* scene. The boys had to admit that it had nothing like the high profile in other countries. So *Suade* member Chris Blain decided to do something about it and formed *Vocal Australia*, dedicated to *a cappella* that is young, fun, energetic and edgy.

VA kicks off with a festival at Chapel off Chapel on 6-9 May 2010, with topics ranging from performance skills to developing and maintaining your own group. For more information, check out www.vocalaustralia.com

American Gothic



Straws aren't the only subject Ingo Titze has committed to video. In his landmark book, *Principles of Voice Production*, he included a poem that satirised the raging debate (has it ever really gone away?) on defining vocal registers. Now Youtubers can see him perform *Some Iowa Corn* at www.youtube.com/watch?v=omLs65uepEE&NR=1 (or search for 'Ingo Titze iowa-corn').

This very witty performance parodies the iconic US-American painting by Grant Woods, *American Gothic*. The painting has inspired many spoofs, but surely none so educational as this one! Can't wait for the screening of that other delight, *I am the very model of a modern-day vocologist*.

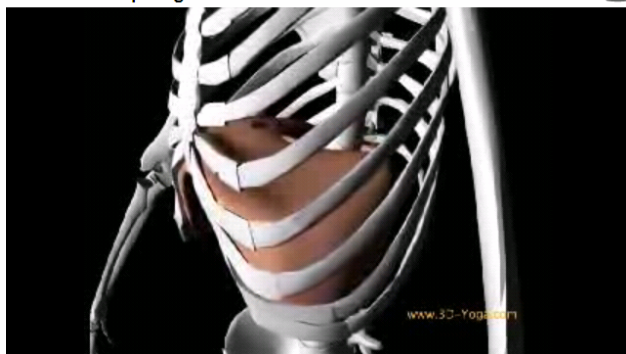
Too graphic for words

They say that a picture is worth a thousand words. In our media-hungry world, just how much does the content of TV and internet news bulletins depend on whether there is video footage? (Thank goodness for radio, you'd think.) And just how much does the reach of solid information depend on whether there's a good graphic or illustration to go with it? You really have to be careful trawling the internet these days.

All caveats dutifully noted, it has to be said that video is here to stay, and nowhere more than at Youtube (www.youtube.com) where anyone can upload their favourite clip (subject to copyright, naturally). (See *Taking a straw poll* and *American Gothic* on pages 6 and 7.) Of course one has to be careful, but what a fabulous array of information is available with just a little searching. Below are just some of the offerings on Youtube. Be warned: some of these are definitely **NOT** recommended, but they might be just what your vocalists and clients are looking at!

If you search Youtube for "singing diaphragm", you might come across *3D view of the diaphragm* at hp-gCvW8PRY&feature=related (Note: All the links in this article need www.youtube.com/watch?v= in front; hyperlinks are embedded in the PDF.)

3D view of diaphragm



Here you'd find a very nice animation of the diaphragm, from three angles. It could be a useful antidote for your students if they've been to

*Does it say something about public culture
that we now expect our intellectuals to amuse*

us as well?

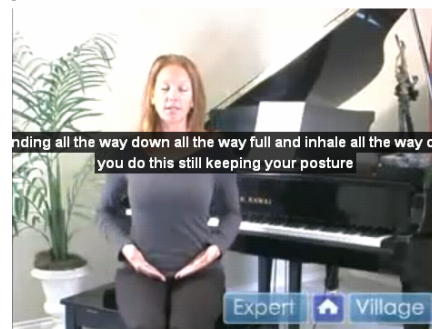
Stuart Macintyre

Vocal exercises: How to use the diaphragm

aC9TaKVP-b4&feature=fv

and been told that the diaphragm on inhalation finishes down in the pelvis, right about here:

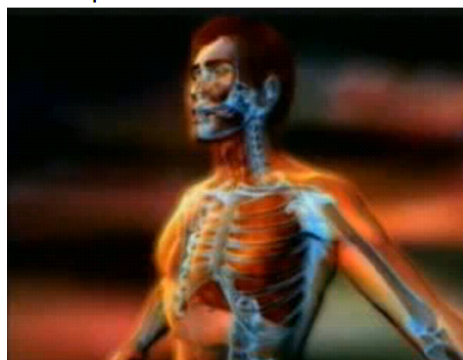
Vocal Exercises : How to Use the Diaphragm for V



If you're after a mesmerising graphical introduction to respiratory function, including cilia, alveoli and neurological control, look no further than the 7-part *Miracle of Respiration*, starting at:

RWC8BRCuTtg&feature=related

le Of Respiration. Part 4 of 7.



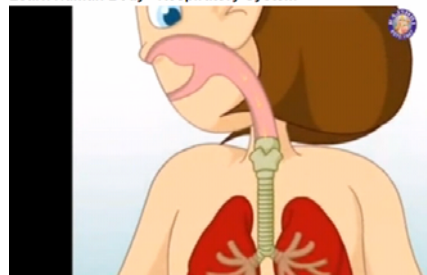
However, be prepared for a little clarification. No, that isn't what the epiglottis looks like. And no, the theory of evolution still has its supporters. For something a little less snazzy but without the message, you might prefer *Respiration 3D Medical Animation* at

HiT621PrrO0&feature=related

while for kids it's hard to go past the very cute *Learn human body - respiratory system* at

Htelg8Xe6Ws&feature=related

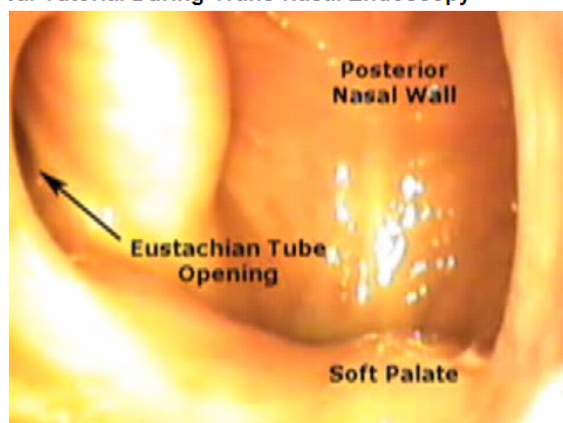
Learn Human Body - Respiratory System



And that's just a sampling of the breathing materials. Anybody for nasoendoscopy? Why not try *Anatomical Tutorial During Trans-Nasal Endoscopy* at:

[wjRsa77u6OU&feature=related](#)

cal Tutorial During Trans-Nasal Endoscopy



The same authors also offer a tutorial on *Vocal Cord Medialization by Injection for Vocal Cord Paralysis* at

[pDs_PlAApB8&feature=channel](#)

Those who recognise the backing track as the theme from the old 'Peanuts' cartoon films will find this a surreal experience. Even the ground-breaking film *The Larynx and Voice* made by Paul Moore and Hans von Leden in 1958 is here at

[6w3mjLCg0uI&feature=related](#)

Of course, some of the material on Youtube is just advertising, but even promotional teasers can be very enlightening. Curious to learn more about someone's work? Why not see if they've put it on Youtube? A search for Cicely Berry brought up major chunks of her DVD *Working Shakespeare* at:

[pMMSR4Ad14g&NR=1](#)

and, very usefully, a hyperlink where you can purchase the whole DVD.

Singing teachers who might be curious about Cathrin Sadolin's technique for producing 'distorted voice' can find an edited masterclass at:

[K1qkiaa15Vg](#)

or even her entire PEVOC7 presentation starting at:

[NUCQ00VieiY&feature=related](#)

On the other hand, searching "American Idol Seth Riggs" brings up a 9½-minute sales pitch for Riggs' singing manual. As consolation, Michael Jackson fans shouldn't miss the 7 audio files of Jackson having a singing lesson from Seth Riggs ... over the phone!

[pMMSR4Ad14g&NR=1](#)

I guess if Mr Riggs didn't need visual, why should we?

Voice teachers who are starting work as part of an interdisciplinary voice team might find *A Day In The Life Of A Speech Language Pathologist*

provides a fascinating insight into the work of an SLP. You'll find it at:

[8s5gjsLZKE](#)

It isn't hard to see why people find Youtube fascinating. If you're impressed by *Amazing Grace* using overtone singing at

[kFWYSW4vfcA&feature=related](#)

why not do it yourself with the tutorial at:

[a940YFaRI50&feature=related](#)

Like the rest of the internet, it's only as good as the quality of the information, and it's up to the consumer to sift the wheat from the chaff. But the added dimension of vision can make certain concepts and practices clear in a way that the written word or audio alone can't. And it is important to remember that a generation is already growing up which has never known a time without the internet and for whom google and Wikipedia are first places to look for information on our professions. They've also never known a time without special effects and video footage. Graphics are going to play an increasingly important part in education and therefore in our professional lives. Surfing the net and keeping up with morphing modes of information delivery is now an integral part of professional development. Thank goodness it's fun!

Dr Sally Collyer

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Q & A

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?

Firstly you need to establish the reason for why you would want to do posture therapy. Do you think that poor posture is related to the onset of nodules and if yes, what aspect of the person's posture is contributing to the problem? If you are not sure, try to imitate the habitual standing and sitting posture of your client and phonate in your usual way. Does this new unfamiliar posture affect your phonation? Try these new postures again and phonate in the same way that your client does. Can you determine where the tensions are in your larynx and body when you do this? Does your ability to phonate your usual way improve when you return to your own posture? Assuming of course, that you have an open, upright but relaxed posture when you speak!

Another way to examine whether posture patterns are impacting on a person's ability to phonate freely is to use The Voice Skills Perceptual Profile by Christina Shewell. This profile will guide you to examine how the body, breath support, larynx, resonators and articulators are working in conjunction with one another during phonation.

Once you have considered all these things think about what you know to be the causal factors of nodules. The classic definition of nodules is persistent use of abrupt approximation of the vocal folds when phonating (hard glottal attack) and habitual increases in subglottic pressure prior to phonation (resulting in a loud voice). Combined these factors cause opposing phonotrauma of the delicate medial edge of each fold. Usually, the aim of therapy is to eliminate these behaviours. In my experience posture work is useful when targeting breath support. Most people with nodules have the ability to produce a loud and energised voice (i.e. good breath support) but need to learn how to

There is no greater impediment to progress in the sciences than the desire to see it take place too quickly.

G. C. Lichtenberg

moderate their phonation to prevent trauma. However, some clients with nodules do have a tendency to strain and this may be due to poor posture. A thorough appraisal of what is causing the problem is critical before choosing your therapeutic approach.

Jane Bickford
Lecturer in Speech Pathology
Flinders University, South Australia

In considering the relationship between posture and voice, I think it's wise to consider the dynamics and balance of the whole voice producing system - the body - and especially some physical aspects which might include posture, type of breathing and stresses that places on the laryngeal region and vocal folds, laryngeal functioning, resonance characteristics, subglottic air pressure and the role of the supra glottic team including the articulators.

If vocal nodules are an impact injury as we believe, where the vocal folds are approximated with excessive force at a typically particular point, and the essence of F Matthias Alexander's philosophy is that the body can function optimally if it's optimally aligned, then consideration of posture in the process of voice evaluation and remediation is indeed a most important element in the synergy of the system.

Jane Mott
Speech, Communication & Voice Consultant
Registered Practising Speech Pathologist
www.janemott.com

I have just started conducting a small choral group. What warm-ups do you suggest?

Choosing the best warm-ups for a choir depends on lots of factors. When a solo singer warms up, the point is to get the voice working as soon as possible. Most singers develop with their teacher a personal regimen, which focuses on that singer's technique, especially the things that the instrument (which of course *is* the singer) tends to 'forget' between sessions. The regimen takes into consideration how long ago since the singer last practised or sang - a singer returning after a month's holiday might focus a lot more on basic technique (breathing, placement etc), whereas a singer performing regularly might focus more on technical aspects that are developing generally or in response to particular repertoire.

All of these things apply to choirs as well, but there is usually a social element that must be taken into consideration. After all, most people join choirs because they want to be part of a larger voice. So

their focus isn't necessarily on getting their voices up and running in a hurry, especially if it's been a long day and they're tired (as most people are these days). There's also likely to be a great diversity in standard and experience of voices: you might have some trained singers or natural voices amongst the group, and that can be frustrating for them and intimidating for the others. Choristers who are having singing lessons might also be hesitant to follow a general warm-up regimen that differs from their personal plan. On the other hand, they can be a useful resource for you, taking part of the warm-up while you move around the choir, listening to your choristers' voices and really getting to know them and even offering a little one-on-one time.

A third factor is (of course) time. Most choir directors would agree that there's always so much to do and so little time to do it! It's important that warm-ups be relevant to the material that they're going to sing. You can make exercises out of phrases in the choir's repertoire. For example, if you know the sopranos are going to have trouble with that phrase with the high-G, turn the phrase into an exercise transposed down a fifth, then rising by a semitone until you've taken them to the trouble note. Don't feel constrained by traditional concepts of warming up the voice. Give free rein to your creativity and theirs, above all making warm-ups fun while making sure that all the exercises have a clear purpose. Ask yourself: what would I want from me if I were a member of this choir?

So what are some actual exercises? Some choir directors start off with body work, such as stretching, to get rid of the tensions that build up during the workday. Make sure your choristers have plenty of room and encourage them to shrug, sway, bend, jump, jog or even dance - individually or as a group. Gradually incorporate some phonation - humming, lip or tongue trills, and (especially for those who find trills difficult) long sibilants like /z:/ as in 'pleasure' and /v:/ as in 'viva'. You might begin with sustained single notes, then progress to small intervals (thirds and fifths) and sirens, moving up and down the scale by semitones. Perhaps even hand out a packet of straws (see *Taking a straw poll* on page 4). Invite choristers to test their vocal range, but remember that being in a choir *can* be a competitive sport and someone is always going to be able to sing higher, lower, louder and longer!

Take this opportunity to get the singers to listen to each other. Choir singing is, after all, a group activity. You want them to be able to blend their voices in performance: giving them the chance to

play with their voices in small ensembles of two and three builds their ear *and* their camaraderie. Have them try different sounds - growls, yaps, an old voice, a child's voice - all *very* gently, of course - and see how well they can merge their voices into one composite voice. Be sure to include words that end in consonants such as /s:/. When a choir ends a phrase like *Dixit dominus* as one, it leaves the audience gasping with admiration. If you're into contemporary genres, encourage the small ensembles to play with aspects of the style, such as swaying, clapping and clicking their fingers.

Rather than a physically active start, some choir directors begin their warm-ups with mind-focusing exercises, figuratively (and even literally) closing the door to the outside world and reassuring the members that it isn't selfish to take time out to concentrate on their singing. (A room full of guilt-free mothers makes a glorious sound.) Again, it depends on the goals of the group that you are working with and of the individuals in that group.

Of course, some choir directors prefer to follow a more traditional approach, with a series of carefully planned exercises in a set period of time. Rather than constraining the choir, this provides a structure that frees them to concentrate on the music. Horses for choruses, so to speak.

You can find a host of choir exercises on the internet by simply searching *choir warm up*. The most important thing is to know, and to make clear to your choir, why they are doing a particular exercise and how they should be doing it. It's very easy to just go through the motions, feeling like you're doing some arcane obligatory ritual before getting into the real stuff. Spell it out for them. What should they feel when they hum, for instance? What difference should humming make to their voices? Should it always feel like this whenever they are singing? When they do staccato exercises, are they aware of individual pulses in their breathing? Are those pulses still there when they sing legato? Does it improve the voice if they think of every note having a little pulse? Singing in a choir is really a journey of self-discovery in the company of friends.

The beauty of working with a small choir is that you can be so much closer to the choristers and in touch with their needs. No matter how important the social factor is, choirs want to sound good. Having a choir director who is tuned into the needs of individual members is an infinite blessing!

Dr Sally Collyer
Singing teacher

My library

Review of new voice therapy books

Recently three texts focusing on voice therapy skill development have found their way across my desk. This is timely with the beginning of the teaching year around the corner. All have been written and or edited by speech pathologists but some also have contributions from voice and singing teachers. I will discuss each one with reference to their usability with students and by practitioners. The order in which I discuss them does not imply preference.

Exercises for Voice Therapy

**Edited by Behrman A., & Haskell J., (2008)
Plural Publishing**

This slim manual launches straight into therapy exercises. It does not have a foundational chapter extolling the virtues of why you would do voice therapy. It clearly defines 49 exercises from 28 "leading voice therapists". The purpose, origin, overview and method of each exercise are provided. Illustrations and optional exercises further facilitate understanding. Most of the exercises are supported with published references for the reader to gain further information. The book is divided into chapters, which group the voice exercises, e.g. The Resonant Voice chapter has 8 exercises including "Ng Sniff" described by Linda M. Carroll and Melbourne-based Debbie Phyland's "Good Vibrations". A CD is also available and gives an audio guide to some of the exercises. Overall, *Exercises for Voice Therapy* is a well-conceived beginner's guide to voice therapy as it is a useful revision text for practitioners due to its wide coverage of different techniques.

Voice work: art and science in changing voice **Shewell, C. (2009) Wiley Blackwell Publishing**

Christina Shewell's book has thorough foundational information to help guide students and practitioners to understand the underpinnings of voice problems/issues before commencing voice work. She has divided her book into foundational chapters targeting bodywork, breath work, channel work, phonation work, resonance work, pitch work, loudness work and articulation work. The later part of the book provides imaginative and creative

exercises for each of these foundational areas. She has also given case studies and illustrations to further enhance the messages she is conveying.

Christina's interdisciplinary background is evident in that she deliberately steers away from pathologising voice problems. This is a refreshing approach because her ideas are accessible to a wider audience of voice specialists and also challenge professionals to perceive things from slightly different angles. Of further interest is Christina's approach to voice assessment and her Voice Skills Perceptual Profile (VSPP), which is described in the book.

Overall this is an excellent resource because it is firmly grounded in multi-disciplinary perspectives. Christina successfully manages to elucidate how the different disciplines in voice can complement and learn from one another to create rich voice work.

The Voice and Voice Therapy 8th edition (International Edition)

Boone D.R., McFarlane S.C., Von Berg S.L., & Zraick R.I. (2010) Pearson Education

This is a well known text with some useful foundational information about the voice. It has several chapters in the second part of the book dedicated to voice therapy. The book is further enhanced by a DVD, which demonstrates each of the "facilitating techniques" discussed. The voice therapy techniques cover the usual repertoire and are extended with information about the use of technology and instrumentation such as endoscopy. The techniques are not organised into categories as they are in *Exercises in Voice Therapy* but there is some specific information about working with children, adolescents and adults. There is also a focus on therapies for special problems such as hearing impairment and transgender, followed by a chapter dedicated to therapy for resonance disorders. The DVD is a useful teaching tool as each of the therapy techniques is simulated with "real clients". Learning objectives introduce each chapter, and thought questions at the end of each chapter provide students and practitioners with opportunities to review their learning.

For teaching purposes, I think the DVD is a supportive resource for students to refer to in conjunction with direct tuition.

Jane Bickford

Lecturer in Speech Pathology

Flinders University, South Australia

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*My library was dukedom large enough.
Prospero, The Tempest*

Conferences

If you would like your voice-related conference advertised here or if you know of any conferences we have missed, please send the details to the Editor of Voiceprint 38 at selliott@pacific.net.au

MAD'10 8th International Workshop on Multidisciplinary Approaches to Discourse 2010
17-20 Mar 2010
Moissac, France
w3.workshop-mad2010.univ-tlse2.fr/

23rd CUNY Conference on Sentence Processing
18-20 Mar 2010
New York YNY, USA
<http://psych.nyu.edu/cuny/>

Ultrafest V
“... the use of ultrasound imaging to understand the complexity of tongue motion in speech production”
Haskins Laboratories, New Haven, CT, USA
19-21 Mar 2010
www.haskins.yale.edu/conferences/ultrafestV.html

HCSNet Workshop: Advances in Speech Production: Tools, Techniques and Recent Research
23-24 April 2010
MARCS Auditory Laboratories, University of Western Sydney, Sydney
www.hcsnet.edu.au/hcsnetevents/2010/asp_2010

Participation 2010
Speech Pathology Australia National Conference
16-19 May 2010
Crown Promenade Conference Centre, Melbourne
www.speechpathologyaustralia.org.au/news-and-events/2010-national-conference

SemDial 2010 14th Workshop on the Semantics & Pragmatics of Dialogue
16-18 June, 2010
Adam Mickiewicz University, Poznań, Poland
www.semdial2010.amu.edu.pl

Choice for Voice: Multidisciplinary Approaches to Performance, Health and Research in Voice
15-17 July 2010
Royal Academy of Music, London
www.britishvoiceassociation.org.uk

PAS5 – the 5th Conference on the Physiology and Acoustics of Singing
10-13 August 2010
Royal Institute of Technology (KTH), Stockholm, Sweden,
<http://www.speech.kth.se/pas5>

11th International Conference on Music Perception and Cognition (ICMPC11)
23-27 August 2010
University of Washington, Seattle WA, USA
<http://depts.washington.edu/icmpc11/>

TSD 2010 Thirteenth International Conference on Text, Speech and Dialogue
6-10 September 2010
Brno, Czech Republic
www.tsconference.org/

The Embodiment of Authority: Perspectives on Performances
10-12 September 2010
Department of Doctoral Studies in Musical Performance and Research, Sibelius Academy, Helsinki, Finland
www.embodimentofauthority.net

2010 BalanSingAct: Body, Mind and Soul
Australian National Association of Teachers of Singing (ANATS) National Conference
30 September - 3 October 2010
Bardon Conference Centre, Mt Coot-tha, Brisbane
www.anats.org.au

Copy deadline for Issue 38

Editor: Susannah Foulds-Elliott

Material for the July issue of Voiceprint should be sent to selliott@pacific.net.au by Friday 18th June, 2010

Other 2010 copy Deadlines
Issue 39 Friday 18th October, 2010

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	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

Conference news

The *Second International Symposium on Performance Science* was held at Auckland University on 15-18 December 2009. Although founded under the auspices of the Royal College of Music, ISPS is interested in studying performance in all disciplines. So it was to be expected that, although the program would be dominated by studies of the performing arts and education, the program was an eclectic mix, including a very thought-provoking presentation by Kathryn Friedlander and Philip Fine on *Expertise in cryptic crossword performance: An exploratory survey*.

The tone was set by the opening address from the incredible Robert Winston (actually Baron Winston, Professor of Science and Society and Emeritus Professor of Fertility Studies at Imperial College). Renowned for his many ground-breaking series BBC documentaries, including the mesmerising *The Human Body*, the audience anticipated an address that would be informed, articulate and exciting - and he didn't disappoint! As he noted, "There is now awareness that inspiration, intuition, and emotion are as important to the exploration of neuroscience as they are to composing and performing." As is genuine curiosity: not content to fly in and fly out like most celebrities, Lord Winston was an enthusiastic member of the audience throughout the conference.

The first keynote address was by K. Anders Ericsson, whose collaboration in 1993 with Ralph Krampe and Clemens Tesch-Römer produced the seminal paper *The role of deliberate practice in the acquisition of expert performance* (*Psychological Review*, 100(3), 363-406) which identified the common experience of mastery in any field requiring around 10,000 hours of deliberate practice. This address outlined Ericsson's subsequent work into the area of high achievement,

especially the vexing question of overcoming plateaus in improvement.

The second keynote address, *A balanced approach to excellence: Life-skill intervention and elite performance*, dealt with the equally important question of retirement. Deirdre Anderson is perhaps best known for her role in helping Ian Thorpe adjust to life after the pool.

Of course, as with all such exciting conferences, the constant dilemma was which concurrent session to attend, and buddy systems sprung up faster than in Parliament!

You can download the proceedings of the First and Second Symposia at www.performancescience.org where you will also find details of the next ISPS to be held at the University of Toronto from 24-27 August 2011.

Dr Sally Collyer

Member promotions

VOICEPRINT offers AVA members 6 lines FREE promotion of their services, facilities or products through 2010. Please submit your promotion to the Issue Editor (see page 7).

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

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MELBOURNE VOICE ANALYSIS CENTRE

Melbourne: Ph. (03) 9416 0633, 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.

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

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Multidisciplinary Voice Clinic held monthly.

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

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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

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Email: 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

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

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, 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

▲ **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

▲ **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 Current discussions between speech-language therapists on voice and other issues can be viewed at

www.slt-list-uk@jiscmail.ac.uk

▲ The *Journal of Voice* is the official journal of **The Voice Foundation** (www.voicefoundation.org) and the International Association of Phonosurgeons. Published quarterly, see 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

lvris@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

▲ **National Center for Voice and Speech** Research, clinical and teaching centre dedicated to the enhancement of human voice and speech.

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

▲ **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



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