

PRINT

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION, GENERAL SECRETARIAT, 2nd FLOOR, 11-19 BANK PLACE, MELBOURNE VIC 3000
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We are looking for a Website Co-ordinator
***If you would like to show additional support to the
AVA this is a worthwhile way to do so. Our web-
site has been updated in recent times and provides
an excellent platform for people to seek informa-
tion about the AVA.***
***You can indicate your interest by emailing our
President Jane Mott .***
janemott@ozemail.com.au

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

John Waller

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Instrumentation and the VOICE

Instrumentation and the voice is a broad topic. In this issue we have captured this with a breadth of articles and musings for your delight.

As voice professionals we all use some form of instrumentation either for assessment, training/ educational or therapeutic purposes. It can be as simple as the use of a keyboard to help with singing or a sound level metre to measure conversational loudness or it may be more hi-tech software or devices.

In this issue Pat Wilson has provided an overview of the low tech devices she uses in her singing studio. I have examined the high-tech end of the spectrum and looked at some of the digital technologies and instruments available to us for diagnostics and interventions. The usefulness of some of these technologies was also experienced during the very successful Scope for Voice Study Day held in Melbourne in August. Elizabeth Tindall has provided an informative report of this event.

Also in this issue is detailed review of Ingo Titze's new book Fascinations of the Human Voice by Dianne Eden.

ENJOY!

Jane Bickford
Issue Editor, VOICEPRINT 39

VOICEPRINT (ISSN 1444-5891) is published by the Australian Voice Association. We welcome submissions on anything relating to voice. The views, opinions and advice published are the personal views, opinions and advice of contributors and in no way represent the official position of the Australian Voice Association or its office bearers. Material may be submitted by post, fax or email. See page 8

President's Message

President's Report AVA AGM 2nd October



In December 2009 the Australian Voice Association Board elected me as President for 2010 upon the resignation of Jan Baker. Many heartfelt thanks and sincere appreciation go to Jan whose very capable leadership assisted the AVA Board in steering the Association back on to a vibrant, energetic and vocal pathway to pursuing its aims and objectives.

The AVA Board as at October 2010 has lost several Board members. Tony Smith, former Treasurer, resigned due to work and other pressures; Susannah Foulds Elliott, previously Secretary and "Mistress of all Trades" has left the Board at the end of her term; Lotte Latukefu resigned to continue to work on her PhD and Sally Collyer resigned to pursue other professional endeavours. We thank them all for their generous efforts to assist the AVA in its endeavours with voice in Australia and wish them well in their own endeavours. Their efforts on behalf of the AVA have been much appreciated and they will be sorely missed. During 2010 we had several additions to the AVA Board. Julia Moody joined from Western Australia together with Jane Bickford (currently also an Editor for Voiceprint) from South Australia and we recently welcomed the wisdom and experience of Pat Wilson from New South Wales and Sharon Moore from the ACT. We are most keen to have broad representation from as many states as possible and across the professions - on the AVA Board.

Activities during 2010 have included those for **World Voice Day 2010, April 16th**, which provided a great opportunity to raise awareness of voice and vocal health with the general public in the regions throughout Australia. Many members were active in their own areas and the AVA Board devised Ten Top Tips for a Healthy Voice which is available for downloading from the website. Students at Flinders University, South Australia, also devised Ten Top Tips for a Healthy Voice encouraged by Jane Bickford and most ably assisted by Johanna Flavell. Individual Members throughout the country contributed to publicity for World Voice Day by contacting radio stations, newspapers and having public displays of voice related material. Queensland staged (quite literally) a public event in the Queen Street Mall in Brisbane with students from the Queensland Conservatorium of Music, Griffith University and Queensland University of Technology Creative Industries celebrating World Voice Day

through performance. In the true spirit of the Australian Voice Association the collaboration between singing teachers, voice teachers, speech pathologists, singing students, acting students and musicians highlighted and celebrated the very special qualities of the human voice and the elements of good vocal health necessary to establish and maintain these wonderful instruments. In Victoria an AVA Vocal Health Award was presented by Susannah Foulds Elliott to a singer at the South Eastern Eisteddfod. The award included a membership to the AVA for 2010 and a \$100 note (which most appropriately features Dame Nellie Melba) to mark World Voice Day 2010.

Website - John Waller has continued to manage its technical operation expertly and we thank him for this. Susannah Foulds Elliott agreed to be the AVA Website Co-coordinator for much of 2010 but now resigns from that role. Once again we thank Susannah most sincerely for her extremely valuable input. The AVA Board remains committed to further development of the website to make it more informative, interactive and responsive to your needs. We would also like to include an area for VIPs (Voice Interested People) and member resources and welcome members' input, urging you to contact us with ideas on how the website and your association can be improved.

Professional Development Activities – State groups have been active with voice related projects in Victoria and Queensland. In August 2010 Victoria conducted the *Scope of Voice Care – Laryngeal Endoscopy for Voice Teachers and Users* in conjunction with the Melbourne Voice Analysis Centre. We thank Sally Collyer, Jenni Oates and Deb Phyland for their efforts with this most successful collaboration as well as Dr Malcolm Baxter and Annie Strauch. In Queensland a most successful Ventilating Voice Forum was conducted in June 2010, with keen participants and presenters including an ENT, a Physiotherapist, a Psychologist, Singers and Singing Teachers, a spoken voice Teacher and Speech Pathologists. Once again the event embodied the true collaborative spirit of the AVA.

Membership at the time of writing is over 75. Numbers continue to climb and include international as well as local members. We are encouraged that our efforts to enhance and promote the services and benefits of AVA membership are bearing results but are wary of complacency. We are also particularly keen to involve **students** with the AVA and plans are underway for an **Australian Voice Association's Student Encouragement Award**. In support of the voice student community (from the various associated professions) the Australian Voice Association is proposing an annual award scheme to encourage student membership and future

involvement in the Association. The award will comprise of AVA membership for the following year and a substantial book prize.

Future Directions include -

National Voice Conference: Staging a national voice conference requires a considerable commitment of effort, time and energy. We continue to explore possibilities, including the concept of juxtaposition with an allied professional group or a smaller "boutique conference". We are currently investigating the possibility of conducting a one day workshop adjacent to the pre-conference workshops associated with ASOHNS in Melbourne in April 2011. Presenters at that Diagnostic and Operative Laryngology Dysphagia Meeting include International Guests Peak Woo and Diane Bless as well as local Speech Pathologists Debbie Phyland and Jenni Oates.

Affiliation with the British Voice Association: Progress continues to be most encouraging. The Board is hopeful that affiliation, which has been both mooted and agreed in principle, will be in operation by the end of 2010. We have also opened dialogue on a similar note with the Canadian Voice Care Foundation.

Voiceprint: Continues to be a vibrant and highly informative link, providing us with a most valuable print connection within the AVA amongst our voice interested professionals. We are indebted to the very capable editors for 2010, Sally Collyer, Susannah Foulds Elliott and Jane Bickford, and thank them most sincerely for their efforts. Sally Collyer has now resigned from this role also and we are looking for another Editor in order to maintain our three publications in 2011. I urge you to continue to support Voiceprint by contributing information and items of interest to our voice interested community.

Membership & Student membership

In conclusion I thank the Board of 2009 and 2010 for their support and assistance. Your support, very able assistance, encouragement and invaluable experience have been major contributing factors to our achievements so far. And I thank you, our members, for your interest and support in 2010. Let's all continue to voice power our way through the remainder of 2010 and into a most successful 2011.

Let's all be involved with energy and passion to maintain our Australian Voice Association.

Jane

Jane Mott, AVA President, 2nd Oct, 2010

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Voices and devices - A studio note

Pat H. Wilson

In my studio, seven devices, some large and some small, keep me company when I work with voices. This miscellany of objects is equally useful for students working with their singing or speaking voice.

Teachers, coaches, therapists – we're all magpies at heart, borrowing ideas, techniques and approaches from each other, as we work towards effective, effortless, emotionally and physically connected phonation. Conferences, professional development seminars and informal associations with voice professionals are all great swap-meet opportunities for us to cross-pollinate what we know and practice. It was at places like these that I picked up the idea for some of these devices. Others came through reading the professional literature. Still others I invented when I just didn't know what else I could do to assist a flailing student.

Here, then, are my seven little helpers:



1. A step platform

A nice stout one (because some of my students are, also). The sort of simple step used for Step Aerobics.

INSTRUCTIONS: (a) Stand behind the step. Sing until you get to that high note you dread. At the same time as you go for that note, step energetically up onto the step. Step back onto the floor afterwards.

(b) Keep stepping up and down, on and off the step whilst singing your song or speaking your monologue. There's no need to do it in time to the music.

WHY: (a) Engagement of torso support musculature simultaneously with the singing of the dreaded high note often does the trick and produces an effortless surprise.

(b) Simple, repetitive physical activity guarantees a higher level of phonatory energy in a lacklustre song or monologue. It's common to see students underestimate the amount of sub-glottal pressure needed for a given voice task.

2. A kazoo

An ancient, time-honoured noisemaker (it may be stretching things to call it an 'instrument'), the kazoo is said to belong to that group of historic instruments called 'mirlitons' which have vibrating membranes. Often employed by guitarists in the rock and pop idioms, especially if they fear they can't sing, and want to vocalize along to 'Sitting on the dock of the bay', and similar gems.

INSTRUCTIONS: Sing 'ooh' (/u/) into the wider end of the kazoo. (Note: Blowing doesn't work. A kazoo relies on its player's phonation for pitch.)

WHY?: Sounds made by a kazoo, however silly they seem, demand a high and consistent level of subglottal breath pressure. If a student singer is underestimating the amount of breath pressure needed for a song, the kazoo becomes a fine assistant. Get a singer with a limp, under-energised tone to start a song phrase with kazoo and – half-way through and without stopping – ask them to remove the kazoo and continue singing in English. If she's singing the first phrase of the chorus of Gershwin's 'Someone to watch over me', what you'll hear is something like 'Bzz bzz bzz bzz I'M LONGING TO SEE'. Amazement all round.

Another big advantage in using the kazoo is that everyone, from diva to drongo, sounds equally tacky. Students are unable to be self-critical about their tone.[Reference: Snodgrass]



3. A plastic bottle of water and a straw

Specifics are needed here. A small (600ml) water bottle is preferable. An ordinary drinking straw is best. Half-fill the bottle with water.

INSTRUCTIONS: Sing 'ooh' (/u/) down the straw, forcefully enough to blow **lots** of bubbles through the water. (Now you know why it's sensible to only half-fill the bottle.) You can sing technical exercises or songs into the straw – but all of it will be on the 'ooh' (/u/) vowel.



921942 www.fotosearch.com

WHY?: Three good things happen simultaneously when the bottle-and-straw is employed - *Because of the instruction to sing 'ooh' forcefully and create lots of bubbles in the water, there is a deconstriction effect in the pharynx. *Just as with the kazoo, this little exercise automatically optimizes subglottal pressure. * Bottle-and-straw phonation automatically recruits the complex network of musculature which effects support of sung sound.

[References: Finnegan et al., Titze (2002; 2006; 2010), Wilson. (2004)]



4. A big Swiss ball

Use the size of ball that is most comfortable for sitting on (around 75cm seems to be a good standard size).

INSTRUCTIONS: (a) Sit on the ball and bounce very gently up and down whilst speaking or singing.

(b) Lie face-down on the ball, centring the ball over your abdominal area. Put your hands on the floor (elbows straightened) to steady yourself. Legs straight out behind you. Now speak or sing.

(c) Lie on your back, with your head and spine level on the floor, and keep the ball moving using only your hands and your knees, whilst speaking or singing.

WHY?: (a) Little bounces promote automatic alignment of head and spine without deploying extrinsic muscular tension, whilst effecting efficient recruitment of the network of muscular structures which support phonation.

(b) Vocal sound will focus into the 'mask' area. Proprioceptive awareness of the role of support musculature is enhanced by direct abdominal contact with the ball.

(c) There's a germ of Catherine Fitzmaurice's 'dying cockroach' exercise here, as described by Joan Melton (Melton & Tom, 2003). The head and spine maintain easy, healthy alignment during the small but continuous movements through the shoulder and hip joints. This joint activity frees associated muscle structures which sometimes hold tension and thereby inhibit free speaking or singing.

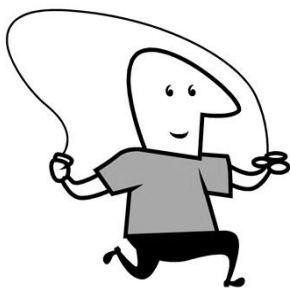


5. A Thera-Band

Thera-Bands are straps of stretchy rubber of various lengths, usually around 15cm wide, and colour-coded to show the degree of their resistance. Often used in Pilates work (rehabilitative or biomechanical maintenance) as well as some gym fitness programmes.

INSTRUCTIONS: Tie the ends of the Thera-Band together, so that it forms a loop. With arms at your side, bend your elbows to a right angle (90°) so your hands are in front of your body, with palms facing each other. The loop of the Thera-Band should not be as wide as the distance between your hands. Place the looped Thera-Band over your hands and stretch it out. Now sing... and on the high note you were dreading, stretch the Thera-Band to the fullest width you possibly can. Try to keep the Thera-Band at waist level.

WHY?: Do it, and you'll soon know why. The effort required to extend the band as fully as possible automatically recruits a cohort of upper-torso muscles that singers can tend to forget about.



6. A skipping rope

At its simplest, a goodly length of sash cording or similar. Fancy handles optional.

INSTRUCTIONS: Skip whilst singing or speaking.

WHY?: You could probably guess what this achieves for your phonatory output if you've been reading the above explanations. Interestingly, male students will frequently take to this activity with surprising ferocity. (Skipping is a favourite cardio fitness activity for boxing or gym training.) For those faint-hearted souls who complain that their voice gets wobbly when they skip, I remind them that music theatre performers have to do the equivalent of this (and more) in performance, whilst engaging me in an utterly convincing story.



7. A Pencil

Actors who have worked with me will wearily parrot one of my pet sayings, 'I don't trust an actor without a pencil.' But an ordinary pencil (not a propelling pencil, not a pen) has another use beyond writing.

INSTRUCTIONS: Gently hold the pencil transversely between your teeth. (This should cause no bite marks to appear on the pencil.) Now sing, preferably a technical exercise or song on a vowel sound only (consonants may sound funny).

WHY?: This tends to instantly release pharyngeal constriction, enabling a clearer, more open tone.

In sharing my list of devices with you, I'm well aware that many accomplished singing teachers and voice coaches will already be using these items, or similar, in their practice. In no way am I claiming unique insights here. It is, nevertheless, useful for all of us who tend the health and efficiency of the human voice to share our practices and practical discoveries.

FOOTNOTE: A couple of recent references to people who train singers with direct reference to the physical tasks associated with singing:

- a. At the most recent NATS Conference (51st; Salt Lake City, Utah, July 2010), Veera Khare Asher had a poster session entitled 'Pilates2Voice™: Integrating Pilates Training into the Voice Studio'. This seems to have been based on the research work she did for her recent DMA at the University of Nevada.
- b. I spotted early references to the work of Angela Caine, and made brief mention of them in an earlier *AVA Voice-Print* (Wilson, 2007). This performer and singing teacher, now relocated to Diss Norfolk (UK), has an excellent web-site (<http://www.voicegym.co.uk>) with much information about her research, practices and programmes. (Caine, 1998).

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Voice..... and the Digital Age

by Jane Bickford

Have things changed much over the last two decades in the way we use instruments to examine, assess and facilitate change in human voices? Are we using the same approaches and instruments or has there been a shift to something new? Well I think the answer to these questions, is really a bit of both. I will briefly describe how the sophistication of some well-established instruments has improved our pursuit of understanding and assisting the voice. I have tried to do this by thinking about instruments which help us to record, measure, examine and intervene to help voices both therapeutically and to achieve vocal potential.

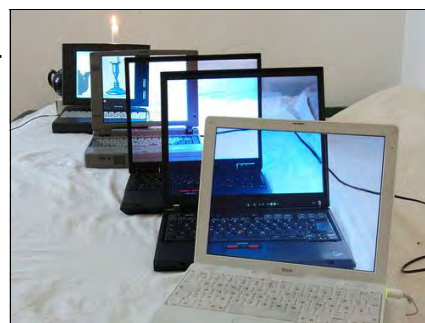
When pondering the aforementioned questions I could not neglect the fact that most of the features in modern instrumentation commonly found in Diagnostic Voice Clinics, and used therapeutically have been developed from advancements in digital technology. The most obvious aspect to these advancements are the accessibility, affordability and accuracy these instruments now afford us. For example, 20 years ago obtaining gold standard voice audio recordings could only be achieved by using a Marantz DAT Digital Audio Recorder or similar instrument. The devices were expensive and usually only to be found in university-based voice analysis laboratories. Today, high quality digital audio recording is possible with a range of devices which are inexpensive. A similar thing has happened with our ability to do spectrographic analysis of voice samples. As a speech pathology student in the early 90's I recall a large white machine (the size of a refrigerator), I think it was a Kay which enabled a spectrogram to be obtained. It cost in excess of \$80000 and for most of its life sat underutilised in the university laboratory. Today, there is a great range of software both free and purchasable available for us to achieve similar analyses. The hardware for these capabilities are now also portable and user-friendly.

A further, and I feel exciting development that digital technology now provides is the world of 'Connectivity'. The networking, educational and research opportunities now possible with a Web 2.0 network are extraordinary and already there are some exciting examples I can share with you here.

As you might imagine this is a broad topic and I have only been able to skim areas. Where possible I have provided websites and references for you to gain further information. I have also mention a few products I have had personal experience of and I do not want this to seem like a plug for particular brands, rather an opportunity to share with you the sorts of things that are commonly available to us all. A final point to make is that choosing instruments can be a daunting task and a significant financial commitment. One must consider the rapid technology developments and the capacity and compatibility of a product for upgrade. Talk to your colleagues, discuss options with technical experts and do some web searching to assist your decisions.

Recording

Digital recording devices are now inexpensive, portable and adaptable. Laptops tend to have sound cards of reasonable quality and Desktop computers can be enhanced with specialised audio cards. Two useful forum articles in the past two issues of Logopedics, Phoniatrics and Vocology by Ternström and Granqvist (2009 and 2010) discuss at length the use of personal computers in the voice laboratory and are worth reading.



Recording (continued)

To assist with digital recording on computers a specialised software programme such as Audacity may be needed. Audacity is described on this website www.audacity.sourceforge.net as a free, easy-to-use and multilingual audio editor and recorder for Windows, Mac OS X, GNU/Linux and other operating systems. You can use Audacity to: Record live audio, Convert tapes and records into digital recordings or CDs, Edit Ogg Vorbis, MP3, WAV or AIFF sound files. Cut, copy, splice or mix sounds together, Change the speed or pitch of a recording.

Even some mobile phones have adequate built in recorders but they can also be improved with a good quality microphone. Some devices may need adaptors for a mic to be used. I found this website with some useful information about some of the Apple handheld devices for digital



BELKIN.



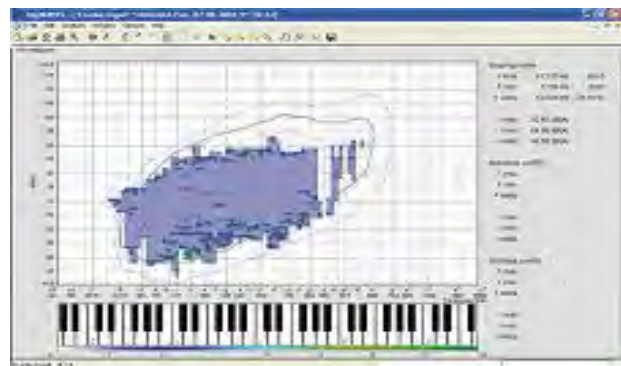
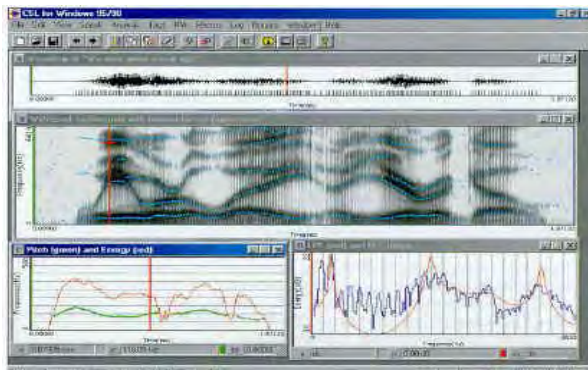
recording purposes [http:// learninghand.com/blog/tag/ipod](http://learninghand.com/blog/tag/ipod).

There is also a wide range of digital recorders with excellent features for recording the human voice. I'm currently using a Roland Edirol R-09HR which produces outstanding recordings in both mp3 and wav format. However, this is an expensive device and there are other excellent recorders at half the price of the Edirol.

Measuring, Analysing and Biofeedback

Acoustic analysis programmes are now available in a range of platforms. Open-source and free to download software programmes such as **PRAAT** have been designed by linguists to do phonetics by computer. Recording of live audio, speech analysis and synthesis is all possible. However real-time analysis for immediate feedback is not available. The website for PRAAT is <http://www.praat.org>

Other specialised acoustic analysis software programmes such as **LingWaves**, **Kay's Computerized Speech Lab (CSL)** and **Speech Studio** can be purchased and are available in a range of sophistications and price ranges to cater for a diversity of purposes. Voice range profiles, spectrograms and real-time analyses are common features. Some systems have also been integrated with electrolaryngographic devices. Cavalli and Hartley(2010) recently described the successful therapeutic outcomes using Speech Studio and electrolaryngography with children. Many, many more peer-reviewed articles are available regarding the use of these instruments both clinically and in research.

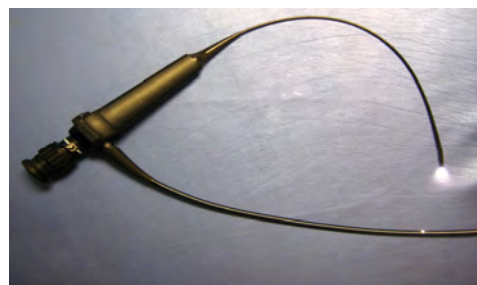


Examining and Intervening

A high quality integrated digital imaging and capturing system combined with a videostroboscopy unit is a hallmark of a diagnostic voice clinic. In the past technical support and lack of competition resulted in a limited range of specialist and costly equipment. It is now possible to combine less expensive systems, without compromising technical support and quality. For example, in the clinic I used to work in an Olympus Endobase system (a digital camera and computer system used widely in endoscopy units) was linked with a Kay videostroboscopy unit. The Endobase system allowed for all records to be kept electronically, still images of examinations can be taken and stored in medical records, reports can be generated and copies of examinations can be made. The assessment and therapeutic benefits of these capacities are immense in terms of measuring outcomes and providing bio-feedback.



Distal chip nasendoscopes have been promoted as providing a superior image to their fiberoptic counterpart. There remains debate in the literature contesting this claim with recent research suggesting that this is not the case. Rigid endoscopy continues to provide high quality imaging of a functioning larynx (Eller et al, 2008 & 2009).



Advances in digital imaging and in the development of microphonosurgical instruments has provided an opportunity for office-based Phonosurgery. Zeitels and Burns (2007), have described how fibre-based lasers and distal-chip nasendoscopy have facilitated the emergence of minimally invasive laryngeal surgery. For example, benign vocal fold lesions have been treated reliably with local anaesthesia as office based procedures.

Connectivity

(Supporting/Educating/Networking/Researching)

The proliferation of Web 2.0 technologies has significantly impacted the way we can communicate with one another. It is now possible to exploit the internet to form professional and support networks. List server groups, social networking tools and advances in our increasing understanding of tele-rehabilitation practices have resulted in greater access to knowledge and expertise for both practitioner and client. Possibly the greatest barriers to utilising the potential of these new digital tools are computer literacy amongst ourselves and also those we wish to help.



Another challenge remains in ensuring that accurate information is available and regularly updated to counter the misinformation that can be readily found on the internet.

Connectivity continued

There are however, some heartening examples of the technology being used fruitfully. A good example is found in the next column. The Lary Project is an online support group for people who have dysphonia. It provides useful information and is available to all over the world. A similar site here in Australia could also offer valuable support, whilst providing local information.

The availability of video from Youtube for teaching about the voice is inexhaustible. There is however, a need for more Australian content. Recently, I tried to find some videoclips to illustrate hoarseness for a lecture with medical students. I was struck by the number of videos portraying hoarseness posted by young women with acute laryngitis amused by their dysphonia because they thought they sounded sexy. I found very few examples of pathological voice s. As a qualitative researcher, I think there are many research opportunities for studying the phenomena of 'voice ' in a social context.

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www.lary.org.uk

The **Lary Project** is an organisation supporting and representing people with voice (larynx) problems. We believe those with voice disorders should enjoy much better levels of recognition, understanding and support.

Here's a selection of what we're up to:

Online :

The Lary Forum is an online discussion board for people with voice problems to meet, ask questions and receive mutual support. Please do sign up and post. It's only by creating a community of people with voice problems that real progress can be made in improving support and recognition.

dearLARY is providing information, career guidance and emotional support to people with voice problems via email, the voice problem friendly way to gain support

On the QT visits restaurants, bars and other venues around the UK and rates them on their voice problem friendliness

We publish articles and information for people with voice disorders and those who know them – eg. employers, friends & family

We review voice assistance equipment such as voice amplifiers and provide advice on funding sources to purchase them

Offline (i.e. in the real world) :

We are organising self-help groups in the UK for people with voice problems

The Lary Project raises awareness of voice disorders by producing information, speaking at conferences and events and campaigning on behalf of people with voice problems



Vale Dame Joan Sutherland

7.11.26 – 10.10.10

Dame Joan Sutherland had a unique and extraordinary voice. While possessing the richness, depth and power of a mezzo soprano, she also had a very high range of extreme clarity and agility. Most singers with such a high range also have a much lighter voice and lack the power which made Dame Joan's voice so thrilling. She demonstrated extraordinary vocal accuracy, fluidity and speed as well as great warmth, and her upper register had a bell-like clarity. As a person, Dame Joan was extremely down to earth - one could perhaps say blunt - and this appealed to the Australian spirit.

It could be said that Opera in Australia has had an extraordinary boost in the twentieth century, due to the simultaneous interaction of three highly formative occurrences - namely the creation of Australian Opera (now Opera Australia), the building of the Sydney Opera House, and the career of Dame Joan Sutherland. We were fortunate to have Dame Joan's formative influence and example at this time in history. She will be much missed, but her legacy will continue.

Susannah Foulds Elliott



Commencing in 2011

The Australian Voice Association Student Encouragement Award

In support of the student voice interest community, the Australian Voice Association has proposed an

annual award scheme

to be held initially for the next three years and will commence in 2011. This is in the hope of encouraging student membership and future involvement in the Association by our youngest professionals. The award comprises

AVA membership

for the following year and a valuable academic

book prize

In August of each year, the Australian Voice Association National Board will email notices to voice-related programs within tertiary institutions in Australia inviting each to submit one nomination for the AVA Student Encouragement Award.

The emailed package will include an explanatory letter and a nomination form.

The criteria for the recipient of an AVA Student Encouragement Award are listed here.

The nomination, submitted by a tertiary lecturer should include a supportive rationale which highlights those points pertaining to the student nominee. Student nominees should meet at least two of the criteria.

Exemplary attitude and commitment to their particular program of study

Sound academic achievement

A genuine interest in learning about voice

Leadership in some manner with reference to vocal issues

Research achievement in voice

Vocal performance worthy of support

The nominations should be emailed to the nominated Convenor of the AVA Encouragement Award by

September 30th each year.

BOOK REVIEW

FASCINATIONS WITH THE HUMAN VOICE

Ingo R. Titze, PhD

Utah, National Centre for Voice and Speech, 2010

Reviewed by Dianne Eden



This text is strangely fascinating. It is both a personal statement of values and a scientific treatise. It is quite beautiful because we hear the voice of the man: Titze has offered himself as a site for research. He places his knowledge within the contexts of both his own often painful voice experience and his art *I became two persons: one was a reasoning, arguing, somewhat dogmatic scientist; the other was a laughing, weeping, friend-embracing artist.* (p.7) He weaves his story truthfully, simply and without academic affectation. With his own voice he introduces the reader, simply, into the wonders of all voices.

He bookends his text: he begins with Hitler's voice, (which I think is probably a first for a voice text) and ends with the voice that praises his personal God: an approach that might challenge many readers. I have to admit to reading and re-reading his lines about *God* because that capitalised word simply jumps off the page and one has to decide on a personal reaction. That's my reaction to the whole book really. It's like a conversation with a mentor. It is physically beautiful, with easily understood illustrations that educate on a number of levels. This book would be as at home in the library of a university as it is on

my coffee table. Already I have watched guests impelled to pick it up and ask about it: literary vocal seduction.

He uses language to pleasure and to educate. While enjoying his words, there were times I felt frustrated. I felt frustrated because I have never asked myself the obvious questions he poses, eg: *A small cookie crumb landing on the vocal folds, for example, will cause a wild eruption in the larynx. This begs the question: why don't we cough when the vocal folds touch each other by collision during speech?* (p24)

Wild eruptions in the larynx? Vocal seismic activity?

Also, why haven't I investigated the resonance in the epilarynx tube of the larynx?

Visceral images slide into Titze's language easily as his sharp intellectual clarity. Humour, personal revelation and a love of his work create a literary style that might be unique in the world of internationally esteemed voice texts. He obviously loves and studies Shakespeare and he juxtaposes the Bard's quotes easily with his scientific knowledge. Masters of metaphors both!

A series of Pandora's boxes are opened. One of the most fascinating for me, deals with how the brain *orchestrates the many tasks needed to speak and sing.* (p.20) He speaks of three systems, the *Limbic system* which governs the primal sound making, *the speech motor*, which activates the speech articulators and the *spinal reflex (protective) system*, which addresses the valve-like operations of the Larynx. (p.24). This chapter left me wanting more from him on this topic.

I accept that those who are Speech Pathologists may not have had the mini-epiphanies that I experienced as I experience Titze 2010: but for me, the vocal/human scope that he covers with language that is both economic in style and emotionally charged in intent, thrilled the actor in me. I fell in love with Titze.

Forgive me two personal notes at this point. Firstly, for thirty years I have been teaching voice: enthusiastically. (As any reader of Voiceprint will understand. I therefore applaud Titze's courage in using the word *fascination* to describe his life in voice. I also appreciate his obvious personal impatience with the way humans exploit and hurt voices, both as users and as teachers. In my twenties and a beginning voice teacher, I laboured over the minutiae of teaching voice: how to teach phonetics or, how best to recite *Lines Written on Westminster Bridge*. Then it was the voice of the writer that mattered, rather than the voice of the speaker. The personal and the emotional field was the hinterland of voice teaching. The idea of Breath, Note, Tone, Word became my guide: good, safe parameters for my good, safe teaching. When I began to work with actors who had to be competitively employable at the end of three years, I had to turn around to face that hinterland. My job was not only to create an aesthetically pleasing sound and to facilitate the development an artist who has little motivation to be vocally safe.

Who would now argue that an easy, released body is the key to a released and easy voice: *a good voice was all in the shoulders* says Cicely Berry. Who would argue that a voice should be organic? (Kristin Linklater) Then there was the challenge that speaking was a statement of personal political beliefs. (Patsy Rodenburg). The world of voice in my span of voice teaching years has exploded. Now, I consider I have failed if any of the QUT actors are what I would describe as *voice led*.

Second personal note informing this review: I have always admired Speech Pathologists and secretly wanted to be one. I have been known to stumble when describing the movements of the laryngeal structure. The model of the larynx I bought at great expense on-line fell apart immediately I removed it from the packaging and I can't get it back together again. It resides, shamefully, under my desk at work. I have long left the descriptions of the Larynx to QUT's Speech Pathologist Consultant, Jane Mott, who never stumbles.

Thank you for indulging that personal input, but Titze's unrelenting and sensible intelligence about his own voice encourages self-reflection in his readers.

Consider this appealing Titze metaphor: after writing about molecular structures, elastin and hyaluronic acid, he states that *the vocal fold is like a mattress*. Recently I bought a mattress and had to listen to the complexities of mattress layers and their role in my sleeping pleasure. (It took some time and was delivered by a teenage male with a voice distorted by appalling nasality and harsh glottal onsets). It was information I needed but it wasn't clear and I actually bought the wrong mattress in the end. Titze, with his metaphorical mattress, beginning with the water bed of youthful vocal folds, has given me an image I will now offer my first year acting students. They will be entertained, as I was, (everyone has a mattress) and they are more likely to remember.

I was a little surprised when he metaphorically slapped the wrists of parents who model incorrect voice production by speaking loudly and angrily to their children: sometimes he is almost politically incorrect and as I work for a University my reaction is a raised eyebrow, but here again, the artist Titze and the scientist Titze combine language in a way that make me laugh aloud with the plain good sense of it all. All the same, there is the sting of the Master's criticism and his intolerance of ignorance, throughout the book.

His final enchantment, writing of Lord Byron, children's stories, uses particularly seductive language, eg *quiver, soothing, warm, peace, tranquillity*: it reads like a psalm. He finally contextualises the work with the intellectual scaffolding of four pillars, *the spiritual, physical, intellectual and emotional* (p.60). There is a sense of an ending.

Epilogue:

Dr Titze, I want a sequel. I want to sing, and I want to ask more questions. I want to show my students the illustration comparing the length of a trumpet horn with the human vocal tract airway! Also I want a conversation with other voice people about your statement that *in most human interaction, the soft voice carries the big stick*, because despite your protestation of the soft voice, your book is a glorious shout. I am aware of your impressive academic canon and I am sure you have more to say.

Dianne Eden
Head, Acting Studio
Acting and Technical Production
Creative Industries Faculty
Queensland University of Technology

The Scope of Voice Care Study Day, Victoria

by Elizabeth Tindall



Associate Professor Jenni Oates and Dr Malcolm Baxter addressing participants

On Sunday the 8th of August 2010, the Australian Voice Association, combined with the Melbourne Voice Analysis Centre hosted an invaluable opportunity for singers and singing teachers, being the opportunity to look at the vocal cords of various participants via laryngeal endoscopy. This was done using two types of scopes (continuous light and stroboscopic light), both of which enabled access to a rare visual of the singing voice.



Debbie Phyland and Annie Stauch



Releasing tension in the neck and torso with physiotherapist Annie Stauch

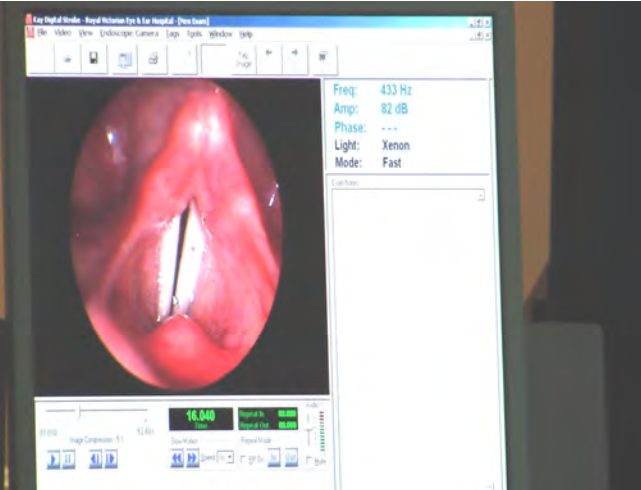
As a young singing teacher this experience was one which I highly recommend to all singers and singing teachers, however especially younger teachers, as the chance to learn more about the craft of singing teaching from a mechanical and physiological perspective is one which can only improve your knowledge of the voice and voice teaching.

Professional speech pathologists Jenni Oates, and Deb Phyland, gave terrific insight into the role of the speech pathologist in voice maintenance. Together with ear nose and throat specialist, Malcolm Baxter, the team of voice specialists also addressed issues of vocal fatigue and strain from a medical perspective. Physiotherapist Annie Stauch discussed at detail the muscular implications of singing and how vocal issues can be relieved by releasing tension in the neck and torso area.



Rigid endoscopy with Dr Malcolm Baxter

The three hour session also provided opportunities to speak individually with these medical professionals who deal primarily with professional voice users, providing insight into individual and specific problems some of the teachers had been facing with their students. The chance to discuss issues of the voice with other singing teachers and speech pathology students who had experienced similar problems with their own students or patients also provided an excellent opportunity for discussing strategies and successes from their own experiences.



Endoscopic image of the glottis during phonation

However, the most crucial element of learning during the workshop was deepening my own understanding of vocal physiology. Not only does this assist with approaching students who are experiencing some vocal difficulty, but also creates an awareness of how the voice is functioning generally. The information provided regarding the various types of voice loss and vocal strain also contributed to my growing understanding of how to approach technique with a variety of students.

While as singers and singing teachers we must never forget the artistic and creative passion for singing which drives many to learn to sing, this passion combined with a fundamental knowledge of the voice can only lead to a greater result. For singing teachers, such as myself, where there is inevitably less teaching experience due to age, the endoscopy workshop assisted with my gaining further knowledge of the voice, and subsequently assists with addressing various situations which arise in the teaching studio.



Join the AVA today

Objectives of AVA:

- 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.

WHY JOIN the AVA?

Speech pathologists and ENT's work regularly with singers, speakers, actors, politicians, preachers and other professional voice users. Singing teachers and drama teachers are expected to access information and expertise from speech therapists and ENT's.

The national AVA network puts you in touch with voice professionals from all fields to share insight, knowledge and ideas.

AVA membership is open to individuals with an artistic, clinical or scientific interest in voice. Join the AVA now for 2011.

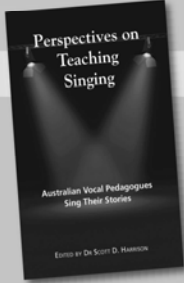
Members receive:

- copies of the regular newsletter Voice print,
- the opportunity to receive the refereed journal Australian Voice
- concessional attendance at all events.



This book represents a milestone in Australian studies of singing. It celebrates the work of an extensive, diverse yet expert group of researchers who share a passion for scholarly and professional engagement with the behaviour and development of singing. This is an important publication, not least because the multi-professional focus collectively provides a holistic view of why singing is a core and shared feature of our humanity.

Professor Graham Welch
Institute of Education University of London
President of International Society for Music Education



RRP \$54.95

ISBN: 978-1-925-1373-2
322 pages

Perspectives on Teaching Singing

Australian Vocal Pedagogues Sing Their Stories

Edited by Scott Harrison

This volume draws together leading researchers and practitioners in voice pedagogy in Australia. The collection is designed to be an ongoing resource for singing teachers, and the publication is aligned with the Australian National Association of Teachers of Singing. The book serves as a snapshot of work in the field, and encompasses voice science, studio pedagogy and the role of the performer-teacher. It transcends genre boundaries and includes chapters on opera, music theatre, choral music, jazz, worship singing and cabaret.

This volume is a milestone achievement in pedagogic literature. Its integration of art and science in teaching extends over an exceptionally broad range, speaking with equal authority to training for classical, music theatre, jazz, praise, and commercial music. Clearly, there is a thriving culture of pedagogic curiosity and excellence in Australia that can serve as a model for the rest of the world.

Professor Scott McCoy
President National Association of Teachers of Singing
(United States)

Perspectives on Teaching Singing is a 'must-read' for voice pedagogues around the world. Its content transcends nationality by addressing universal subjects related to the study of singing. Editor Scott Harrison has most ably shepherded a diverse group of authors who literally and expertly cover the Bach to rock of our profession. The book helps us to see where we've been, where we are today, and where we might be in the future.

Robert Edwin
Associate Editor — NATS Journal of Singing

EDITED BY

SCOTT HARRISON is a senior lecturer in music and music education and co-ordinates research higher degrees at Queensland Conservatorium, Griffith University. A graduate of Queensland Conservatorium and the University of Queensland, Dr Harrison has experience in teaching singing and music in primary, secondary and tertiary environments. Performance interests and experience include opera and music theatre as both singer and musical director. His teaching areas focus on teacher education, research design and gender. His major research areas are music and wellbeing, vocal education, music teacher education and masculinities and music.

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16th April every year

World Voice Day is celebrated annually on 16th April. The idea began in Brazil and then spread to the USA. The idea is to celebrate healthy voices and highlight the importance of voice at work and in society.



THE BRITISH VOICE ASSOCIATION

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More details and application form
<http://www.british-voice-association.com/events.htm>

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We are now in the fourth year of our successful collaboration with the City Literary Institute to provide short, intensive professional development courses targeted primarily at singers and singing teachers. Applications are now being considered for the 2011 courses.

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16th January – 20th March
10 consecutive Sundays: 10.30 – 13.30
Cost: £312.00

FUNDAMENTALS OF THE SINGING VOICE 2:

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Open to anyone who has done Fundamentals of the Singing Voice 1
Cost: £158.00

INTRODUCTION TO ACCENT BREATHING FOR SINGERS:

6th February – 20th March
3 consecutive Sundays 14.30 – 17.30
1 follow up Sunday: 8th May
Cost: £110.00

Numbers are kept deliberately low, 12 per course, so if interested in applying it is advisable to do so early.

..

For further details, please e-mail the course director, linda.hutchison@citylit.ac.uk

Conferences/ Events

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 40: selliott@pacific.net.au

The 7th Annual New Voice Educators Symposium will take place at Indiana University, Jacobs School of Music on February 11th and 12th, 2011. www.nats.org

12th Asia Oceania ORL HNS Congress, March 2011, Auckland New Zealand "Ethical outcomes" www.asia-oceania2011.org

61st Annual Scientific Meeting Australian Society of Otolaryngology Head & Neck Surgery (ASOHNS), in Melbourne 4th-7th April 2011

PEVOC 2011
9th Pan European Voice Conference (PEVOC9)
Marseille, France
31 August - 3 September 2011
www.pevoc9.fr

International Symposium on Performance Science
24-27 August, 2011
University of Toronto
www.performancescience.org

52nd NATS National Conference will take place
June 29 - July 3, 2012, Orlando, Florida.
www.nats.org

XIX Annual Pacific Voice Conference.
Bioengineering Applications in Performing Arts and Entertainment Industry Conference: Safety on Stage (BAIPAEIC) to be held April 22-23, 2011 at Santa Clara University in Santa Clara, California, USA.
<http://www.pvsf.org/>

VOICEPRINT 2011

Issue 40 (**deadline Friday 8th April**) April/May distribution-edited by Susannah Foulds Elliott

Issue 41 (**deadline TBC**) June /July distribution-edited by Alison Winkworth

Issue 42 (**deadline Friday 5th August**) Aug/Sept distribution-edited by Jane Bickford

Copy deadline for
April 8th 2011 Voiceprint 40
Editor:
Susannah Foulds-Elliott
selliott@pacific.net.au

Voiceprint 40 will celebrate the wonderful milestone of 40 issues. A retrospective of some features and articles from previous issues will be show-cased. If you have any stories or memories you would like to share in this special issue please don't hesitate to send them in.



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

Conference news

Australian Society of Otolaryngology Head & Neck Surgery (ASOHNS), 61st Annual Scientific Meeting in Melbourne 4th-7th April 2011 at the Melbourne Convention & Exhibition Centre, at Southbank.

ASOHNS- Pre-conference Workshops

Sunday and Monday 3rd and 4th April 2011

8:30am - 4:30am Diagnostic and Operative Laryngology Dysphagia Meeting

This Pre-Meeting Workshop will run Sunday 3 April and Monday 4 April and will cover:

All aspects of the diagnosis of benign laryngeal conditions, including stroboscopy, EMG, endoscopy and voice analysis. Surgical management including phonosurgery, injection laryngoplasty, office procedures and other techniques for the management of benign laryngeal conditions. Aspects of the assessment and management of dysphagia including reflux and transnasal oesophagoscopy. New directions in laryngology

Faculty:

International guests

Peak Woo

Diane Bless

Local:

Neil Vallance

Malcolm Baxter

Debbie Phyland

Jenni Oates

For more information about the pre-workshop
<http://www.asohns.consec.com.au/workshops-pre.html>

VoicePrint online

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www.australianvoiceassociation.com.au

by entering **Username:** members
Password: ava123

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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 17).

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

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Dr. Joan Melton, free-lancing again, is teaching both private sessions for actors and singers and ONE VOICE workshops in the US, UK, Australia and NZ. For bookings, please contact

joan.melton@onevoicebook.com.

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 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

▲ **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://cantbreatheandsuspectvcd.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



