

VOICEPRINT

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION

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New Website Co-ordinator Moya Pattie

Our website has been updated in recent times and provides an excellent platform for people to seek information about the AVA.

*Please keep the web-site updated, and email your information to Moya at:
moyap@bigpond.com*

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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40th Birthday Edition

**Susannah Foulds-Elliott
Editor, VOICEPRINT 40**



Happy 40th Birthday, Voiceprint!

Since the inauguration of the Australian Voice Association following the first Voice Symposium of Australia in 1991, *Voiceprint* has been providing interdisciplinary communication on voice issues, leading edge research and its relevance to studio voice-work, vocal health issues, and everyday questions relating to voice-use for both professional voice-users and for anyone needing to know more about voice function in all its aspects.

Having, and maintaining a voice is vital for all of us.

Grateful and heartfelt thanks go to those of our members who have been there from the beginning, and who have inspired us by their ability to keep their input going through the huge life changes that 20 years will inevitably bring.

On page 4 you will find a historical list of AVA presidents and Voiceprint editors. We congratulate and thank them all.

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 17 for details.

President's Message

April
2011



Greetings and all good wishes from the Board of the Australian Voice Association! I hope this message finds you well and happy and enjoying the journey of autumn with its glorious colours and its "season of mists and mellow fruitfulness".

A lot has been happening since I last wrote to you in October 2010. During the intervening period we have had several changes to the AVA Board. Regrettably Jane Bickford resigned both from the Board and as Editor of Voiceprint for the winter edition, 2011, due to the pressure of work. Pat Wilson came and went all too quickly (also due to the pressure of other tasks). We certainly benefited from the input of both these AVA Board members and wish them well in their future endeavours. On the up side Sharon Moore from NSW/ACT most capably stepped into the role of Treasurer and Sheryl Mailing joined us from Victoria. By the time this message goes to print in Voiceprint No 40 we anticipate being joined, too, by an additional AVA member from Western Australia (which will take the Board up to its full complement of 8). We are always most keen to have broad representation from as many states as possible and across the professions on the AVA Board.

Activities during the year to date have included those for **World Voice Day 2011, 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 regions and *Ten Top Tips for a Healthy Voice*, which is available for downloading from the website, was widely distributed. Queensland again staged a highly successful public event in the Queen Street Mall in Brisbane with students from the Queensland Conservatorium of Music, Griffith University and Queensland University of Technology Acting, 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 maintain these wonderful instruments. Also in Queensland at the time of the World Voice Day activities in the Queen Street Mall, **AVA Student Encouragement Awards** were presented by Adele Nisbet, our Vice President, to the Western Australian Winner, Deborah Rogers and the Queensland recipient, Theresa Adermann. More on this will follow from Adele who has very capably and energetically convened the

award in 2011. We congratulate all the Student Encouragement Award recipients, thank those who proposed them and look forward to this becoming a most successful annual award.

On the Website front - John Waller has thankfully continued to manage the technical operation. In early 2011 Moya Pattie became our AVA Website Co-ordinator, so please email photos, information about events including workshops and conferences and other newsworthy items relevant to voice, to moyap@bigpond.com. The AVA Board remains committed to further development of the website to make it more up to date, 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 – Many AVA members were present and benefited from the recent ASOHNS pre-conference workshops in Melbourne. Presenters at that Diagnostic and Operative Laryngology Dysphagia Meeting included International Guests Peak Woo and Diane Bless as well as local Speech Pathologists Debbie Phyland and Jenni Oates. The workshop conducted by Diane Bless, organized by the Victorian Voice Interest Group, was an outstanding success and we thank them for the foresight to conduct this most valuable day followed by a networking and social evening over dinner. AVA members present were delighted to share the benefits of Diane's broad knowledge base and expertise, together with the opportunity to interact with colleagues. The ASOHNS pre conference Diagnostic & Operative Laryngology and Dysphagia Meeting gave additional opportunity to learn from and interact with Speech Pathologists and Ear, Nose and Throat surgeons amongst others.

AVA Membership at the time of writing is continuing to grow and includes international as well as local members. We are encouraged with our efforts to enhance and promote the services and benefits of AVA membership. We continue to be aware that a strong and vibrant membership brings benefits to us all. We also continue to be particularly keen to involve **students** with the AVA. To this end it has been rewarding to have brought to fruition the Inaugural AVA Student Encouragement Awards. Heartfelt thanks to Adele for steering this process.

The **Australian Voice Association's Student Encouragement Award** is now active, most ably convened in this, its inaugural year, by Vice President, Adele Nisbet. Adele recently presented two of the student encouragement awards (one Western Australia, one Queensland) at World Voice day celebrations in Brisbane. The Australian Voice Association has established this annual award scheme to encourage students, student membership and future involvement in the Association. The award is comprised of AVA membership for the remainder of the year, complimentary entrance to workshops and conferences conducted by the AVA and a substantial book prize.

Future Directions: In Melbourne at the time of the

ASOHNS Conference, Jonathan Livesey, President of the Australian Society for Performing Arts Health Care (ASPAH) and Sam Warhurst (ASPAH) and AVA Board members Johanna Flavell, Sharon Moore, Sheryl Mailing and I had further discussions regarding a joint **ASPAH-AVA Conference** to be held in **Sydney 21 - 23 October 2011**, at the University of Sydney. I'm delighted to report that following those discussions and further deliberation with the AVA Board, we have decided to join forces for this conference. Whilst some details are yet to be fleshed out, I'm delighted to announce that AVA will be joining ASPAH in Sydney, hosted by the University of Sydney.

ASPAH has called for abstract submissions for academic paper presentations and workshops to be emailed to the ASPAH Conference Scientific Officer Samantha Warhurst:
aspahconference2011@gmail.com
 by Friday 17th June 2011.

Watch the AVA website for further news, information and details or visit the ASPAH website: www.aspah.org.au. Several ASPAH members are also members of AVA, we share a common culture and interests and we look forward to an exciting collaboration in Sydney in October. It is intended that the **AVA** will hold its **AGM** at that conference.

Affiliation with the British Voice Association: Progress continues to be most encouraging. In February 2011, I wrote two articles for the BVA **Communicating Voice**, also forwarding photos. Please make use of and foster our connection with BVA.

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 delighted to have this special 40th Edition to add weight to our 20 years milestone. Congratulations are in order for those who founded the association and to all those who have assisted along the way, including especially our Boards and our Editors. As in recent years, we again hope to maintain our three publications in 2011. Susannah Foulds-Elliott has kindly edited this edition and the next Editor is to be Alison Winkworth in June. I urge you to continue to support Voiceprint by contributing information and items of interest.

In conclusion I thank you, the members, and the Board for continued support and assistance. Let's continue to voicepower our way through 2011 and let's all be involved with energy and passion to maintain our Australian Voice Association.

Jane Mott

Jane Mott
 President
 Australian Voice Association
 April 2011

2011 AVA BOARD MEMBERS

AVA President

Jane Mott (Brisbane)

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Voice Lecturer (Speech), Voice Consultant

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AVA Board Member

Helen Tiller (Adelaide)

Voice Consultant

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STOP PRESS

ASPAH-AVA Conference

21st - 23rd October 2011

Sydney, NSW

Hosted by The University of Sydney

Abstract submissions for academic paper presentations and workshops should be emailed to

ASPAH Conference Scientific Officer

Samantha Warhurst: aspahconference2011@gmail.com
 by **Friday 17th June 2011**.

For more information/details visit

ASPAH website www.aspah.org.au

or watch conference space on

AVA website www.australianvoiceassociation.com.au

History of AVA and *Voiceprint*

Susannah Foulds-Elliott

The Australian Voice Association was formed after the highly successful inaugural Voice Symposium of Australia, held in Adelaide in May 1991. Until that point, there had been no official means of sharing knowledge about voice across professional boundaries. The first Voice Symposium of Australia harnessed the motivation for interdisciplinary communication in the field of voice, and the formation of the Australian Voice Association was the result. Interdisciplinary communication has been achieved through a variety of means, not least of which has been the continued publication of *Voiceprint* (known simply as the AVA Newsletter until edition 14).

A biennial symposium was held for the first decade, and then after a three-year hiatus the most recent symposium was held in Sydney in 2005. In the six years since then, there has been a move towards a more state-based approach with state-based workshops and mini-symposiums, and the rise of the nation-wide touring of (often overseas-based) voice practitioners. This year, in 2011, AVA joins with ASPAH for a combined conference in Sydney in October.

In the last few years AVA has established and upgraded a website, which was a vital move in promoting interdisciplinary communication for voice in the new millennium.

Voiceprint continues to be produced and distributed with two or three editions each year. *Voiceprint* back issues for the last two years are now freely available on the web page, while the current issues are available to members of AVA. This on-going practice will build up the available back issues over time, providing a valuable resource for the dissemination of interdisciplinary communication in the field of voice.

AVA Voice Symposiums

1991 – Adelaide
1993 – Melbourne
1995 – Sydney
1998 – Melbourne
2000 – Brisbane (in conjunction with ANATS)
2002 – Adelaide
2005 – Sydney
2011 – Sydney (in conjunction with ASPAH)

AVA Presidents

1991 – 1994: Alison Russell
1995 – 1996: Malcolm Baxter
1996 – 2000: Jan Baker
2000 – 2002: Adele Nisbet
2002 – 2004: Jonathan Livesey
2004 – 2006: Jean Callaghan
2007 – 2009: Alison Winkworth
2009 – 2010: Jan Baker
2010 – current: Jane Mott

Voiceprint /News Letter Editors

(This publication was initially called “Newsletter” until becoming “Voiceprint” for edition 14).

1993

1 Sept: Alison Russell
2 Dec: Alison Russell

1994

3 June: State co-ordinators
4 Oct: Debbie Fellows (SAPMEA)
5 Dec

1995

6 Nov

1997

7 May-July
8 Aug-Oct
9 Nov-Feb

1998

10 March-May: Alison Winkworth
11 Oct: Alison Winkworth
12 Dec: Alison Winkworth

1999

13 Feb: Alison Winkworth, Sally Collyer
14 May: Alison Winkworth, Sally Collyer
(First use of the name *Voiceprint*)
15 Aug-Oct: Alison Winkworth, Sally Collyer

2000

16 Nov 1999-Feb 2000: Alison Winkworth, Sally Collyer
17 March-May: Alison Winkworth, Sally Collyer

2000 - 2003

18 Alison Winkworth
19 Alison Winkworth
20 Alison Winkworth
21 Alison Winkworth
22 Alison Winkworth

2003

23 April 2002-May 2003: Alison Winkworth
24 June-Aug: Helen Bridge
25 Sept-Dec: Helen Bridge

2004

26 Jan-March: Helen Bridge
27 April-Sept: Helen Bridge

2005

28 May-Aug: Susannah Foulds-Elliott
29 July: Susannah Foulds-Elliott

2006

30 April: Susannah Foulds-Elliott
31 Dec: Pat Wilson, Jean Callaghan

2007

32 July: Pat Wilson

2008

33 July: Susannah Foulds-Elliott

2009

34 April: Susannah Foulds-Elliott
35 July: Sally Collyer
36 Oct: Jane Bickford

2010

37 March: Sally Collyer
38 July: Susannah Foulds-Elliott
39 Nov: Jane Bickford

2011

40 April: Susannah Foulds-Elliott
41 July: Alison Winkworth



Celebrating the Life of Jo Estill

Jo Estill was an extraordinary woman who transformed many voices, minds, and lives in the span of her remarkable career. She passed peacefully from this world on December 9, 2010. Her last days were spent comfortably at home under the exemplary care of her daughter, Alice. Jo's beautiful voice will be missed, but her intellectual legacy lives on in the elegant and sophisticated Estill Voice Model. Several celebrations of her life were held - January 8, 2011 in California, USA at which Helen Tiller delivered a eulogy and sang "For Good" from "Wicked"; January 15, 2011, Colorado, USA and a further tribute is planned in July, 2011 in Rome, Italy at the Estill World Voice Symposium.

Jo Estill had a musical childhood. She began piano lessons at 6 and vocal training from age 9 when she sang in the church choir, often as a soloist. She won a scholarship to Oberlin Conservatory but was unable to complete it due to the depression of 1939.

Jo continued singing but says herself that every performance was a traumatic experience because of fear - she could perform but had no understanding of vocal production. Jo travelled to Europe for a debut tour of 8 cities as a concert singer, which was cut short due to the illness of her husband. He died when Jo was 45 and she then thought about continuing her career in singing. However, because of her age, Jo decided to study and helped pay her way by teaching voice. She read all the books she could find and was so confused that she decided to analyse what she herself was doing and teach what she observed about herself.

Jo graduated from college and won a Fellowship to pursue an MA in Music Education. Studying anatomy and physiology, acoustics and voice science, she began to learn what she had intuitively been doing previously.

In the early 1970s Jo decided to study a limited number of voice qualities associated with different genres of music. She was able to do a specific research project on voice

quality each year for seven years. These pilot research studies were published.

Ten years later, in a paper to the 11th Symposium - Care of the Professional Voice, Jo suggested a program for sorting voicing training into 3 different disciplines - Craft, Artistry and Metaphysics. Her Compulsory Figures belong to the Craft discipline. Subsequent research ensued and Jo then enrolled in the Graduate Program at the City University of New York.

In 1987 Jo was invited by Helen Tiller and Alison Bagnall to present her work in Adelaide. Prior to that, in 1983, Drs Janet Baker and Alison Bagnall, travelled to New York to attend a workshop given by Jo. William Bamford, a Voice/Singing teacher at the Flinders University Drama Centre followed in 1984. Estill training has been in place at Flinders University Drama Centre since 1985, taught by William Bamford. Helen Tiller took over as Lecturer in Voice at Flinders Drama Centre from 1989 - 1997.

As a result of ardent entreaties by Helen Tiller and Alison Bagnall, Jo accepted an invitation from the British Voice Association to present at their London workshop in 1991. The work has spread across Europe as a result, but it was another Adelaide Estill Practitioner who organised Jo's first Workshops into Italy - Eunice Donato.

Jo herself has presented many courses in Adelaide, Sydney and Melbourne as well as across America and Europe. There are currently 7 Certified Course Instructors in Australia who regularly present Estill Courses, with 5 students currently undertaking studies towards their Estill Masters Qualification. The study procedures are rigorous and time consuming, but well worth the effort

From more than 20 years of voice teaching, 13 years of formal course study and 11 years of research was compiled a formal model - A New Concept for Teaching Voice - Voice Craft with Compulsory Figures.

Jo developed a practical model for teaching people to sing, a model that is backed up by research. She has given us a vocabulary, which we can all understand and our students can accurately respond to. She is the first person to have studied and identified the physiological structures involved in Belting. She is the first female voice scientist who was also a professional singer. This enabled her to ensure that her research into the voice had practical applications for all who study it.

We, in the Estill community are deeply indebted to her and will miss her dearly.

Vale Jo - enjoy the journey!

Tribute to Jo Estill co-written by Helen Tiller, (MA) Certified Course Instructor with Service Distinction and Testing Privileges - Estill Voice International - Winner Inaugural Lifetime Achievement Award EVI (2005), and Jenny Caire, B.Sc.App CCI Estill Voice International.

For further information on Jo's work please look at the website www.EstillVoice.com

World Voice Day Australia 2011

On 15th April 2011, an enthusiastic and appreciative audience again welcomed and heartily applauded the outstanding performance of singing students from the Queensland Conservatorium of Music, Griffith University and students from Queensland University of Technology Acting in celebrating World Voice Day on stage in the Queen Street Mall, Brisbane.

As last year, a large crowd was held spellbound in the public space of the main stage, Queen Street Mall, Brisbane, as singers and actors performed classical, jazz and pop repertoire with a professionalism usually seen only in professionals. Students ran through three half hour sessions at 11am, 12 noon and 1pm while the audience enjoyed the outstanding performance of the students, very capably prepared by Dianne Eden and Donald Hall (QUT), and Irene Barlett, Margaret Schindler and Adele Nisbet (Qld Con). Students also paid tribute to the excellence of their accompanists.

In addition to handing out *Ten Top Tips to a Healthy Voice* flyers, the audience was treated to the presentation of awards to Deborah Rogers (WA) and Theresa Adermann (QLD) - recipients of the Inaugural AVA Student Encouragement Awards. Deborah, a graduate of WAAPA and currently a young artist with Opera Queensland, also sang an aria and held the audience spellbound. And five copies of the book, *The King's Speech*, were given away, kindly donated by Mark Logue, grandson of Lionel Logue.

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 many elements of good vocal health necessary to establish and maintain these wonderful instruments.

These very public performances over the lunch time period in this bustling environment raised awareness of the amazing attributes of the human voice and those aspects necessary to look after it. A poster board highlighting aspects of voice production, care, structure and function was also displayed. AVA Queensland was delighted with the exposure we received and the remarkable efforts of all concerned. WOW!! It was indeed again a wonderful World Voice Day!

Jane Mott
April 2011



QUT Acting students perform for World Voice Day Celebrations, Brisbane 2011.



Jane Mott, The King's Speech Poster, and Queensland Conservatorium Music Theatre Students World Voice Day



Susannah Foulds-Elliott's student Bernadette Methner in Melbourne with accompanist Pam Christie after performing Schumann's Song Cycle *Frauenliebe und Leben* for World Voice Day. *Ten Top Tips to a Healthy Voice* were distributed to the audience.

Australian Voice Association

Ten Top Tips to a Healthy Voice

Use your voice well! Learn to optimize healthy voice production. If you do a lot of talking or singing, learn to produce voice well - without strain or damage.

Keep your voice hydrated! Adequate hydration is very important for healthy voice and vocal folds. Drink at least 2 – 3 litres of water per day.

Warm up your voice! (As you would the rest of your body) if you're going to embark on prolonged talking or singing - e.g. Teacher, Minister of Religion or Call Centre Operator.

Be wary talking or singing above background noise! This can strain your voice so you need to recognize and avoid high voice risk situations.

Don't smoke and avoid smoky environments!

Don't repeatedly clear your throat and avoid coughing excessively! These activities damage your voice.

Consider using amplification (microphone or megaphone) where loud voice is necessary.

Certain medications and drinks can dehydrate your voice. These include antihistamines, cold and flu medications, coffee and alcohol. Take these into account when talking or singing.

Don't scream or shout! Using loud voice without damage requires special skills. If you have to use loud voice, get specialist training from a Voice Teacher or Speech Pathologist.

Especially look after your voice during allergies and upper respiratory tract infections!

Your voice is more susceptible to damage at these times. Remember it's important to seek evaluation and advice from an Ear, Nose and Throat Specialist if your voice is hoarse or husky for more than a few weeks, particularly if you smoke or don't have cold symptoms.

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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.



Interview with Rusty Curcio, New York City

Joan Melton, PhD, ADVS

For several years I had the privilege of collaborating with Rusty Curcio both in classes for musical theatre students and in workshops for singers and actors.

Rusty is a Certified Movement Analyst in the Laban/Bartenieff System of Movement Studies and heads the Dance Program at Wagner College, on Staten Island, NY. He toured internationally with *Les Ballets Trockadero de Monte Carlo* for nine years, was then with *Les Ballet Grandiva de Russia* for two seasons, and performed in New York with *Peridance Dance Ensemble* and *Acanthus Ballet Company*. He is much in demand as a teacher, director and choreographer and works frequently for regional and summer stock theatre companies in the United States.

Following are excerpts from a conversation we recorded mid-town Manhattan, on a bright December afternoon in 2009.

JM: *I'd like to ask you to look at six major areas of voice training to see if at least the words are similar to what you would use in dance, and if they are, what do they mean in the dance world?*

alignment

breathing

range

resonance

articulation

connection (the acting dimension)

RC: Where do I start with all this!

We talk alignment and placement together all the time. Alignment is how you're organizing your body parts. In the Laban system, Irmgard Bartenieff uses the principle *Dynamic Alignment*, which refers to the constant change in body parts as we move and align our body to perform the task. It's an ongoing process and not a static placing of muscles and bones into one position. It's how are you organizing your body to do that task?

Dynamic Alignment is about the fact that the body is always changing its shape and its relationship of muscles and joints—you're writing right now and I'm using my hand—even to do those simple things, there's a change happening through the entire body.

So I would add *placement* into your list. Placement relates to the distribution of weight against gravity and into the ground, whether on your hands or your feet—most of it, of course, is going to be on the feet, but in dance we are using other areas of the body as well as the feet for support. So you put those two things together, it comes out to dynamic alignment through body organization.

Does the term dynamic alignment come from Laban or from Bartenieff?

That is a very specific term from the Bartenieff approach to movement study. She was a student of Laban and heavily worked in the body area. So, yes, that was her way of explaining what is going on in the body as movement occurs. Her exercises are not about standing still; they're about movement and mobility.

Placement in the world of voice suggests something quite different, and may be a term that is on the way out because you cannot actually place your voice anywhere, for example, in your chest or head.

Breathing! Voice teachers often think that dancers don't breathe. I told a friend in Sydney that I had seen you breathe, and she said, "Oh, I can't wait to read this interview!"

Breathing is a hard one. Our initial response to difficult movement tasks is to do something we call binding the body, because we want control over the body. So an intellectual response to a difficult moment is to bind and constrict. Now that does affect breath and we're perceived as not breathing. Of course, there is something happening, but we're restricting the full capacity of the breath, mostly out of fear or response to executing a difficult move that requires ultimate control. However, this is where the dancer that doesn't breathe, to me, is still a student, and not a dancer yet. I'm not saying they're not talented, but they're still studying; they haven't figured it all out, because to fully move and be expressive, your body is constantly (the Laban work again) *growing* and *shrinking*. And growing and shrinking are related to your breath. On inhalation you always grow, exhalation you always shrink, so even just in flexion and extension of the body, there is a breath pattern, a breath phrasing that goes along with it. Now the more articulate and in control of those two capacities you become, the more you can make intellectual changes and shifts and choices off of what is the *natural* way

of doing it. You can actually go against nature, and then that becomes expressive and it's going to affect the breath and the support and all the other components of movement.

There is an area—for years and years in the dance world, especially the ballet world—they talked about the lateral breath of the back. And I never understood what that was when I was a dancer. I understood when they talked about it from the point of view of moving your arms from your back and connecting it to the breath, but that was a muscular sensation. I understood the scapula and how it moved my arm, but I didn't understand the whole breath thing. Now I understand and it goes back to the idea of body organization and how integrated the body's chains of connectivity are.

Breath supports the five chains of connection that are part of Irmgard Bartenieff's Developmental Patterns. They are called *Core Distal Connectivity* or *Naval Radiation*, *Head-Tail Connectivity*, *Upper-Lower Connectivity*, *Body Half Connectivity*, and *Cross Lateral Connectivity*. It's how you're sending the energy and the breath through the body.

However, there is the anatomical need to compress the lower abdominal muscles when you are doing technically difficult executions such as jumping and turning, because that's what gives you a sense of center, and that's what supports your spine when you're landing your jump. At least from my experience, when I work with singers, they fight compressing the lower abdominal muscles, because they want to be able to release.

But when you say lower abdominal muscles, those are the very ones we need to use. I think it's the upper abs that give us a problem in the singing world—although there are widely different approaches to breathing for singing and speaking.

I just get the impression—I'm not saying it's right or wrong—my perception is that the students are saying that their lower abdominal muscles want to be full and released. I see them literally stand and they want to widen as much as possible and bulge here, and what they've told me is, "Well, then I have the most air," and I'm thinking well, first of all, your diaphragm's here.

And the air is in your lungs!

So I never understood that.

Hmm, there are at least two very common, and contrasting, ways of teaching breathing for singers. Sounds as if the one you're encountering is the down and out method, where you actually distend the lower abdominals during voicing—which, of course, goes against the way the body naturally breathes. The other method is in and up.

Pelvic floor.

Yes. I studied with a teacher who taught down and out, and I could certainly make vocal sounds that way, but the approach doesn't seem to go along with dance at all.

I'm sitting here shocked because every other voice person I've worked with, whenever I say in my dance classes (I've now taken it out of my vocabulary), "Press the lower abdominal muscles against the lower spine and resist from the lower spine," they have gone like ballistic.

I think it's fantastic. What isn't good is pulling in at the waist.

Oh, well, that's higher.

Yes, that cuts everything off. But here [lower abs], is exactly where we need the action. I often say, "Lift the pelvic floor." Even that thought, coming from Pilates...

I was given the image, too, that they're a big ball, like a big beach ball, and you know if you squeeze it lower than the middle...

The top gets wider!

: the sternum was low, they were turned out, they were tucked, and I was trying to get them to lengthen.

Well, that's the old school ballet training, tucking the pelvis under, when they didn't realize you had the six deep lateral outward rotators, which connect to the ischial tuberosities, the femur and the sacrum. They didn't know about those muscles, so they were using the quadriceps and the gluteus to do the turnout, and you're right, they were doing this [demonstrates] tucking of the pelvis.

Yes, exactly.

You've actually got to release the pelvis slightly back, then go in and up. And then you're totally free. The minute you tuck under, your legs become bound, which then will cause a binding in the hip

Interview with Rusty Curcio, by
Joan Melton (*continued*)

socket restricting leg mobility and the ability to shift your weight and move through space.

A lot of it is based off of the fact that the Russians worked on a raked stage, so their training, and even in their rehearsal studios, they're all raked, so they're not on a level playing field. They're making postural compensations due to the gravitational pull that is caused by working on a raked stage. But that's not the *right* way. You're supposed to move your legs and breathe. And then, on top of that, what they tell you to do is—old school and I was trained this way—to bring the tip of the ribcage close to these bones (pubic symphysis) but like you're saying, it makes people go down and then you get this tucking of the pelvis. You want to release here in the chest and allow rising and lengthening. But what you want to have the sense of, is that these [bones] are connected with an elastic band, so they're flexible and they can expand, but they're not totally flapping in the wind. And that's all. It's not a matter of really bringing this to this, but of having tone in this area and the ability to release if needed.

This is really helpful!

What I've come to, working in musical theatre, is that when I address breath with the students, I say to them, "I am not teaching you a breathing *technique*. You're going to go work with a voice teacher who will give you a technique for breathing that is about making a specific tone, possibly, or about things I don't know. I am not at all trying to contradict that. Rather, I'm looking at breath from the foundation of what the body does naturally to move and make sound. And if you can find a way to connect those two things [your vocal technique and what the body does naturally], then your singing will be more expressive.

Do you talk about Range in dance?

That's not a very used word. If I had to put a definition to it, it would just be the fact that they're versatile.

Resonance?

No.

Articulation?

Of course, articulation of the body. How clear is your articulation, how specific is the use of your body? If the choreography requires you to move your arm,

are you moving just your arm? Fosse is a lot of that. Also the word *specific*, but specific is, I think, a vaguer term; articulation, "Okay, now I understand. I just move from this joint. I don't let my wrist go with that." It's that specific, where you're turning your head, how are you turning your head? Are you using (ballet word) *epaulement*, shouldering, which is where the shoulders give a slight alignment to the body, or are you just using the head? So that's articulation for us.

Specificity, detail.

Connection, or the acting dimension.

The word *connection* didn't come up much when I was training. I use it now because I work with actors and it's an acting word, but I don't use it a lot because I find it's too vague. This isn't bad because it stimulates a lot of questions, but I feel there are other ways to get to those questions without just saying, "What do you mean by that?" You hear acting teachers all the time, "Connect to the character." Well, give me some information about the character. What is it I'm doing that's not connecting? That's what I need. So, that's in the research. But as far as just dance, no, we don't use that word a lot.

Are there other major aspects of dance training that you would include in such a list?

Yes! Big words that come up are *Spatial Awareness*, and *Spatial Tension*. So you're dealing with space more. First you deal with *body*, which is the anatomy, then you deal with *Shape* (the shapes the body makes and how it relates to itself and other objects in space—those are the words that we use), which is then connected to the word *articulation*. How am I moving my body and what parts of my body am I moving, and how is it relating to itself: body organization? Then you go into space and you start dealing with: where am I going in space, what is my spatial awareness? If I'm reaching there, how much counter tension to keep me on balance, is resisting the movement, or else I just fall over?

Other words come up: how fast you go, how quiet you go, how quickly you get someplace, how bound you are, how static the position is, or how alive the position is. That's all related to Laban ideas of Body, Effort, Space and Shape. Then you would certainly go into *dynamics*, which is effort. The more general word is dynamics, or energy; the Laban word is *Effort*. How much energy—*how* am I doing the movement? What's the emotional relationship to it? So

we would talk about it from that point of view, but like the emotional expression that is underlying the technical move you're doing. You could talk about connection from the point of view of the actor, if you happen to be playing a role, but very often as a dancer you're not in a role. If you do *Romeo and Juliet*, yes, you can talk to those two dancers about Romeo and Juliet, but very often you're an abstract ballet and you're dealing with efforts, which are the energy and the dynamics, which then send a visceral message to the audience.

Perhaps there is a parallel to instrumental music, which is often abstract: it doesn't have a story but it has meaning. If I'm playing a concerto, I'm not telling the story of two lovers or whatever, but there are conversations that go along, there are lines of movement in the music that interact.

Sure, that's exactly the same thing, and we deal with that especially in choreography class. That's the hardest thing for the young choreographers to do. They love doing the narratives. First we do an abstract movement from the point of view of just creating phrases, and they're fine with that, they're just creating movement based on an image or an idea or a picture. Then we go to a narrative and they're fine because they have a story to tell. But what they have not done: they have not taught the dancer to perform the narrative, because there's no effort and no abstract quality to that dance. Dance is not a literal art form; there's no spoken word. You can't say, "Brother, or Mother, Father and Daughter" on stage in dance; you can't. You can put three people up on that stage and you can imply the relationships, but you cannot be that literal with dance, and that's really hard for the students to learn. It's hard for any of us to learn really, but that's the craft.

Anything else on a list?

Yes, one more, there's *phrasing*, which then relates to rhythm and musicality, but phrasing is the word we use and it's big. Now you take everything else that you've learned and you make choices [about] how you're going to put it together, and that's phrasing for us.

How it's put together?

Where you put the slows in the effort, where you change the dynamics. The words *loud* and *soft* are even used in the dance world. Now, obviously we're not loud and soft from a vocal point of view, but our movements can be louder or softer. So where do you

make those changes and how long do you hold them? That's all phrasing.

How do these individual aspects of training relate to one another in the learning process, and then in performance?

I think it's so individually based, sometimes even on a daily basis. Where are they at that moment in their brain, what are they scared of, what are they not scared of, what are they comfortable with, and then also, what's going on in their personal life and in their emotions? All of that comes into that moment, and you've got to constantly negotiate that moment by giving them something, one of the areas, and if that area doesn't trigger, then you've got to go somewhere else. And again, one of the really big things that come out of the Laban training is that you're given this incredible number of avenues to get to the same product. And you are constantly negotiating with the system and the participant/student. Even in one class you're may be utilizing five [avenues] because you have five different people.

When I asked this question to singing teachers, the response was that in the training process you're more aware of the individual elements, whereas in performance you have to let those go and move beyond. You have to go with whatever you have. You're not thinking technique.

I would certainly agree with that as well. Technique becomes a foundation. But even with performance—maybe I'm thinking from the point of view of a coach/director—even when they're out there and they're doing all of that, you can still give them feedback, and there can still be a dialogue about increasing the expression—not necessarily [making it] better, but increasing the expression.

Do you see common denominators between dance and voice—or apparent contradictions?

I think we've touched on some of the contradictions, even in the dance world itself and in voice, but it's still about expression. And it's about an emotional, intellectual and physical relationship to the craft that you're doing. And if you're only doing one [emotional, intellectual or physical], then something's missing. It's got to be that triumvirate, the three of them together. Otherwise, you don't communicate anything.

Thank you so much, Rusty!

AVASEA AWARDS

The winners of the 2011
Australian Voice Association
Student Encouragement Award were:

Theresa Adermann (QLD)
Deborah Rogers (WA)
Samantha Warhurst (NSW)
Katherine Sanchez (VIC)
Lindjeta Sadriu (SA)

Adele Nisbet presented two of the recipients with their awards in the Brisbane Queen Street Mall performances sponsored by AVA for WORLD VOICE DAY on Friday 15th April, 2011.



Adele Nisbet presents Theresa Adermann (QLD) with her AVASEA 2011 award.



Adele Nisbet presents Deborah Rogers (WA) with her AVASEA 2011 award.



Commencing in 2011 AVASEA

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. The scheme will commence in 2011. The aim is to encourage student membership and future involvement of young professionals in the Association. 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 nomination, submitted by a tertiary lecturer, should include a supportive rationale which highlights those points pertaining to the student nominee.

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

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

September 30th each year.

LARYNX TRANSPLANT

In *The Australian*, Jan 21st, 2011, an article by Hannah Dervlin reports that Brenda Jensen at the University of California's Davis Medical Centre was given the ability to speak again after receiving a larynx transplant in October 2010.

Brenda's larynx had been damaged 11 years earlier by a breathing tube used during surgery for kidney failure. Since then, Brenda had been breathing via a tracheotomy tube and communicating through an electronic hand-held system.

Her larynx replacement in October took 18 hours, and was the first time that both the larynx and the trachea had been replaced simultaneously. The operation has enabled Brenda to recover her voice, and also her ability to smell and to taste.

The operation was lead by Gregory Farwell, Professor of Otolaryngology at the University of California. The chief scientist for the transplant was Martin Birchall, Professor of Laryngology at University College, London. The only previous successful larynx transplant was in 1998, at the Cleveland Clinic in Ohio, but after surgery the patient still had to breathe through a tracheotomy tube and had difficulties speaking, with a very croaky voice.

Brenda has experienced some vocal hoarseness since the operation but nerve regeneration over time has improved her voice significantly. The next task is to re-learn the ability to swallow, which would lead to being able to eat and drink normally. She is still using a tracheotomy tube to breathe, but it is thought that this will be able to be removed in time. Apparently Brenda has not been able to stop talking to family and friends since the operation. She doesn't think she will ever sing in a choir, but is very excited to be able to talk normally.

Brenda will need to remain on immunosuppressant medication for life. The donor organ came from an accident victim.

The voice conveys specific emotions: Evidence from vocal burst displays.

Emiliana R. Simon-Thomas; Dacher J. Keltner; Disa Sauter; Lara Sinicropi-Yao; Anna Abramson.

Emotion, Vol 9(6), Dec 2009, 838-846.
doi: [10.1037/a0017810](https://doi.org/10.1037/a0017810)

Abstract

Studies of emotion signaling inform claims about the taxonomic structure, evolutionary origins, and physiological correlates of emotions. Emotion vocalization research has tended to focus on a limited set of emotions: anger, disgust, fear, sadness, surprise, happiness, and for the voice, also tenderness. Here, we examine how well brief vocal bursts can communicate 22 different emotions: 9 negative (Study 1) and 13 positive (Study 2), and whether prototypical vocal bursts convey emotions more reliably than heterogeneous vocal bursts (Study 3). Results show that vocal bursts communicate emotions like anger, fear, and sadness, as well as seldom-studied states like awe, compassion, interest, and embarrassment. Ancillary analyses reveal family-wise patterns of vocal burst expression. Errors in classification were more common within emotion families (e.g., 'self-conscious,' 'pro-social') than between emotion families. The three studies reported highlight the voice as a rich modality for emotion display that can inform fundamental constructs about emotion. (PsycINFO Database Record (c) 2010 APA, all rights reserved).

The psychophysiology of flow during piano playing.

Örjande Manzano; Töres Theorell; László Harmat; Fredrik Ullén.

Emotion, Vol 10(3), Jun 2010, 301-311.
doi: [10.1037/a0018432](https://doi.org/10.1037/a0018432)

Abstract

Expert performance is commonly accompanied by a subjective state of optimal experience called flow. Previous research has shown positive correlations between flow and quality of performance and suggests that flow may function as a reward signal that promotes practice. Here, piano playing was used as a flow-inducing behavior in order to analyze the relationship between subjective flow reports and psychophysiological measures. Professional classical pianists were asked to play a musical piece and then rate state flow. The performance was repeated five times in order to induce a variation in flow, keeping other factors constant, while recording the arterial pulse pressure waveform, respiration, head movements, and activity from the corrugator supercilii and zygomaticus major facial muscles. A significant relation was found between flow and heart period, blood pressure, heart rate variability, activity of the zygomaticus major muscle, and respiratory depth. These findings are discussed in relation to current models of emotion, attention, and expertise, and flow is proposed to be a state of effortless attention, which arises through an interaction between positive affect and high attention. (PsycINFO Database Record (c) 2010 APA, all rights reserved).

BOOK REVIEW

Review: Singing in Musical Theatre: the Training of Singers and Actors (review by Katharine Watts, NZATS Newsletter)

This book is an audacious project that succeeds. **Joan Melton** (Allworth Press, 2007) set out in 2004 to interview sixteen of the most influential musical theatre teachers in the world today, and discover their insights about teaching, their training methods and what drives them to do what they do. Melton's well-chosen questions and the generous approach of her interviewees make for a most fascinating result. It's an insider's view of sixteen superb teaching studios - which of us would not enjoy that?

Joan Melton is a pioneer in the integration of singing techniques and voice training for the actor. A Master Teacher of the Fitzmaurice approach to theatre voice, she has taught at leading drama schools in the USA, UK, Australia and New Zealand. She developed the Voice/Movement Programme at California State University, Fullerton.

Music theatre voicing is rapidly evolving into a most strenuous and demanding genre, both in the range of vocal qualities called for, the "triple threat" requirement and the punishing frequency of performances. As the demands have grown so has the curiosity of those voice teachers who work primarily in this area. This curiosity has engendered massive vocal learning. Some teachers have adapted a classical technique when it was inadequate for the needs of musical shows. Others have their roots in the theatre. Still more have travelled the path of voice therapy and voice science.

What is clear is that there is an entirely new area of voice teaching opening up in our day, and we must be aware of its validity and its specific vocal needs. Joan Melton first asks each teacher to comment on six major elements of voice training for theatre: alignment, breathing, range, resonance, articulation, and connection, or the acting dimension. Then she asks the teacher to relate his or her approach to voice science and to the movement-based work that is a core element of actor training. This is where the fun begins!

Take sixteen fine teachers and you get sixteen viewpoints. At first reading of the book this can be disconcerting - whom do we believe? As mature teachers they are all fairly categorical about their approaches. Registration, use of scientific terminology, role of movement, voice qualities, starting approaches - it's a minefield! Then as I read on, I felt a growing sense of exhilaration: the book shows that by our remarkably different paths we head for very similar goals. There is room for all.

Joan Melton has drawn together some of the diverse threads in a concluding section, looking at comparative approaches and also outlining many of her own movement-based strategies. The book is immaculately annotated chapter-by-chapter, and these notes alone can send us on an exciting journey.

For readers' interest, here is the list of teachers Joan interviewed:

From the United States:

Elisabeth Howard
Wendy LeBorgne
Joan Lader
Jeanette LoVetri
Mary Saunders-Barton
Neil Semer

From the United Kingdom:

Mary Hammond
Penni Harvey-Piper
Gillyanne Kayes

From Australia:

Lisa Ryan-McLaughlin
Jason Barry-Smith
Debbie Phyland
Jean Callaghan
Pat Wilson
Amanda Colliver
Liz Pascoe

Each chapter contains a detailed description of that teacher's methodology, and these are so captivating that one cannot really single out individuals. Here is a tiny smorgasbord of comments:

Elisabeth Howard: *I believe that anyone can learn how to sing and sing beautifully at any age and I have the need to prove this every day of my life.*

Joan Lader: *What I expect to observe is that I'm moved, that there's some connection to their heart.*

Jeanette LoVetri: *I want to be of service. I am here to support and get underneath the people who are singing, so that I can empower them to discover all of what the voice can do and be.*

Mary Saunders-Barton: *For men and women the future is demanding: they have to be able to access all vocal options.*

Neil Semer: *I believe it is my job to work on fundamentals, which allow individual artists to fly on the wings of their own creativity.*

Mary Hammond: *Technique liberates your imagination.*

Penni Harvey-Piper: *If you work on the way we are designed to produce sound, you never get nodules.*

Debbie Phyland: *I'm really looking to see whether they're being as efficient as they can be: how much extraneous effort is being required to produce that sound.*

Jean Callaghan: *If you don't know how it works in terms of the physiology and what the anatomical bits are doing, it's a bit of a guessing game, and I think that's unfair to students.*

And line honours have to go to:

Pat Wilson: *What drives me is love. To me, it's the one fuel that doesn't clog up the system. When you burn that love, there's no toxic remains.*

I trust that the above comments send people rushing to this valuable book. You can read it bit by bit like eating very special chocolates, or you can spend the summer in a deckchair indulging in all of it. But read it!

*Katharine Watts,
NZ Association of Teachers of Singing Newsletter.*

There is no other book on the market that surveys the pedagogical practices of internationally recognized professional singing teachers... The book is structurally cohesive, soundly researched, and written by an author with a proven track record, who is a leading authority in the voice, singing, and acting fields.

*Michael Lugering, author of The Expressive Actor:
Integrated Voice, Movement, and Acting Training*

Music theatre singing stands at the crossroads of both classical and contemporary voice training. Joan Melton's new book explores this central issue for singers and singing teachers alike, providing lively insight into the state of knowledge and practicing pedagogy in this field. Highly recommended for anyone interested in teaching and learning about singing.

*Dr. Rowena Cowley,
Lecturer in Voice and Pedagogy,
Sydney Conservatorium of Music,
University of Sydney*

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The minor third communicates sadness in speech, mirroring its use in music.

Meagan E. Curtis; Jamshed J. Bharucha.
Emotion, Vol 10(3), Jun 2010, 335-348.
doi: [10.1037/a0017928](https://doi.org/10.1037/a0017928)

Abstract

There is a long history of attempts to explain why music is perceived as expressing emotion. The relationship between pitches serves as an important cue for conveying emotion in music. The musical interval referred to as the minor third is generally thought to convey sadness. We reveal that the minor third also occurs in the pitch contour of speech conveying sadness. Bisyllabic speech samples conveying four emotions were recorded by 9 actresses. Acoustic analyses revealed that the relationship between the 2 salient pitches of the sad speech samples tended to approximate a minor third. Participants rated the speech samples for perceived emotion, and the use of numerous acoustic parameters as cues for emotional identification was modeled using regression analysis. The minor third was the most reliable cue for identifying sadness. Additional participants rated musical intervals for emotion, and their ratings verified the historical association between the musical minor third and sadness. These findings support the theory that human vocal expressions and music share an acoustic code for communicating sadness. (PsycINFO Database Record (c) 2010 APA, all rights reserved).

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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AGM STUDY DAY: Laryngeal Irritation

Sunday 3rd July 2011

The Assembly Hall, Baden-Powell House Conference Centre, 65-67 Queen's Gate,
London SW7 5JS (*please note change of venue*)

Speakers: Dr. Harsha Kariyawasam; Dr. Glenis Scadding; Prof. Margaret Johnson;
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Includes the **Gunnar Rugheimer Lecture**: 'More Questions' Than Answers – Current Controversies in the Management of Voice Disorders' by Prof. Paul Carding.

VOICE CLINICS FORUM

Friday, 18th November, 2011

Wythenshawe Hospital, Manchester

Programme to follow shortly but meanwhile **PUT THE DATE IN YOUR DIARY NOW!**

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 41: awinkworth@bigpond.com

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

PEVOC 2011

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

ASPAH-AVA Conference 2011
Sydney, NSW
21st - 23rd October 2011
The University of Sydney
For more information/details visit
ASPAH website www.aspah.org.au
AVA website www.australianvoiceassociation.com.au

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

Please note: Due to a reciprocal agreement, British Voice Association (BVA) and Australian Voice Association (AVA) members can attend each organisation's events at the member's rate. Please contact your office for more information.

WORLD VOICE DAY: 16th April every year

What is World Voice Day?

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.

Copy deadline for next edition: Voiceprint 41

Please send all your voice items, news and reviews to Voiceprint 41 Editor
Alison Winkworth

by

June 17th, 2011

awinkworth@bigpond.com



THE BRITISH VOICE ASSOCIATION

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[http://www.britishvoiceassociation.org.uk/
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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

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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>

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

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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

QAVA Pty Ltd

NEW SE QLD company focusing on providing comprehensive, supportive and nurturing instrumental music education. Looking for like-minded voice teachers to join our team and work in schools and studios.

Ph: 1300 393 348 Email: karyn@qava.com.au

ST VINCENT'S VOICE CLINIC, SYDNEY

(established 25 years)

Sydney: Ph. (02) 8382 3372

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

Email: hbrake@stvincents.com.au

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

VOICE CARE WA

Perth: Ph (08) 9383 1119 0413 048118

Thea Peterson, Speech Pathologist, provides voice therapy for adults with voice problems especially professional voice users. More than 20 years voice therapy experience.

Videostroboscopy can be arranged. theap@iinet.net.au

www.voicecarewa.com

VOICE/MOVEMENT SPECIALIST, RESEARCHER

Madison, WI, Ph. (1) 917-991-5199

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



AUSTRALIAN VOICE ASSOCIATION MEMBERSHIP 2011

Inaugurated in 1991

GENERAL SECRETARIAT

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

The objectives of the AVA are to promote the field of voice in Australia; to encourage links between artistic, clinical and scientific disciplines related to voice; to promote education and training in the clinical care of voice, as well as vocal performance and voice science; to promote research into voice. Membership is open to individuals with an artistic, clinical or scientific interest in voice. Membership entitles you to copies of the regular newsletter Voiceprint, the opportunity to receive the refereed journal Australian Voice via the AVA Website as well as concessional attendance at all events.

2011 Membership Application Form 1 January 2011 – 31 December 2011

MEMBERSHIP RATES FOR 2011

- | | |
|--|-----------------|
| <input type="checkbox"/> Full Membership for 2011 | \$120.00 |
| <input type="checkbox"/> Student Membership for 2011 (full-time undergraduate or postgraduate students, in any voice related field; proof of full time enrolment must be enclosed) | \$50.00 |
| <input type="checkbox"/> Institution Membership for 2011
(two delegates may attend AVA events at the members' concessional rate) | \$200.00 |

Name: _____

Postal Address: _____

Phone / Mobile: _____ Fax: _____

Email: _____

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

Profession* _____

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

Workplace Details

Workplace: _____

Postal Address: _____

Phone / Mobile: _____ Fax: _____

Email: _____

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

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

Payment can be made by cheque or by credit card:

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

Card No: Expiry date: ____/____

Name on card: _____ Signature: _____

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