

VOICEPRINT

NEWSLETTER OF THE AUSTRALIAN VOICE ASSOCIATION

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

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**Our Website Co-ordinator is
Johanna Flavell**

Email your information to Johanna at:

jaflavell2@bigpond.com



It has been my pleasure to serve as guest editor for this edition of voiceprint.

I am grateful to those who have willingly contributed articles and I trust you will enjoy reading them as much as I have! We have much to learn from each other and sharing our journey in voice with colleagues enriches our own lives, personally and professionally.

I would encourage those who have never written an article for voiceprint to have a go! Short or long, your contribution is valued and may well stir interest or provoke comment — so if you would like to respond to any articles in this edition, please send an email to Helen Tiller, who will edit the next voiceprint.

Jenny Cairé

Keep up to date with your AVA website

For the latest on what's happening, visit

www.australianvoiceassociation.com.au

maintained by our expert Webmaster

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President's Message

October 2011



Greetings and all good wishes from me and the Board of Australian Voice Association, Spring 2011! I hope this message finds you well, happy and enjoying this season of awakening and invigoration!

ASPAH - AVA Conference

As I write this President's message, excitement is mounting with the continuing approach of the ASPAH – AVA Conference to be held in October 2011. This is a very exciting collaboration - for the AVA to be holding a conference in conjunction with the Australian Society for Performing Arts Healthcare (ASPAH) - and I urge you all to be there!!

The conference in Sydney, 21st-23rd October 2011, at the University of Sydney promises to be exciting and stimulating. **Speaking out on performers' health: Perspectives for a new decade** includes many aspects of voice, performance and performers' health.

The AVA is delighted to be part of this exciting and very relevant collaboration between like-minded professionals, performers, students and others. Visit the ASPAH website now – www.aspah.org.au to register and to gain snippets of the wonderful programme that's planned. Both Vice President, Adele Nisbet, and I have been representing the AVA on the organizing committee, very ably led by Dr Jonathan Livesay, Ear Nose and Throat Specialist, with other organizing committee members including Bronwen Ackermann, Alison Evans, Clifton Chan and Samantha Warhurst (who was the AVA NSW Student Encouragement Award recipient for 2011) from ASPAH.

He who sings scares away his woes.
Cervantes

Some highlights of the ASPAH – AVA Conference will include -

Registration from 5:00pm Friday 21st October, with drinks, Band of Giants to play at the Friday reception, (the trio line up will consist of three of Sydney's finest jazz musicians), opening presentation and guest lecture from Associate Professor Ralph Manchester MD, and a Saturday and Sunday proposed timetable to include academic paper presentations, a keynote speech from ASPAH Patron, conductor Richard Gill, guest lectures on Accent Breathing and Articulation from Ron Morris, Speech Pathologist and Counter Tenor, (along with workshops from Ron and others). The AVA is also supporting the Guest Master Class by Marvin Keenze - **The Benefits of the Age of Information - How We Teach and How We Listen to Singers in 2011** - at the time of the ASPAH AGM 5 -6.30 pm Saturday. The conference program will also include Annual General Meetings for ASPAH and AVA, the Conference dinner and a singalong finale!!!

A conference not to be missed! Do get on line and register at www.aspah.org.au to take advantage of being in Sydney for this exciting AVA Event. Several ASPAH members are also members of AVA, we share a common culture and interests and are looking forward to an exciting collaboration in October.

I hope to see many of you there!

AVA Annual General Meeting

The AVA plans to hold its Annual General Meeting at the ASPAH - AVA Conference in Sydney Saturday 22nd October 2011, between 1.10pm and 2pm (at lunchtime). We look forward to having as many members as possible attend the AGM in person at the University of Sydney venue.

The AVA Board continues to be active on your behalf, meeting regularly throughout the year by teleconference. At the 15th August teleconference meeting it was decided that portfolios would be allocated to members of the Board to stimulate and create greater efficiency within the AVA.

To this end the Board has now allocated portfolio roles, the incumbents of which will continue until the AGM 22nd October 2011, while the roles will continue beyond that date.

2011 AVA BOARD MEMBERS

AVA President

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Speech Pathologist and Voice Consultant

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AVA — Website Organiser

Johanna Flavell (Adelaide)

Speech Pathologist & Clinical Researcher

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We look forward to the stimulus and increased momentum that we believe this will provide. Already Sheryl Mailing is active in the PD role, creating a survey monkey to look at member interest in Professional Development and with the able assistance of Sharon Moore is looking at events for 2012.

Members can look forward to the AVA providing future PD Events to meet your needs!

Website

John Waller continues to manage the technical operation and we thank him for this. Johanna Flavell is now our AVA Website Co-ordinator, after a most helpful period with Moya Pattie in this role, so please email her photos, information about events including workshops and conferences and other newsworthy items relevant to voice. The AVA Board remains committed to further development of the website and continues to aim to make it up to date, informative, interactive and responsive to your needs. We haven't yet been inundated with responses to our intention to provide an area for VIPs (Voice Interested People) and member resources so do **please** contact Johanna with ideas on how the website and your association can be improved! Your involvement with the AVA & the website is paramount to our efficacy and survival!

We need member input and enthusiasm for a viable Australian Voice Association!

AVA Student Encouragement Award

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 and that they are bearing results. 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.

The only thing better than singing
is more singing.

Ella Fitzgerald

DON'T MISS OUT! ASPAH-AVA Conference

21st - 23rd October 2011

Sydney, NSW

Hosted by The University of Sydney

For more information/details visit

ASPAH website www.aspah.org.au

or watch [conference space on](#)

AVA website www.australianvoiceassociation.com.au

AVA Student Encouragement Award

The Australian Voice Association's Student Encouragement Award is now well established. The AVA has set up 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.

British Voice Association

Remember to make use of and foster our connection with British Voice Association!

Voiceprint

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 41st Edition produced by Guest Editor Jenny Caire to add weight to our 20 year operational milestone. We apologise for the delay in Voiceprint this year. Unfortunately Alison Winkworth was not able to commit time to the production of Voiceprint 41 as anticipated and we had to reorganize our Guest Editor and re-schedule its production. Our thanks to Alison for consideration of the task and we are all understanding that voluntary tasks sometimes have to be put on the back-burner in our increasingly busy world. I urge you to continue to support Voiceprint by contributing information and items of interest (adding your voice!) to our voice community.

Continue to communicate with your Association, the AVA, to ensure it meets your needs.

Jane Mott

President
Australian Voice Association
September 2011

VoicePrint online

AVA members can access Voiceprint online
WITH ALL THE HYPERLINKS at the AVA website

www.australianvoiceassociation.com.au

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

Can a soprano really shatter a wine glass?

It has been said that the great Italian tenor Enrico Caruso had the gift, but his wife denied the rumours after his death. Ella Fitzgerald did it in a famous commercial, but this was staged with the aid of speakers. So can the force of a shrill, unamplified operatic voice break glass? The laws of physics tell us it is possible. Glass has a natural resonant frequency (the speed at which it will vibrate if stimulated by a sound wave), with certain types and shapes – champagne flutes, wine goblets – particularly resonant and therefore vulnerable to a diva on the rampage. If a person vocalises to match this resonant frequency, the glass will start vibrating and at the right volume these vibrations will cause the glass to implode. Neat party trick!
(ABC Limelight Magazine July 2011)



The technique is simple.

First you find somebody with perfect pitch and leather lungs. Then get a crystal glass and tap it with a spoon to determine its natural frequency of vibration (this varies with the glass). Next have the singer let loose with precisely the same note. When he or she is **dead-on pitchwise**, the glass will commence to resonate, i.e., vibrate. Then turn up the V. Bingo, instant ground glass!

Watch the video: <http://altered-states.net/barry/newsletter396/index.htm#>

Singing Matters - Seriously!

MARGARET OSBORNE

On 13 September 2011 the Australian singing community lost a teaching treasure. Mrs Jessie Carmichael MBE (2/2/1918-13/9/2011) touched the lives of many with her passionate belief in the value of singing for the benefit of all. This achievement was encapsulated poignantly by Malcolm McKinnon in his documentary film, *Seriously Singing*, which was launched earlier this year by The Honourable Peter Garrett AM MP with the Music, Mind & Wellbeing (MMW) initiative at the Melbourne Conservatorium of Music, the University of Melbourne.



Peter Garrett and the Lake Boga Children

The film depicts the 60 year old story of Jessie taking a group of children from the Lake Boga Primary School who “couldn’t tell a crotchet from an aniseed ball” on to win national acclaim at the 1951 Commonwealth Jubilee Choral Festival. As the only country choir selected to take part in the Jubilee event, Lake Boga Primary School became the pride of the district and an inspiration to children and rural communities across Australia. Looking back on this momentous event, the once young choristers now in their 60s and 70s recall a revelatory experience. In the words of one chorister, “It gave us the confidence to know that we could be as good as anyone, that nothing was beyond us...”.

Approaching her new charges at Lake Boga Primary School in 2009, Jessie demands extreme effort and attention to detail, ensuring that every word of a song is properly understood and given due meaning. As she says, “A song, you must remember, is a story sung instead of spoken. You’re telling a story”, and encourages them to remember, “singing is 70 per cent brain, 30 per cent voice”. The new choir learns the value of “singing seriously” and discovers the capacity to exceed all expectations, including their own.

Implicitly, *Seriously Singing* addresses the challenge of delivering an equal and culturally enriched education in Australian public schools across the geographic and social diversity of the continent. In many Australian primary and secondary schools, music programs are non-existent or limited in content or conviction and are often thought to be incidental to the pursuit of literacy, numeracy and academic standards. *Seriously Singing* expresses values about the central contribution singing and music can make to a culturally literate curriculum.

Gratefully, these themes are resonating through to government policy makers. The MMW initiative has recently been asked to provide the National Curriculum Branch (Department of Education, Employment and Workplace Relations) with evidence supporting improvements in academic achievement and school engagement as a result of learning music at school. Examples of national and international research highlighting the benefits of singing and choir membership show that in adults, singing affords cognitive benefits by activating key parts of the brain involved in language processing (Wilson, Abbott, Lusher, Gentle, & Jackson, 2010), and that choir membership provides important benefits for physiological, social and psychological wellbeing (Clift, et al., 2007; Kreutz, Bongards, Rohrmann, Hodapp, & Grebe, 2004). Singing is cognitively demanding, requiring considerable concentration and practice, thereby creating a sense of ‘absorption’ or ‘flow’ allowing the singer to escape from other preoccupations (Bailey & Davidson, 2005), in addition to being a low physical impact, yet aerobic activity (Davidson, 2011).

The ‘Sing Up’ National Singing Programme launched in the UK in November 2007 perhaps provides no better evidence for the value and benefit of singing for primary school aged children. The intention of Sing Up is that ‘children experience high-quality singing, both within and without their daily school curriculum, on a daily basis’ and that ‘Every school has a teacher committed to facilitating high quality singing and vocal work for the whole school’ (Sing Up, 2011). Sing Up has had an enormous impact upon the culture of singing in primary schools in the UK and created a stable platform for singing in primary schools which will have a legacy well beyond 2011.

(Cont’d on p 6)

Sing Up's overall aims and objectives are to:

- Engage every primary school-aged child to take part in high-quality singing activity every day.
- Raise awareness of the value of singing, and encourage engagement with Sing Up.
- Provide a comprehensive singing resource for children and singing leaders.
- Build and develop a committed and effective workforce to lead singing in and out of the classroom and the school, including young leaders.
- Support schools and organisations across the country to deliver high-quality sustainable singing activities through partnerships and share good practice.
- Support singing through transition periods for children and young people.
- Demonstrate and communicate the value of singing and its contribution to school improvement through the successes of Sing Up.

Professor Graham Welch and colleagues (Welch, et al., 2010) at the Institute of Education, London, have found significant psychosocial improvements for primary school students across the opening three years of the Sing Up impact research evaluation. Compared to non-participating students, Sing Up students reported advanced vocal and singing development, as well as enhanced psychological wellbeing, improved community belonging and a more positive self-concept. Overall, Welch et al., (2010) note that the program had a positive impact which changed the lives of participants. This impact is mirrored in Jessie Carmichael's students of 1951 and 2009.



Jessie Carmichael and the Lake Boga Children

Singing is the one true road towards music: singing songs of all sorts from all over the world.

Richard Gill

Certainly, the intention of this article is not to provide a comprehensive review of research highlighting the value of singing. However, Welch's evaluation of the Sing Up program is notable. Given the positive results it is highly likely that incorporating a program of singing practice into the everyday educational lives of Australian primary school children may be worthwhile. Indeed, preliminary findings from the Australian Research Council Discovery Project "Creating Musical Futures in Australian Schools and Communities" held by Professor Gary McPherson, Ormond Chair and Director, Melbourne Conservatorium of Music at the University of Melbourne (with Professor Jane Davidson, Professor Margaret Barrett and Dr Robert Faulkner), suggests that a good proportion of school students would be willing to engage in this activity. 35% of 1479 school students in Years 5 to 12 across Victoria reported that they were either learning or would like to learn voice/singing if they had the chance.

Jessie Carmichael embodied the value of singing for our hearts and minds, and stimulated life-changing experiences for young students through her teaching. Given the research evidence and student interest to learn singing at school, perhaps a program such as Sing Up may be one worth implementing on our shores?



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Vale

Dr Alison Dorothy Bagnall (PhD)

8th April 1948 – 18th June 2011

Dr Alison Bagnall, well respected Speech Pathologist and founder of Voicecraft®, passed away on Saturday 18th of June peacefully at the Mary Potter Hospice in North Adelaide.

We have lost a treasured friend and colleague. Alison will be remembered with love and respect by all who will benefit from the legacy she has left us in Voicecraft®.

Renee Weston
Executive Assistant
Voicecraft® International Pty Ltd

A full obituary by Jacqui Beaty was printed in Speak Out (Speech Pathology Australia) and the Voice of ANATS Aug 2011).

Humming Away Sinus Problems



The Claim: Humming can ease sinus problems.

The Facts: When a cold leads to a sinus infection, the misery can double. Some researchers have proposed a surprising

remedy: Channelling your inner Frank Sinatra. Sinus infections generally occur when the lining of the sinuses - hollows in the bones of the face around the nose - becomes inflamed. It then traps air and pus and other secretions, leading to pain, headaches and congestion. And what better way to keep air moving through the sinuses and nasal cavity than by humming a tune?

In a study in The American Journal of Respiratory And Critical Care Medicine, researchers examined this by comparing airflow in people when they hummed and when they quietly exhaled. (<http://www.ncbi.nlm.nih.gov/pubmed/12119224>)

They found that the level of nitric oxide - a gas produced in the sinuses - exhaled during humming rose by 15 times.

Another study a year later in The European Respiratory Journal found a similar effect: Humming resulted in a large increase in nasal nitric oxide.

Since reduced air flow plays a major role in sinus infections, the researchers suggested that daily periods of humming might help people lower their risk of chronic problems. But further study is needed, they said.

The bottom line: Studies show that humming helps increase airflow between the sinus and nasal cavities, which could potentially help protect against sinus infections.

The New York Times
Thursday January 13, 2011



Hum a tune, Sing a song.
Get people you know,
To sing along.



Hiccups – they’re something that we’ve all had but what exactly are they, and can they be a source of concern? We’ve done the research for you, so here’s everything that you need to know.

What are Hiccups?

Hiccups occur when the diaphragm becomes irritated, causing it to contract suddenly and involuntarily. As the diaphragm contracts, the opening between the vocal cords snaps shut in order to check how much air is taken in and this closing is what causes the hiccupping sound. Another thing that causes hiccups is when the nerve that extends from the neck to the chest is irritated.

What Causes Hiccups?

Hiccups can be associated with a wide range of conditions but none have been shown to cause them. Usually, hiccups are not serious and no have apparent reason for occurring. However, some things that may cause hiccups include:

- eating too fast – this causes you to swallow air as well as food and this can cause hiccups
- things that irritate the diaphragm such as eating too much (especially fatty foods), or drinking too much
- hot or spicy foods
- indigestion
- fizzy drinks
- smoking cigarettes
- stress
- bad odours
- Pregnancy

Getting Rid of the Hiccups

Hiccups usually go away on their own after a few minutes, however there are many ways that a person can attempt to rid themselves from a case of the hiccups. Some common remedies include:

- holding your breath
- taking deep breaths
- breathing into a paper bag
- eating some fresh ginger

People have died from hiccups, you know.
Noël Coward (Hay Fever)

- sucking on a lemon
- a hot drink made with honey and lemon
- eating a spoonful of sugar
- drinking a glass of water slowly
- eating ice
- gargling
- sitting down and leaning over the knees
- getting a fright
- pulling on your tongue

Many of these remedies work because carbon dioxide building up in the blood will stop the hiccups. Drinking water or pulling on the tongue works because it stimulates the vagus nerve that runs from the brain to the stomach.

When to See a Doctor

Hiccups are usually not serious and require no medical attention. However, if the hiccups last for a long time (over three hours), occur with abdominal pain, interfere with your sleep or eating, or you start spitting up blood, you should definitely see a doctor.

In some cases, hiccups may be a sign of an underlying disease. These hiccups usually last for days, weeks or even years. Lung or brain disorders can affect the diaphragm and make a person prone to hiccups, and hiccups may also be a side effect of surgery or medication. Some things that can provoke frequent or long lasting cases of the hiccups include:

- oesophagitis
- an overactive thyroid
- pleurisy
- pneumonia
- damage to the brain affecting the area controlling the diaphragm
- abdominal surgery
- chest surgery
- certain epilepsy medications
- nicotine gum

<http://www.naturaltherapypages.com.au/article/Hiccups>

And for a video explanation of how to get rid of hiccups...http://www.ehow.co.uk/video_1956_rid-hiccups.html

American Charles Osborne had the hiccups for 68 years, from 1922 to 1990, and was entered in the Guinness World Records as the man with the longest attack of hiccups

3AW News Bulletin Hiccup

Hiccups can be a nuisance at the best of times - but what if you're reading the news live-to-air?

If you're Melbourne newsreader Kate Wilson, you steel yourself, take a deep breath and soldier on, hilariously.

The 3AW journalist was hit with a bout of hiccups just moments before she was due to deliver the 3am news bulletin from the station's Collins Street studios on 3 March.

Realising she would not have time to dash to the kitchen and gulp a glass of water, and with no-one else in the office to take over, she resigned herself to the task at hand.

"I'm sitting there, I'm swallowing, I'm trying to just get rid of them in any way I can," Ms Wilson said.

"And I just took a deep breath and went: Right, I'm just going to have to do it. There's no one else that can do it."

The result was four minutes of what may be the most entertaining early-morning news segment in Melbourne's history.

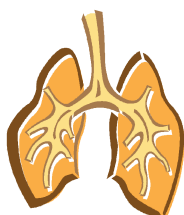
During the bulletin, Ms Wilson battled with her spasming diaphragm through earnest segments on Muammar Gaddafi and Libya to the latest sports news, not once losing her composure or cracking under pressure.

After coming off air, she was able to banish her hiccups using a well-known remedy - placing her head upside down and pouring water down the back of her throat.

The 4am bulletin was a nerve-wracking affair but went off without a hitch, she said.

One positive out of the whole ordeal was it occurred at a time when few listeners were tuned in.

<http://www.3aw.com.au/blogs/3aw-generic-blog/3aw-news-bulletin-hiccup/20110303-1bfgs.html>



Singing

1. First, singing is a knowledge easily taught, and quickly learned, where there is a good master, and an apt scholar.
2. The exercise of singing is delightful to Nature, and good to preserve the health of Man.
3. It doth strengthen all parts of the breast, and doth open the pipes.
4. It is a singular good remedy for stuttering and stammering in the speech.
5. It is the best means to procure a perfect pronunciation, and to make a good orator.
6. It is the only way to know where Nature hath bestowed the benefit of a good voice: which gift is so rare, as there is not one among a thousand, that hath it: and in many, that excellent gift is lost, because they want Art to express Nature.
- 7 There is not any music of instruments whatsoever, comparable to that which is made of the voices of Men, where the voices are good, and the same well sorted and ordered.
8. The better the voice is, the meeter it is to honour God therewith: and the voice of man is chiefly to be employed to that end.

Since singing is so good a thing,
I wish all men would learn to sing.



William Byrd

Psalmes, Sonets and Songs of Sadness and Pietie (1588)

Copy deadline for Issue 42

Editor: Helen Tiller

Material for the **March** issue of Voiceprint should be sent to helenjtiller@gmail.com by 28th February, 2012

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

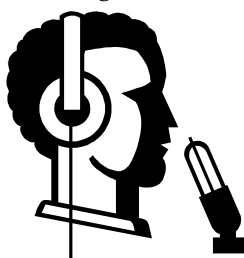
Voice Foundation's 40th **Annual Symposium**

SAMANTHA WARHURST

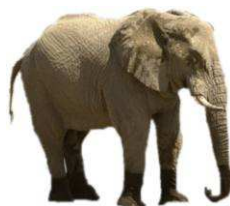
In June 2011, I was fortunate enough to attend the Voice Foundation's 40th Annual Symposium in Philadelphia, USA. The symposium is an international meeting for doctors, scientists, speech pathologists, singing teachers and students, all with an interest in one thing: the human voice. My passionate interest in the human voice had brought me back to the symposium for a second year in a row. Last year, in the first year of my PhD, I presented a poster at the conference and formed very positive relationships with a many experienced and well-reputed voice researchers. This year I was back for more! And I was joined by a number of Australian researchers including Cate Madill, Jenni Oates, Adam Vogel and Katherine Sanchez.

My oral presentation at the conference was entitled **"The potential of acoustic measures for measuring the supranormal speaking voice"**. It looked at how acoustic measures originally created to examine dysphonic voices could be applied to supranormal (or better than normal) speaking voices. I find supranormal speaking voices i.e. those of actors, public speakers, and radio and television broadcasters fascinating and we know relatively little about them, compared to the singing voice. I also presented a poster at the conference on this topic entitled **'The communicative characteristics of radio performers: perceptions of radio employers and educators'**. This poster looked at what radio employers and educators perceived to be a good voice for radio and what they looked for when employing a radio broadcaster for an on-air position.

There was a range of really interesting presentations at the conference this year.



One of my favourites was the keynote address by Professor Tecumseh Fitch. He presented on **'The Evolution of the Voice'** within the context of animal larynges and communication.



He showed some amazing footage of an elephant and a seal imitating human phonation and discussed what makes the human voice both similar to and different from the voices of other species. There were some remarkable presentations that described technological advancements in surgery, electroglottography and high speed laryngoscopy. I am keenly interested in the application of technology to voice research and marvel at the fact that we are always learning new things about the voice through this experimental research.

This conference provided a highly beneficial opportunity to engage in the world of voice research and learn more about the voice. I am now looking forward to the next conference for the year – the ASPAH and AVA Annual Conference at the University of Sydney.



Samantha Warhurst is a speech pathologist and doctoral student at the University of Sydney's Voice Research Laboratory. Having a background as a classical singer, she has a keen interest in the voices of performers and how they differ from the voices of non-performers. Her thesis on this very topic is entitled The Characteristics of the Supranormal Speaking Voice: Radio Presenters. Samantha also works as a speech pathologist (paediatric voice) at the Children's Hospital at Westmead and in private practice in Sydney.

Half the world is composed of people
who have something to say and can't,
and the other half who have nothing to
say and keep on saying it.

Robert Frost

BOOK REVIEW

Voice Work – Art and Science of Changing Voices

(review by
SAMANTHA U'REN—in Good Voice)

Whilst working in the UK as a voice therapist I came across a wonderful resource, which came to be known as “my Voice Bible” – **Voice Work** by Christina Shewell.

Christina is a renowned S.A.L.T (Speech and Language Therapist - Voice Therapist) and Vocal Coach from Bristol in the U.K. She has extensive experience in voice and has trained some of the most famous professional performers, actors, public speakers and voice users in the UK including Dawn French who provides a comic article in the text. She recalls her experience of losing her voice and shares her journey in retraining in how to use her voice in a more efficient and effective way...with help from Christina. Dawn is one of many who provide their personal experience and acknowledgement of Christina's wonderful work.

What makes **Voice Work** such a great resource is that it covers almost every aspect of voice and is written in a clear and easy to read style which provides the opportunity for anyone to be able to refer to it ...performers, teachers, Speech Therapists, Actors...anyone with an interest in voice be it professional or personal. Christina states that the aim of her book is to “**offer a meeting point for all those whose work is in the repair, improvement and exploration of voice along the normal – abnormal voice continuum**”, and she has certainly achieved this.

The first half of the text discusses and describes in clear detail a unique and new assessment of voice (**The Voice Skills Approach**) that can be used by all practitioners. The second half describes the theory behind aspects of voice and provides an extensive range of related practical voice work ideas and exercises. Christina cleverly combines her artistic and scientific knowledge of voice and backs this with an impressive amount of research from the best vocal pedagogy books written.

The focus of **Voice Work** is spoken voice but many of the exercises and information provided are relevant also to singing voice, and there is a chapter dedicated to the Singing Voice with important information that is often not clearly and simply covered in other texts – e.g. What to do when a singer has an emergency and the various aspects of the care they require, emotionally and physically. How often do we receive this panicked phone call? Christina provides a clear and simple explanation and a Voice Story of a professional theatre singer and the course of her therapy – start to finish. This is important as many singers are not always aware of good vocal hygiene, how to care for their voices during a ‘crisis’ and this also provides an idea of what they might expect over a course of therapy. This is just one example of the useful and relevant case studies based on Christina's extensive experiences as a Voice Therapist and Voice Coach.

The text also emphasizes the importance of the role of the voice team (Voice Teacher/Coach, Speech and Language Therapist, and Singing Teachers) as a whole but also discusses their individual and significant roles for a Professional Voice User. This is an important element for a professional voice user and allows an understanding of the difference and overlap of each profession as the importance of the voice team as a whole cannot be underestimated. (Cont'd on p 12)

The text is structured beautifully and is broken down ultimately into 6 sections –

1. Voice work, which describes the different groups of voice practitioners and shares ideas, and practical work of each discipline;

2. Investigating Voices which describes the acoustic, physical and perceptual elements of voice;

3. Voice Skills Approach is a perceptual profile for describing voice under 8 aspects of free voice (body, breath, the channel, phonation, resonance, pitch, loudness and articulation);

4. Voice Work Foundation is 9 chapters dedicated to the free voice aspects;

5. Practical Voice Work provides a wide range of exercises and ideas related to general body and voice care again related to the 8 free voice skills;

6. Voice Disturbance discusses voice disorders commonly seen in professional voice users with photos and case samples. There is also an extensive list of useful and relevant references and websites at the end of the text.

What makes **Voice Work** a most useful and valuable reference is the large amount of diverse therapy exercises in the Practical Voice Work section ranging from tension release to resonance and breathing exercises making this book accessible to both singing teachers and voice therapists. The wide range of exercises suit everyone's personal preference and can brighten up even the most experienced therapists repertoire of exercises. The exercises cover examples from Jo Estill, Accent Method, Alexander Technique, just to mention a few, and therefore provides a holistic approach to voice work to suit everyone. They may not all be evidence based, but they are based on experience and are practical. Personally I feel this is the greatest feature of this text as rarely do we find a resource that provides such a list of valuable and useful tools for the clinical and teaching setting. I also particularly like the "Voice Story" excerpts providing case studies related to the topic being discussed. These provide an insight of Christine's approaches to therapy across a broad variety of clinical presentations. She also provides excerpts of studies and provides useful and popular quotes from "known" texts and articles.

Conclusion: I highly recommend this brilliantly written book to anyone who is interested in voice and wanting to learn more about the voice. As a talented and experienced voice therapist and a voice coach, Christina provides a thorough explanation of voice both normal and abnormal and explores the artistic and scientific approaches to voice, its assessment and therapy approaches. There is hardly a topic left uncovered. The practical exercises are extremely useful and invaluable for the therapist, teacher or voice user, which makes this a text that every voice teacher, therapist and coach should have at his or her fingertips. It is a mighty 522 pages but a most enjoyable read. My recommendation is that you all purchase a copy of this informative and expertly written text as part of your personal library! I did and have been grateful for this rare find!

Purchase direct from Wiley-Blackwell at http://www.wiley.com/WileyCDA/WileyTitle/productCd-0470019921_descCd-description.html

or at Amazon.

To order within Australia <http://www.fishpond.com.au/Books/Voice-Work-Christina-Shewell/9780470019924>



Samantha U'Ren
ingoodvoice.com.au

RESEARCH SUBJECTS REQUIRED



The University of Sydney's state-of-the-art Voice Research Laboratory (in Lidcombe) is seeking healthy males aged 26–60 and females aged 34–40 to participate in a voice assessment. You will receive a small reimbursement for attending, a comprehensive report and DVD of your vocal folds vibrating. Your results will form part of a study investigating the voices of radio presenters and comparing them to the voices of healthy adults with no vocal performance experience. You need to have no professional (paid) experience as a vocal performer and no history of voice disorder in the last year.

If you would like to participate please email Samantha Warhurst. swar006@unisydney.edu.au

Investigating the Effects of Caffeine on Phonation

Objective

A core component of vocal hygiene programs is the avoidance of agents that may dry the vocal folds. Clinicians commonly recommend that individuals reduce caffeine intake because of its presumed dehydrating effects on the voice. However, there is little evidence that ingestion of caffeine is detrimental to voice production. The first objective of this study was to evaluate whether caffeine adversely affects voice production. The second objective was to evaluate if caffeine exacerbates the adverse phonatory effects of vocal loading.

Study Design

Prospective, double-blinded, sham-controlled study.

Methods

Sixteen healthy adults participated in two sessions where they consumed caffeine (caffeine concentration = 480 mg) or sham (caffeine concentration = 24 mg) beverages. Voice measures (phonation threshold pressure and perceived phonatory effort) were collected. Subjects then completed a vocal loading challenge and voice measures were obtained again.

Results

There were no significant differences in voice measures between the caffeine and sham conditions. Ingestion of caffeine did not adversely affect voice production ($P > 0.05$) or exacerbate the detrimental phonatory effects of vocal loading ($P > 0.05$).

Conclusions

Our findings contribute to emerging knowledge on the effects of caffeine on voice production. Recommendations to completely eliminate caffeine from the diet, as a component of a vocal hygiene program, should be evaluated on an individual basis.

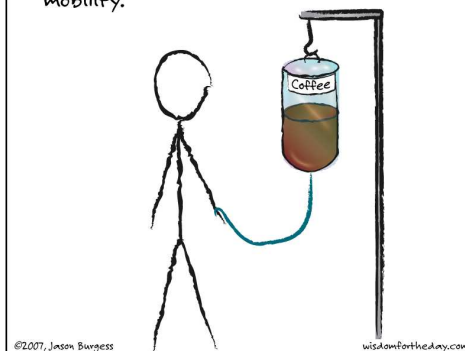
A portion of this study was presented at the Annual Meeting of the American Academy of Otolaryngology; September 26–29, 2010; Boston, MA. Elizabeth Erickson-Levendoski; Mahalakshmi Sivasankar

Accepted 22 February 2011. published online 27 June 2011.

<http://www.jvoice.org/article/S0892-1997%2811%2900040-3/abstract>

Tip for the day #53:

An intravenous coffee drip will keep you awake, but it can severely hinder your mobility.



*Caffeine is my shepherd; I shall not doze.
It maketh me to wake in green pastures:
It leadeth me beyond the sleeping masses.
It restoreth my buzz:
It leadeth me in the paths of consciousness
for its name's sake.
Yea, though I walk through the valley of the
shadow of addiction,
I will fear no Equal™:
For thou art with me; thy cream and thy
sugar they comfort me.
Thou preparest a carafe before me in the
presence of The Starbucks:
Thou anointest my day with pep; my mug
runneth over.
Surely richness and taste shall follow me all
the days of my life:
And I will dwell in the House of Mochas
forever.
~Author Unknown*

Man does not live by words alone,
despite the fact that sometimes he
has to eat them.

Adlai Stevenson

An Introduction to Feldenkrais Method and Voice

MARILLA HOMES

This is a brief introduction to the Feldenkrais Method, and my understanding of its interaction with the human voice. I came to Feldenkrais through my singing. In particular it helped develop my awareness of self during my formative years as a singer at university, and made my singing teacher's job easier – the more I understood my body and my patterns, the faster my teacher could work through technical issues.

In some ways this was a nebulous affair. As with any art form or skill, there is always the next level of specificity, the next level of learning. First I became more aware of my body as a whole, then aware of how it was affected by different situations and things such as 'nerves' or performance anxiety. Then I became more aware of my breathing, and different ways I could breathe depending on the situation I was in. As I did more and more Feldenkrais lessons, and then began my four year training course, my awareness moved from simply becoming aware of something and being unable to change it – for example, my shoulders feeling like they are up around my ears while singing on stage – to then being aware of it and having the choice of changing it or not, as appropriate, while still singing and performing. Then there is also the possibility of recognising the bigger pattern of which a particular movement may be hitching the shoulders, recognising how it fits together, and potentially being able to interrupt the pattern much earlier and therefore negating the 'need' to hitch the shoulders up in the first place.



The Feldenkrais Method itself is something that is becoming more spoken of, but which is still not well understood by the general public or indeed, medical and allied health professionals, or even educators! Feldenkrais is a learning method that is based in movement. It is very profound

and has a wide variety of applications and uses. Most people seem to understand it as 'something to do with posture, similar to the Alexander Technique'. Moshe Feldenkrais, the founder of the Method, certainly was around at the same time as F.M. Alexander, and they knew each other. However, while both methods have similar applications, they differ in their focus and method of teaching.

In his final book, *The Elusive Obvious*, Moshe Feldenkrais wrote the following:

For many years I have been involved in working with people who have turned to me for help. Some complain of physical pain, other of mental anguish, and only a few ever speak of emotional troubles. I have some difficulty in explaining to my followers that I am not a therapist and that my touching a person with my hands has no therapeutic or healing value, though people improve by it. I think that what happens to them is *learning*, but few agree with this. What I am doing does not resemble teaching as understood at present. The accent is on the learning process, rather than on the teaching technique. After each session my pupils have a new sense of well-being: they feel taller, lighter, and breathe more freely. They often rub their eyes as if they have just woken from a sound and refreshing sleep. More often than not they say that they have become more relaxed. The pain is always abated and often it is gone altogether. In addition, face wrinkles nearly always disappear, the eyes become brighter and larger, and the voice deeper and more resonant. The pupil becomes youthful again. (p7)

There are two forms of teaching the Feldenkrais Method.

One on one, hands-on lessons by practitioners are referred to as **Functional Integration** lessons, or **FI**. Voice-lead classes, usually taught in groups but also available as audio recordings, are called **Awareness Through Movement** lessons, or **ATMs**. Both versions of teaching have their strong points. An FI lesson can be more specifically tailored to the individual, and is particularly necessary where the client is compromised through injury, neurological or physical conditions. It can also be more direct in addressing issues and releasing muscles in spasm. ATM classes are great for the student to learn that they are in fact helping themselves, not being 'fixed' by someone else. They can be very introspective or highly invigorating, depending on the class.

Often after a lesson, people notice that the pitch of their speaking voice is lowered, even when the lesson does not use voice. Singers often remark that there is much more resonance in their sound, and while their speaking voice is lower, their range is often higher! When the body is more relaxed, the voice has more chance of working freely and efficiently. It is amazing how profound the changes can be! There are so many ways in which our brains override 'normal' functioning in order to do

what we cognize as 'right', even though it may in fact be completely unnatural. Then we continue to do so until such time as we discover it as a revelation. As our bodies come more toward natural functioning, so the voice becomes more resonant, more precise, diction becomes clearer and melody more expressive.

The Feldenkrais Method is best understood by experience. It can be described as a process in which a movement is broken down into its component parts, the segments are explored individually and often out of order, and when the pattern is put back together again there are more choices in how to move, therefore more efficient ways can be discovered. Often once patterns are put back together again, a movement that seemed impossible at the start is now not only possible, but easy. The same process can be applied to any pattern we may have in life. Thought patterns, behaviour patterns, cycles of anxiety or stress can become more easily recognised by how they connect to our physical patterns, and if desired they can be interrupted or changed. Often in the process of becoming aware of our patterns, we discover things we are less than happy with. The thing I love about Feldenkrais is that the need to judge is removed. A pattern is neither good nor bad. Patterns develop for a reason – so don't necessarily throw out the old pattern as it may become useful again in the future.

Try this exercise...

Please take the time to do the following exercise:

- Breathe in, hold your breath, and then once it is obvious you need to breathe again, breathe out, breathe back in, and hold your breath.
- Continue to do this many times, and as you do, notice where you are holding or tightening in your body.
- List as many places within your body that are affected as you can – the more detail you come up with the better.
- Do you clamp down on your throat, perhaps with your larynx, or the constrictors around the pharynx?
- Does your belly get tight, or your ribs?
- Is there a change in your ability to think, or your attention to the external world?
- How easily do you feel you can move while you are holding your breath?
- Perhaps try a slight bend to the right, then to the left, then compare that to how you move when you are breathing normally.

Quality of movement is what we are particularly interested in. The slower and smaller you do a movement in a lesson, the more detail you put into your nervous system.

Sometimes it is the unconscious clinging to old habits that are no longer useful in our current lives that cause us the most problems. I have a client who holds his breath every time he breathes in, just as in the previous exercise. This pattern developed in his early childhood – when the father came home drunk, the whole household would effectively hold their breath so as not to attract potentially violent attention. At the time, the pattern was extremely relevant! However, in later life, the now grown man has four herniated lumbar discs and problems with his shoulders. If the ribs are held, then the thoracic spine is compromised and movement in the torso must occur elsewhere. A pattern that was once useful is now causing much pain and anxiety, and in the current context it is no longer necessary.

awareness of self

Feldenkrais is one way to enable a shift towards more useful patterns, or more specifically the awareness of self, and providing options in how to move and shift patterns to those which are useful in each changing moment.

What does this have to do with voice? Perhaps very little, perhaps a great deal. When you tried holding your breath, what did you feel in your throat? Most people hold their breath by closing the throat. Deep sea free divers develop the capacity to regulate their lung capacity through muscular movement, and keep their airways open, however the rest of us mere mortals tend to close the throat unless we teach ourselves otherwise. What was your experience in this brief exercise?

The voice cannot work without appropriate air flow. The 'correct' way of doing this is the subject of innumerable treatises and every singing teacher and presumably speech pathologist has their own idea about the 'right' way to breathe. In my experience, Feldenkrais offers the combination of science in anatomy, physiology and physics, with the requirements and idiosyncrasies of the individual student or client and their vocal requirements. Each person breathes in their own way, and usually that way is not as efficient as it could be. Soon they can learn that breath does not need to occur the same way for every action – we breathe differently to shout, as to sing, as to talk, as to run, as to sleep. Mostly we are not conscious of how we do any of them. As we become more consciously aware, we can choose the most appropriate, and even change methods mid stride, so to speak.

Cont'd on page 16

Feldenkrais cont'd

All voice students, be they singers or rehabilitation clients and everyone in between, need to be able to breathe freely in order to speak or sing well. Any restriction to breath results in a corresponding restriction in sound production. Likewise restrictions at the laryngeal level, or the resonators and articulators also can be the cause of vocal issues. Feldenkrais is a great way to re-educate the human system so that there is more conscious control through awareness and choice in how to produce the desired sounds. Feldenkrais is not limited to soft tissues issues. It works neurologically to rewire our nervous pathway. It is the beauty of neuroplasticity in action!

Anything we are good at, we can become better at! Feldenkrais is useful for everyone from chronic pain, stroke or rehabilitation patients, to elite level athletes, dancers and musicians. Feldenkrais is not only for rehabilitation, it is for improving our quality of life. It is not a therapy. It is a learning method. With Feldenkrais you can learn how to teach yourself. You learn how to explore your own patterns, and how they relate to your life in general. You learn how to express yourself more confidently, because you are physically more confident. You learn how to trust your body instead of fight it. Every day life becomes more of a pleasure and less of a chore – even how you use your self at work and at play can change to something more pleasurable.

Feldenkrais is the kind of method that can be useful for everyone, if they are interested in using it. Like all modalities, practitioners' skill levels vary. My recommendation is to find a practitioner you click with. If the first person you visit does not make sense or doesn't seem to feel quite right for you, perhaps try a different practitioner. Likewise, if you have a modality you are using which works for you, keep using it. There is nothing saying you can't do more than one method at a time. Perhaps at some stage, you may choose to try Feldenkrais.

If you are someone working with voice, the Feldenkrais Method is something I can strongly recommend, both from first hand experience, and as a witness to the changes in my students and clients. The better we as practitioners of any modality understand how things work in our own body, the more efficiently we can help and teach our clients. The intricate muscles of the throat and mouth are difficult to sense, but it is possible to become much more aware of how we use them, and when. More importantly perhaps, is the chance to lift the focus from just the head and neck, and understand how the rest of the body affects the voice.

Feldenkrais Lessons

I suggest that if you are interested in Feldenkrais for your clients, that you first take three or four lessons yourself. You will be better able to comprehend the affect it may have on your client, as well as helping you feel better about yourself. It may give you a deeper understanding of how the whole body works together, and how the voice can be affected by even the slightest changes throughout the body. It will also give you the chance to meet Feldenkrais Practitioners in your area, and see whether you feel their style of teaching is appropriate to the needs of your clients.

More information on the Feldenkrais Method and how to find Certified Feldenkrais Practitioners in your area may be found on the Australian Feldenkrais Guild website www.feldenkrais.org.au or links to it and other useful sites from www.studiomarillahomes.com.

For information on the new Feldenkrais Professional Training Program starting in October 2012 in Brisbane, go to www.feldworks.com.

Marilla Homes
CFP and Performance Specialist.
BMus, MMusPerf, CFP, Cert IV Massage.
Opera Studio & Wellbeing Centre
www.studiomarillahomes.com



Marilla is a classically trained singer, with Bachelor of Music from University of Melbourne and Master of Music Performance from Victorian College of the Arts. Her thesis for Masters was on The Effects of Posture on Vocal Quality, particularly looking at young classical singers, and the effect of raked (sloped) stages and the Feldenkrais Method on their voices. She holds a Certificate IV in Massage from Southern School of Natural Therapies, and is currently updating her qualification to Diploma of Remedial Massage there. She is also a Certified Feldenkrais Practitioner from the Melbourne 3 Feldenkrais Professional Training Program run by the Feldenkrais Institute of Australia. Her clients range from stroke patients to professional singers, children and pregnant women to people over 100 years old. She teaches Feldenkrais group classes to the Music Foundation students at the University of Melbourne, Faculty of the Victorian College of the Arts and Music. She also works privately as a Performance Specialist combining her varied skill set to work with the whole individual, as well as running corporate workshops.

What's new in the journals...

SALLY COLLYER

Titze, Ingo R. (2011.) Letter to the Editor: Vocal fold mass is not a useful quantity for describing F_0 in vocalization. *Journal of Speech, Language, and Hearing Research*, 54, 520-522.

Many, perhaps most, students of voice science have encountered the demonstration: fundamental frequency is a function of the stiffness and mass of the vocal folds, at which point the lecturer triggers a little weight hanging on the end of a spring and the room is hypnotised as it bounces up and down. However, as Ingo Titze explains in a recent Letter to the Editor, it's time to let go of that mesmerising but erroneous model. The problem is that the vocal fold doesn't act like that cute little bouncy weight: rather than the whole fold moving up and down freely, it's attached to cartilage, so forces deform it rather than moving it. When vocal fold thickness is increased, the increase in mass is accompanied by an increase in stiffness. In the standard mass+spring formula, the two increases would cancel each other out or, as he colourfully describes it, "The vocal fold could be a meter thick - there would be no change in F_0 ." (p.520). Clearly wrong! Instead, he describes a formula derived from that for a vibrating string and utilising vocal-fold length, stress and muscle activation. Mass, it's been lovely, but it's time to go.

Geneid, Ahmed, Marjo Rönkkö, Risto Voutilainen, Liisa Airaksinen, Elina Toskala, Paavo Alku, & Erkki Vilkmán. (In press 3 July 2011.) Detecting inaudible vocal organ changes through glottal inverse filtering. *Journal of Voice*.

Tucked inside this paper was a finding the authors describe as remarkable. They estimated the cross-sectional planes of the vocal tract (VTP) just above the vocal folds and found an inverse correlation with reports by their subjects of feeling that they were short of breath or had to gasp for air (-0.844 , $P < 0.01$) and of feeling that their voices were tense and that they had to make an effort when speaking (-0.743 $P < 0.05$). The authors note that "this correlation highlights a possible relationship between the voice and throat symptoms that some of our patients present and possible changes in the dimension of their VTPs." More interesting still, the VTPs were derived from the acoustic signal using a program called Aparat, which doesn't require an inverse-filtering (Rothenberg) mask. To the authors' knowledge, no other studies have compared vocal-tract cross-sections derived acoustically with self-reports from subjects (a pretty safe bet!), so at the moment this study stands on its own, but it's another safe bet that they'll be following up on this interesting finding.



Don't miss Bernadette Robinson in her one-woman show ***Songs for Nobodies***. The 90-minute work intersperses monologues by five ordinary women whose lives have been touched by a series of "somebodies" - all great female singers. It means that as well as creating the nobodies, the Melbourne-based performer sings numbers by Judy Garland, Patsy Cline, Edith Piaf, Billie Holiday and Maria Callas.

"It's 70 per cent monologues," she says. "This is definitely a play with music rather than the other way round."

With so many shows built around Piaf, Garland and Callas (think *Master Class*), ***Songs for Nobodies*** is not a work that focuses on the lives of the singers. Rather, it puts the nobodies centre stage.

"In this, it's the nobodies who are somebody," Robinson says. Among the nobodies in the work are Beatrice, a New York lavatory attendant who encounters Judy Garland, and Orla, a ribald Irishwoman working aboard the yacht of Callas's lover, Aristotle Onassis.

A treat not to be missed!

Sydney in February: http://www.sydneypoperahouse.com/whatson/songs_for_nobodies_2012.aspx
Melbourne in December/January: <http://www.theartscentre.com.au/whats-on/event.aspx?id=2685>

Estill and Me

BETH ATKINS

When you are born, your work is placed in your heart (Kahlil Gibran)

As a singer, singing teacher and Speech Pathologist, Estill Voice Training has been nothing short of tremendously useful and fascinating. My voice journey began as a classical singing student when I studied performance at university, and continued after returning to university to study Speech Pathology. It quickly became apparent that voice was the area of Speech Pathology that I found most interesting, and following graduation as a Speech Pathologist, I looked for ways to continue learning about all areas of voice.

I came to Estill Voice Training two years ago with my Speech Pathology “hat” on, attending my first course with the intention of learning how to demonstrate voice therapy techniques with voice patients. Little did I know what I was in for! During that first week-long course with Helen Tiller and a room full of hip hop dancers also attending the course, I learnt so much about vocal anatomy and function and did such incredible things with my voice that I was immediately hooked.

Jo Estill was an American singer, voice educator and researcher. When singing, she asked “*How am I doing this?*” Her research aimed at answering this question forms the basis of her work, which is now taught internationally. Others have continued to contribute to the evidence base of this work, and there are always new questions and potential research projects arising.



Estill Voice Training is divided into various figures (**Figures for Voice**) for vocal tract control (e.g. larynx height, tongue position, true vocal fold body-cover), and **Voice Qualities** (Sob, Twang, Belting, Opera and Speech Quality), which incorporate different combinations of Figures. The group-learning environment is valued as people are introduced to Estill, and many people attend numerous courses to continue to deepen their

theoretical understanding of the concepts and develop their vocal skills. Following their introduction to the work, some people choose to continue with private coaching with a Certified Master Teacher or Course Instructor to finely tune their vocal skills.

Like many others, I initially found it challenging to integrate Estill concepts into my existing how-to-sing framework. I appreciated that I was not asked to throw out old knowledge, practices or skills – just to be aware of what I was doing with my voice and be mindful of vocal health and efficient function. “If it works and it’s healthy, keep it!” I was told. Estill has a rigorous certification process, which has been incredibly useful for me as it has provided a structure to master my own voice and understand this work. During my ongoing certification, I have enjoyed many discussions with qualified Estill instructors about teaching and learning voice and all the challenges and joys this brings. I have enjoyed being connected to others, all over Australia and the world, who are as passionate as me about the value of the work.

My singing voice has been transformed by Estill. This training model has given me the skills and understanding to find the singing voice I have always wanted, and it is incredible to now feel confident enough to take on new challenging and varied vocal tasks. I now understand what I’m doing with my voice and feel confident to produce all the voice qualities, the most thrilling of which is belting (not so thrilling for our neighbours who have just moved out, leaving an empty house). Singing has now come back into my life in full force and I am pursuing professional singing opportunities. For those of you who are singers in your hearts, I’m sure you know that this is truly a blessing.

Armed with my passion for Estill, I have started teaching singing. The structure of this work is very useful for guiding students through a hierarchy of vocal tasks, while keeping vocal health paramount. Observing course instructors teaching vocal skills during courses has helped me effectively cue my students when they’re learning a vocal task. When I’m not sure what the students are doing with their voices I am able to copy them

so I can feel and hear it in my own voice, and offer alternative suggestions as appropriate. The most meaningful thing about Estill for me as a singing teacher is that I am able to empower my students to understand their own voices, so that they can be their own teachers.

Estill principles are increasingly being used by Speech Pathologists to remediate impaired voices. The principles are easily combined with other therapy approaches, and add to the “toolkit” of techniques we need as therapists. Like in singing teaching, through Estill, I have learnt how to cue voice patients when they are attempting vocal tasks.

As voice patients are not necessarily attuned to their voices in the same way as performers, nor used to receiving feedback about their voice production, the skill of knowing what to say when they are having difficulty with a vocal task is important. Estill has shown me lots of ways to help patients “get it right”. During the many courses I have attended, I have learnt from instructors not only what to say, but also how to say it, which has supported me to be a better therapist. As I have mastered my own voice, I am able to confidently and consistently demonstrate vocal exercises such as sob or siren – a crucial skill for voice therapists, which is not necessarily offered as part of university training.

Many of my Speech Pathology colleagues tell me they had an interest in voice during their training, and enjoyed learning about the theory of vocal function and impairment, but found it hard to know what to actually do with a patient when they were out in the real world. As voice is a specialisation within Speech Pathology, it is often hard to get a job in this area without training or experience beyond university. As Speech Pathologists are not necessarily performers, they may have little or no experience using their voice publicly in unfamiliar and challenging ways. Sadly, these factors mean that many Speech Pathologists avoid jobs which involve providing voice therapy, as they feel they don’t know enough about the area, don’t know how or don’t feel comfortable using their own voices, and don’t know where to go to learn these skills.

While the Estill model was originally designed for singers and actors to train their voices, it is heartening to see more Speech Pathologists attending courses. When I first came to the work, I was the only Speech Pathologist in the room, but at a recent course, I was one of four, some of whom had travelled from Asia. For Speech Pathologists who have little experience singing or performing, courses are an ideal supportive environment to learn about their own voices, while learning from other budding Estillians with varied skills and backgrounds. If you are a Speech Pathologist interested in voice (or indeed a singer or singing teacher!), I highly recommend Estill voice training courses as a way to build on existing knowledge, and refine or begin to master your own vocal skill.



Beth Atkins completed a Bachelor of Creative Arts (singing performance) and Bachelor of Arts (Honours) at Wollongong University and a Masters of Speech-Language Pathology (Honours) at Sydney University. She is currently completing certification as an Estill Certified Master Teacher. Beth works as a Speech Pathologist, treating voice patients at The Canberra Hospital and teaches singing privately. Beth delivers voice education sessions for professional voice users such as teachers, and has lectured for Speech Pathology assistants and acting students. She currently sings with a covers band, sings in musicals and concerts around Canberra, is recording a CD of original music and is writing a cabaret show.



Levels 1 & 2

Mon 23rd January — Fri 27th January, 2012

9.30 am - 5 pm daily

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voicewell.com.au

Vocal Intelligence

LOUISE MAHLER



When people become unwell in a way that threatens life, it is amazing how voice takes on the mantle of unrequited love. Mourned and treasured in the mental picture book of life past, the space that used to be communication is a black hole many people tell me they would dearly love to re-discover before they die.

It seems that gone are the days when the 'human soul ... (was reflected in) an ingenious combination of natural sounds' (Jung 1952). Gone are the days when we saw our voices as a 'repository of ancient wisdom' (von Leden 1982), or the 'great soul challenge of adult life' (Whyte 1994). Gone are the days when in mediaeval times there was such a fascination with voice that it was a foremost area of study, comprising the majority of our interest in bodily health. Gone are the jongleurs delightfully weaving tales of moral fortitude and gone are the singers in the parlour at the end of an evening. Yet, when we face the final curtain, those tight connections between voice and the psyche once again come to the fore.

It isn't necessarily about singing, or having a hugely powerful instrument. It isn't a time for stressing under the threat of performance or requiring wires, tubes or medical interventions.

It is about simple, clear unhindered vocal production. It is about being heard.

A really rewarding way I have found to rediscover lost voices is not to focus on the acquisition of skills, but on the *blockages* to air (and hence sound). Based on the premise that the mind influences the body and the voice is a mirror of body tension (either good or bad), once these blockages are identified you can consider what has caused them psychologically.

One client with whom I work has Parkinsons and there is no doubt that Parkinsons has a dramatic effect on voice. It is a neurological condition and every medical avenue of treatment is being gratefully pursued by the gentleman in question.

However, a colleague recommended he work with me as he has always had trouble with his voice and suspicions were raised that there was more at hand than the illness itself.

Working on the premise that you can address something in many different ways and maybe have small wins if you do not consider that everything can be blamed on the illness, we began an exploration. By so doing, we were able to identify a very ineffective strategy for sound that involved blocked air at almost every stage of the process.

Let's face it, no air, no sound and if you keep your mouth shut the results won't be marvelous!

So having discovered a full strong voice underneath the layers of blockage, the question became one of not wanting to speak and why this onset of Parkinsons had perhaps been used as an excuse to opt out of the spoken world?

So who are *The Idea of North*?

In short, they're a quartet of musicians, serious about their music without taking themselves too seriously.

Their instrumentation: voice (soprano), voice (alto), voice (tenor) and voice (bass), with a little bit of vocal percussion thrown in. They have a beautifully distinct sound and style, but they cross many musical genres: jazz, folk, gospel, pop, classical, comedy - exactly what you see and hear at a concert is difficult to describe.

With eight albums in the catalogue, a significant local and international fan base, and increasingly regular local and international work, it would seem that despite the difficulty, people are getting better at describing The Idea of North to their friends. You may have heard and enjoyed the CDs (some of them award-winning), but the best stuff actually happens live and can't be recorded onto plastic, no matter how shiny it is.

Check out their upcoming shows: <http://www.idea.com.au>

It did not take long to hear of incidents, both past and present, that reinforced the psychological pressure for silence. Conversely, by working on the air blockages, it was amazing how these psychological issues could be diminished by successful voice production. An offshoot of the work was that we had fun and we laughed a lot. The client still has Parkinsons and still has diminishing health, but he also has hope and a more positive approach to voicing which at times he can do quite capably on demand.

Understanding this cycle is something I have named 'Vocal Intelligence'.

This title evolved from Goleman's (1996; 1999) framing of 'Emotional Intelligence' and Gardner's (1983) work on multiple intelligences. It combines two key construct domains: the **vocal component** refers to the mobilisation and expression of energy, emotion and personal presence through engagement with vocal processes. The **intelligence component** refers to the creating, evaluating and choosing among options for the authentic and effective expression of self. It is rewarding not only for those who are unwell, but for anyone facing a need or desire to speak.

Mostly you will find me in the business corridors of cities of Australia, but if you would like to hear more about the work and its application to health, do come to the Gawler Conference in Melbourne at the Hilton on the Park on 20th November <http://www.gawler.org/profound-healing-sustainable-wellbeing-conference/> or the Australian Integrative Medicine Association conference in Manly, Sydney from 14th -16th October http://www.aima.net.au/events/conference_2011.html.



Louise Mahler, PhD, B.Econ, B.Mus, M.App.Sc, Grad.Dip.Mus, L.Mus.A

With a background in opera (soloist's contract Vienna State Opera, Aldeburgh and Salzburg Festivals) as well as a strong business background (PhD, Bachelor of Economics, Master of Applied Management in Service Management and Innovation, Master Practitioner in Neuro Linguistic Programming, roles in London and BHP in Australia) she has brought the worlds of Art and Business together in a pioneering combination that breaks the barriers of standard communication and begins the process of getting truly behind your mask.

www.louisemahler.com.au

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2011 to December 2012!**

Membership form on page 24

Conferences

If you would like your voice-related conference advertised here or if you know of any conferences we have missed, please send the details to the Editor of Voiceprint 42 at helenjtiller@gmail.com

The Australasian Voice Summit 2012

Symmetry or Surgery: a 21st Century approach to training the professional voice and rehabilitation and remediation of the disordered voice
21–23 September, 2012
Adelaide, South Australia

KEYNOTE SPEAKER

Mary McDonald Klimek

Senior Speech Pathologist, Voice and Speech Laboratory, Massachusetts Eye and Ear Infirmary in Boston,

John Tomich - Otorhinolaryngologist

Helen Tiller - Specialist Clinical Voice Consultant
info@voicesummit.org

Speech Pathology Australia National Conference

24 – 27 June 2012

Hotel Grand Chancellor, Hobart

www.speechpathologyaustralia.org.au/news-and-events/2012-national-conference

8th International Congress of Voice Teachers

ICVT 2013 is hosted by the Australian National Association of Teachers of Singing, (ANATS)

10–14 July, 2013

Brisbane, Queensland

icvt2013@conferenceaction.com.au

NATS 52nd National Conference

June 29 - July 3, 2012

Renaissance Orlando

nats.org

5th International Congress World Voice Consortium (Vocology and Laryngology)

Luxor, Egypt, October 27th - 31st, 2012.

The scope of the congress encompasses basic sciences, psychology, pathology, clinical diagnostics, clinical management including surgery/ pharmacotherapy/ behavior readjustment voice therapy, prevention, singing science, and art.

CALL FOR PAPERS:

abstracts@voiceluxor2012.com

29th World Congress of the International Association of Logopedics and Phoniatrics Where Practice Meets Science

August 25–28, 2013 Turino, Italy

<http://www.ialp.info/29th-World-Congress-2013-pg16436.html>

Useful contacts

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

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 VOICESERVE@listserve.healthcare.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 Website for Estill Voice Training**
voicewell.com.au

Information about Estill courses and workshops including a list of Certified Estill Instructors.

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

LATROBE COMMUNICATION CLINIC

Melbourne: Ph. (03) 9479 1921

Management of voice disorders, and voice therapy services. La Trobe University School of Human Communication Sciences Voice Clinic (operating Wednesdays), and at the Royal Victorian Eye and Ear Hospital (operating Thursdays). Adult and paediatric clients. Weekly clinics.

MELBOURNE VOICE ANALYSIS CENTRE

Melbourne: Ph. (03) 9416 0633,

Clinicians Debbie Phyland and Jenni Oates (speech pathologists), Malcolm Baxter and Neil Vallance (otolaryngologists). Specialising in videostroboscopic and perceptual evaluation of voice with particular focus on professional voice users. mvac@unite.com.au

VOICE TEACHER (SPEAKING)

Perth: Ph. (08) 9379 9106

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

CASTLE HILL VOICE CLINIC

Sydney: Ph. (02) 8850 6455

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

COUNSELLING FOR VOICE THERAPY

Sydney: Ph. (02) 9436 3389 Mob. 0407 379 212

Jan Cullis—counsellor specialising in identifying and resolving the emotional component of voice disorders. Special interest in singers. Jan works with an ENT surgeon and speech pathologist to provide comprehensive analysis and treatment, and will travel interstate for clients.

www.voiceconnection.com.au

The human voice is the organ of the soul.

Henry Wadsworth Longfellow

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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.

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

The trouble with talking too fast is you may say something you haven't thought of yet.

Ann Landers



THE AUSTRALIAN VOICE ASSOCIATION MEMBERSHIP 2012

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Inaugurated in 1991

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

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