



VoicePRINT

Newsletter of the Australian Voice Association

General Secretariat, 2nd Floor, 11-19 Bank Place, Melbourne VIC 3000

☎ (03) 9642 4899 📠 (03) 9642 4922 ✉ ava@australianvoiceassociation.com.au ♦ ISSN 1444-5891

Always a pleasure!

What a pleasure it has been to stretch my creative fingers as guest editor for this issue of VoicePrint. I've really enjoyed preparing the 'new look' and hope that your reading of everything contained within will provide you with as much pleasure...if not more!

To date I have not been the most 'vocal' of AVA members. This being said, I have been a proud member of our association for over a decade. I can still remember participating in the 2002 Adelaide conference; presenting my first academic paper and listening to the much respected Jo Estill.

A couple of years before, during the highly successful jointly run conference of 2000 (AVA and ANATS), I was exposed to the idea of the 'Interdisciplinary Voice Team'. This ideal has shaped my practice as a Contemporary Singing Voice Specialist and I enjoy working in close relationship with my colleagues: ENT's, Speech Pathologists & Physiotherapists.

I share a bit of my history because it has been AVA that has instilled in me the desire to foster interdisciplinary relationships; professional ties that ultimately benefit my students. Today AVA continues to foster my desire for new knowledge and strong collegial interaction. Being guest editor of VoicePrint is one small way I can give a little back.



Dr Daniel K Robinson



International Conference in our own backyard...

The 8th International Congress of Voice Teachers (ICVT 2013) gathers voice teachers in all styles from all over the world for a quadrennial meeting, held in Australia for the first time.

The program includes renowned international teachers and singers delivering performances, lectures, hands-on workshops, masterclasses, panel sessions, research presentations and social events, with pre- and post-event travel suggestions. Congress themes will include all aspects of learning and

teaching singing, fine singing performance and access to recent research.

The program will embrace Australian talent as well as international academics and performers. It also offers you opportunities to learn about some unique solutions to the physical challenges facing the singer, be stimulated by stylistic and interpretative guides for repertoire from all genres, to review the needs of CCM and classical

continued on p.8

IN THIS ISSUE:

p.2 President's Report

p.6 Strategy for the AVA

p.9 "Over Breathing"

p.11 Hey Big Spender

p.13 Some great readings in review

... and heaps, heaps more...



It's OUR Publication

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.

Copy deadline for Issue 45

Material for the **July** issue of Voiceprint should be sent to vp@australianvoiceassociation.com.au by 30th June, 2013

Keep up to date with your AVA website

For the latest on what's happening, visit

www.australianvoiceassociation.com.au

maintained by our expert Webmaster

John Waller

johnw@pinnacleweb.com.au

A dvertising rates:

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



President's Message

Greetings from the President for 2013...

...and a warm welcome to new members together with a big thank you to those members who continue to support the Australian Voice Association!



AVA President: Jane Mott

As in 2012 the AVA Board is most excited by the progress being made by the Australian Voice Association recently and plans for the future. Further work has occurred in continuing to develop the website (and there's more in the pipeline), further work with AVA Facebook and collaboration with other voice interested people through conferences - all brought to you by a creative and hard-working team! The AVA Board is an outstanding and dynamic team who work tirelessly in a voluntary capacity on behalf of all AVA members.

The AVA Board welcomes new Board Members, Dr Daniel Novakovic (NSW), Jocelyn Hickey (Victoria), Ros Barnes (Western Australia) and Helen Sjardin (Tasmania) to the Board. Current Board Members are listed below together with their portfolios. We regret the resignation of Sheryl Mailing, and completion of the term of Johanna Flavell and Adele Nisbet in 2012. Sheryl was an outstanding Board member who made a huge contribution to the AVA and the Board, especially in her portfolio of professional development. Both Johanna and Adele had served a most fruitful 4 years on the AVA Board and were then required to retire at the AGM 2012. Johanna had most recently served as Website Portfolio leader and Adele served as both Vice President and Treasurer in her most recent stint on the AVA Board. (She has also been President in the past and indeed has been a committed AVA supporter over countless years!) We are indebted to them for their contribution to the AVA over many years.

The Board now consists of:

Jane Mott ~ President
[Speech Pathologist & Voice Consultant](#)

Sharon Moore ~ Vice President
[Speech Pathologist & Voice Consultant](#)

Jocelyn Hickey ~ Treasurer
[Singing Voice Teacher & Researcher](#)

Judy Rough ~ Secretary
Speech Pathologist & Voice Consultant

Daniel Novakovic ~ Website Organizer
Ear, Nose & Throat Specialist

Julia Moody ~ Membership
Voice Lecturer (speech)

Helen Sjardin ~ Membership
Speech Pathologist & Voice Consultant

Ros Barnes ~ Marketing/PR
Speech Pathologist & Voice Consultant

AVA supports and encourages ongoing **Professional Development**. Through our hard working, creative and diligent then PD Portfolio leader, Sheryl Mailing, we delivered two well supported webinars with Kittie Verdolini Abbott through MultiVoiceDimensions in 2012. And in October 2012 we were also delighted to be part of Australia Asia Pacific Laryngology Society Conference in Melbourne through the **AVA Pre Conference Satellite Seminar Day**. We thank particularly the Australia Asia Pacific Laryngology Society and Royal Victorian Eye and Ear Hospital for their support with this outstandingly successful day.

Attendees at this event were provided with a stimulating day which showcased the variety and depth of advances and developments in the field of voice currently underway in Australia and featured presentations of papers both from within Australia and overseas. Attendees reported most favourably on all aspects of the day's activities. And in particular we thank Sheryl Mailing for outstanding and most professional work in organizing and overseeing this most successful day.

We were also pleased to see and support the *Australasian Voice Summit* which was held most successfully in Adelaide in September 2012. The AVA supports endeavours to further knowledge and networking in the voice community in Australia and to the broader community and appreciates the efforts Helen Tiller and her team contributed to such a stimulating and successful conference.

In 2013 we have offered AVA support to the **International Congress of Voice Teachers (ICVT) to be held in Brisbane 10th – 14th July**. The Australian National Association of Teachers of Singing is hosting the International Congress of Voice Teachers in Brisbane from July 10 – 14, 2013. This prestigious event happens somewhere in the world every four years and attracts voice teachers and singers of all genres from around the world, including the 26 countries whose Associations are affiliates of ICVT. The last and 7th Congress was in Paris, so we are thrilled to welcome the event to Australia, and Brisbane in particular.

As one of the highlights, the organizers are presenting the Inaugural Professor Richard Miller Lecture. Miller, who died in 2009, made a unique and major contribution to the field of voice, giving a basis to our understanding of the vocal process and singing technique. He was an advocate for factual pedagogy and with the voice laboratory he set up at Oberlin College, Ohio US, he was a pioneer in using science and medicine for the teaching of singing.

To present the Miller Lecture, Professor Ingo Titze has been invited to Australia. Ingo has much to offer the whole voice community. Ingo has visited Australia on previous occasions (including his visit to the Sydney Voice Symposium which was held at NIDA in the 1990s). Ingo R. Titze is a University of Iowa Foundation Distinguished Professor in the Department of Communication Sciences and Disorders and the School of Music. He also directs the National Center for Voice and Speech, an institute of the University of Utah located in downtown Salt Lake City, Utah, and at the University of Iowa. Although he was formally educated as a physicist (Ph.D.) and engineer (M.S.E.E.), Dr. Titze has applied his scientific knowledge to a lifelong love of clinical voice and vocal music. Specifically, his research interests include biomechanics of human tissues, acoustic phonetics, speech science, voice disorders, professional voice production, musical acoustics, and the computer simulation of voice. Dr. Titze has published over 300 articles in scientific and educational journals, authored three books, *Principles of Voice Production*, *The Myoelastic-Aerodynamic Theory of Phonation*, and *Fascinations with the Human Voice*, as well as co-edited two books in a series entitled *Vocal Fold Physiology*. He has recently completed, with his colleague and co-author Katherine Verdolini-Abbott, another book entitled *Vocology*. He is an associate editor of the *Journal of Singing* and has written a bimonthly column in this *Journal* for over 20 years. Make sure that your visit the ICVT website and find out more about this wonderful opportunity to further your voice knowledge and networking in Brisbane in July - <http://www.icvt2013.com>

World Voice Day, April 16th 2013, will again provide us with another exciting opportunity to raise awareness of voice and vocal health with the general public throughout Australia. As in previous years, we hope that many of you will be active in spreading the word on healthy voice throughout our vast country and it is our intention to make material available on the AVA Website in support of this. If you have ideas or materials or both that you feel would be useful in promoting or offering information or services regarding World Voice Day 2013, please contact our PR Portfolio Leader, Ros Barnes, at rosbarnes@iinet.net.au so that we can all share our ideas and resources.

In 2013 AVA continues to produce **Voiceprint**. Daniel Robinson has kindly volunteered to Edit this Voiceprint No 44, for which we thank him most sincerely. Alison Winkworth most kindly shared her expertise in editing No 43 published in October 2012. We thank them for their outstanding efforts and very much welcome and rely on information and articles from the membership to keep vibrant and current through our newsletter. Remember that Voiceprint is **your** newsletter and please contribute!

And the AVA Website continues to flourish. Our new Website Portfolio Leader, Dr Daniel Novakovic, together with Website Co-ordinator, Liz Savina, has plans to develop it further to meet member needs and the ongoing advances of technology. The AVA Website continues to thank John Waller in managing its technical operation. We also thank Johanna Flavell, our previous Website Portfolio Leader, for her outstanding efforts in bringing to you, the members and the general public, a brighter, better and invigorated website! The AVA remains committed to ongoing development of the website to keep it informative, interactive and responsive to members needs. **We welcome your input** through notice of impending conferences, workshops and resources! Have a look at the AVA website today and see what's happening, keep up to date and think about what you're able to contribute!

The AVA has also become Facebook "active" through the capable endeavours of AVA member Liz Savina. Liz is a Speech Pathologist from Queensland responsible for the establishment of the AVA Facebook page. Please "like" the AVA on Facebook and follow our postings! And thank you, Liz!

The AVA again offered its **Student Encouragement Award** in 2012 and will be contacting training institutions for the 2013 Award shortly. This is the third year that we have offered support to five worthy students around Australia whose focus is a voice-related career and encourage future involvement in our Association by our youngest professionals. The award comprises AVA membership for the year, complimentary registration to AVA workshops and events, local or national, and a valuable book prize from the leading academic, scientific and clinical publisher, Plural Publishing. We again thank, Adele Nisbet, for her efforts in instigating this award and Plural for their ongoing support. Vice President, Sharon Moore, will spearhead its implementation in 2013.

Also in 2012 the AVA instigated **Awards in recognition of service to the association and to the broader voice interested community**. The Awards document outlines procedure and protocol for nominating a worthy recipient for an AWARD. To be eligible or to make a nomination, you need to be an AVA member. You can nominate any AVA member for one or both of the following: outstanding service to the AVA and/or outstanding contribution to the field of Voice. In 2012 Johanna Flavell, Adele Nisbet, Sheryl Mailing, Alessandra Giannini and Jenni Oates were presented with awards for their outstanding contributions to the AVA and voice. We have already received one nomination for the 2013 awards and I urge you to visit the AVA website to download information regarding submissions. Award nominations will be received for processing up to a date six weeks prior to the AGM (yet to be determined), so organize and submit your nominations early and avoid the pressure!

As 2013 rolls on, we continue to look forward to sharing ideas, professional development, expertise and continued professional exchange, together with great networking and fellowship. And as I write, the AVA Board is developing the Strategic Plan under the very capable leadership of Sharon Moore. Sharon has prepared a draft document which we will be acting on further to develop the process towards a plan for the AVA's future. The aim is then that the Board will set up a subcommittee to develop ideas further and

will welcome your involvement. Sharon will elaborate further (and indeed has written for Voiceprint No 44, I understand) as developments occur.

It is with much sadness and regret that I announce that this will be my last President's message to you. My resignation from the role of President of the AVA will become effective from March 2013.

Thank you for this opportunity to contribute to the field of voice through the AVA. I have enjoyed my interaction with all of you and especially the support and friendship of the AVA Board and wish the association good leadership and direction in its future. I do believe that the AVA has a very important role to perform in uniting and providing service to all those interested in voice in this region.

Jane Mott
President
Australian Voice Association



Multimedia Speech Pathology

What's new at MMSP?

- New lingWAVES Voice Protocol module – quick and easy to use **standard voice assessment** and printed report: s/z ratio, MPT, Pitch, SPL (absolute dB), quality and severity measures in vowels and running speech. Free software update if you have already purchased Voice Clinic Suite Pro. Or buy the Voice Protocol module separately.
- Visit You Tube and search "lingWAVES" to view online tutorials – Professional Voice Range Profiles and Vospector measurement.

FREE TRIALS AVAILABLE
Discounts/Subscriptions for Clients

Phone: 0407 293 579
www.mmssp.com.au

Vale: Billy Brown AM

ACTOR,
DIRECTOR,
PLAYWRIGHT

(b. Biloela, QLD Australia, 11 January 1952 – d. 13 January 2013, Brisbane, QLD, Australia)



Often referred to as 'The Boy From Biloela,' Australian stage, film and television actor and acclaimed playwright **Bille Brown** passed away peacefully on Sunday 13 January 2013 after a short illness, aged 61, in a hospital on Brisbane's northside. He had been ill for some time but refused to let on just how serious his condition was until recently.

On Friday the 11th January, he quietly celebrated his 61st birthday surrounded by family and a few close colleagues which included Geoffrey Rush and Bryan Nason.

William "Bille" Brown was born in Biloela, Queensland in 1952. Though he wanted to be a painter he became an actor. Bille Brown studied drama at the University of Queensland. He then began his career in the early 1970s at **Queensland Theatre Company**, working alongside actors **Geoffrey Rush** and **Carol Burns**, under Artistic Director, **Alan Edwards**.

Bille's career took him abroad to Britain, where he joined the **Royal Shakespeare Company (RSC)**, and was the first Australian commissioned to write and perform in their own play – **The Swan Down Gloves**. The show opened the Barbican Theatre (RSC's Home theatre from 1982–2002) and had a **Royal Command Performance**. As a member of the RSC (between [1976–1982](#), 1986–88 and 1994–96) Brown toured with their productions throughout Europe, playing Paris, Vienna, Berlin and Munich. He also appeared in the RSC's premiere production of **The Wizard of Oz** in the gender-bending roles of The Wicked Witch of the West and Miss Gulch.

While working in the United Kingdom, Brown also performed in the West End, at the Aldwych and Haymarket Theatres, the **Chichester Festival Theatre**, **English National Opera** and **Dublin Theatre Festival**. While performing onstage at Stratford he was spotted by **John Cleese**, who cast him in **Fierce Creatures**, the sequel to *A Fish Called Wanda*.

In New York City, Brown made his Broadway debut as an actor in 1986 in Michael Frayn's **Wild Honey** with **Ian McKellen**, directed by Christopher Morahan, and as a playwright with his adaptation of a benefit performance of **A Christmas Carol** in 1985, featuring **Helen Hayes**, **Len Cariou** as Scrooge, **MacIntyre Dixon**, **Celeste Holm**, **Raul Julia**, **Mary Elizabeth Mastrantonio**, **Harold Scott**, **Carole Shelley**, and **Fritz Weaver**, directed by W. Stuart McDowell. He was also an Artist-in-residence at the State University of New York in 1982, and was a visiting Professor at the State University of New York at New Paltz.

Bille Brown returned to Australia to live permanently in 1996. He has had an outstanding career on stage and has performed for many leading Australian theatre companies including **Queensland Theatre Company (QTC)**, **Sydney Theatre Company**, **Bell Shakespeare Company**, **Malthouse Theatre**, **Melbourne Theatre Company**, **Company B**, **State Theatre Company of South Australia**, **Marian St Theatre**, **La Boite Theatre Company** and the **Old Tote Theatre** at the Sydney Opera House. He also appeared regularly in various guises with Bryan Nason's **Grin & Tonic Theatre Troupe**.

During his years with the Queensland Theatre Company he appeared in 27 productions, and he played many Shakespearean roles, including: John Falstaff in **The Merry Wives of Windsor**; the title role of King Henry V in **Henry V**; and Benedick in **Much Ado About Nothing**.

During an open-air performance in the Albert Park Amphitheatre of a pre-World War 2 version of the Shakespearean play **Much Ado About Nothing**, Bille, in role of Benedick, commented to the audience (when an airliner flew over during his monologue), "Don't worry, it's one of ours, Alitalia!"

In 1996 he directed the Australian stage production of Hugh Lunn's popular novel **Over the Top with Jim**, for QPAC and the Brisbane Festival, which exceeded box office expectations. He had huge success with his role as Count Almaviva in Beaumarchais' **The Marriage of Figaro**, with Geoffrey Rush and Robyn Nevin, which opened the new Playhouse at the **Queensland Performing Arts Centre (QPAC)** in Brisbane in September 1998. In 1999 he also had major success in Sydney and subsequently throughout Australia as Oscar Wilde in the Belvoir St production of David Hare's **The Judas Kiss**.

The same year he accepted an offer to be *Adjunct Professor* in the School of English, Media Studies and Art History at the University of Queensland, and has given workshops and master classes for drama students.

Bille directed John Cleese in his solo show **John Cleese: His Lifetimes and Medical Problems**, the operas **Don Giovanni** and **Samson and Delilah** and various Shakespeare and Moliere productions.

In 2009 Brown wrote and performed in Queensland Theatre Company's **The School of Arts**. The play followed the story of the old 'College Players' who toured Shakespeare through Queensland in the late 1960s.

Bille's other writing credits include the plays: **Bill and Mary**, **Springle, tuff...** and **Aladdin** for The Old Vic, which starred Sir Ian McKellan.

In April 2012, Bille Brown commanded the stage in Melbourne while inhabiting Bruscon, a clapped-out theatre maker and bully who, in the Malthouse Theatre production of **The Histrionic**, brutalises his wife and children. Brown received united critical acclaim for his role in Thomas Bernhard's play **The Histrionic** directed by Daniel Schlusser, which had sell-out seasons in both Melbourne and Sydney.

continued on p.14



Strategy for the AVA

By Sharon Moore
AVA Vice President

It is evident to many AVA members, that things are on the move in AVA, striving to represent the needs of its constituents. Following a robust response to a Survey Monkey in 2010, the majority of members identified that 'yes' they would like an association to represent their interest in voice, and 'yes' they would like more voice PD opportunities and 'yes' they would love more communication with other voice interested professionals, in particular to hear from those among us who are eminent in voice. Over the last 2.3 decades, there has from time to time been speculation about the relevance and functionality of the organisation.

In 2012 the AVA ran 3 highly successful PD events, and supported the Australasian Voice Symposium in Adelaide through donation, in September 2012. Glowing feedback followed the PD events run by AVA last year. Plans are afoot this year to support the International Congress of Voice Teachers, in Brisbane, in July and other voice events such as the Laryngology weekend in Sydney (also in July this year), to be run by Dr Daniel Novakovic.

Continued and encouraging feedback from members indicates that we are, as a Board, on track with providing improved member benefits in the AVA. There have been accolades for improvements in the functionality of the website. (Thanks to all for their patience and understanding regards the glitches, which occurred this month from our web/domain host). There is much more in store for the website so stay tuned. These events and changes can only happen with continued member support, both, 'in kind,' and at the fundamental level of annual membership renewal.

For some time the need to develop a Strategic Plan for the AVA, has been discussed at Board level, which will allow development of key mission and vision statements, reflecting the core intentions and soul of the AVA: goals and objectives that are robust, that can assist the AVA to maintain its currency and relevance with all members: goals and objectives that can be maintained even in the context of Board member changes, so that intellectual property and experience within the organization is maintained and easily passed on, with minimal disruption to member services: development of goals and objectives that keep us 'true' to AVA intentions, on task and constantly moving forward for our members. With this

in mind, the Vice President Portfolio landed the auspicious and awesome responsibility to get the ball rolling on a Strategic Plan.

So what and why a Strategic Plan? (apart from one big fat mammoth task). Simply put, strategic planning determines the direction an organization is tracking over the next year or more, how it's going to get there and how it will know if it 'has arrived' or not. There can be a variety of perspectives, models and approaches used in strategic planning. The way that a strategic plan is developed depends on the nature of the organization's leadership, culture of the organization, complexity of the organization's environment, size of the organization and expertise of planners and available resources. Currently the AVA has strengths and weaknesses in all areas.

Strategy making begins with ideas to drive a sense of direction. In our case, the original idea was born with the founders of the AVA: Janet Baker, Cecilia Pemberton, Allison Russell and Alison Bagnall, some 23 years ago: who generated the core intention that a regular convergence or conference incorporating voice teachers, singing teachers, speech pathologists, otolaryngologists, spoken voice teachers and academics would be mutually beneficial to the field of voice.

Kenichi Ohmae says in *The Mind of the Strategist* '**what marks the mind of the strategist is an intellectual elasticity or flexibility that enables him to come up with realistic responses to changing situations**'.

Good strategy does not fall out at the bottom of an equation: analysis is necessary, critical thinking is essential and great ideas about "what to do" come through inspiration. AVA is inspired by all professionals who seek excellence in their work, for the sake of their voice clientele, excellence in the academic and clinical leaders in our country and internationally, the wide eyed enthusiasm and passion of students, embarking on their journey with voice, the everyday hard work and dedication of those working in the voice field.

Aristotle said in *Poetics*, "the greatest thing by far is to be a master of metaphor." It is "a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars." Effective strategic thinkers display openness to new and different ideas, and one way to generate ideas is through the use of metaphor, or its close relative *analogy*, perhaps the most advanced form of human thinking.

In a wonderfully insightful book called *An Alchemy of Mind*, Diane Ackerman says that "Metaphor is one of the brain's favorite ways of understanding the 'this and that' of our surroundings, and reminds us that we dis-

cover the world by engaging it and seeing what happens next. The art of the brain is to find what seemingly unrelated things may have in common, and be able to apply that insight to something else it needs to decipher.”

With these insights in mind, let's run with the concept of a metaphor, and let's run with the metaphor of a 'beast' for our AVA. The 'beast' was born 23 years ago, been through some tough times (developmental periods), continues to emerge, mature, evolve and is currently alive and well. Let's surmise we are a burgeoning adolescent beast with big thoughts, ideas and feelings, but still at a stage where nurturing and shaping is required to assist its development into full adult maturity, with all the ambitions and responsibilities laid out by its vision and mission philosophies, BIG for an organisation led by volunteers. Well, not just any volunteers; they are skilled experienced professionals, bound together in the belief that good voice is a worthy pursuit, one worthy of passion and dedication, but volunteers they are. This analogy has connotations of something a little wild and unruly, and that needs shaping and moulding, to grow into the magnificent 'beast' it could be, for now 'beast' seems a fitting analogy.

If conceptual framework is not of interest to you, please skip the next 3 paragraphs.

Developing a Strategic Plan requires pragmatic thinking as well as the ingenuity of metaphor, in order to set goals and objectives that can be planned with measurable outcomes:

- 1** Goals-based planning is probably the most common and starts with focus on the organization's mission (and vision and/or values), goals to work toward the mission, strategies to achieve the goals, and action planning (who will do what and by when).
- 2** Issues-based strategic planning often starts by examining issues facing the organization, strategies to address those issues and action plans.
- 3** Organic strategic planning might start by articulating the organization's vision and values, and then action plans to achieve the vision while adhering to those values. Some planners prefer a particular approach to planning, eg, appreciative inquiry.

Some plans are scoped to one year, many to three years, and some to five to ten years into the future. Some plans include only top-level information and no action plans. Ultimately, a strategic plan depends on the nature of the leadership, culture of the organisation, complexity of the organization's environment, size, expertise of planners, etc. Most agree that annual review of action plans is critical, but the shelf life of a Strategic Plans can vary from one to three to five years. The following steps are key, and ideally done with a planning team:

- 1)Preparation for planning
- 2)Vision
- 3)SWOT analysis
- 4)Context (Needs Assessment/Demographic Profile)

- 5) Mission
- 6)Problem Statement
- 7)Strategies (Determine Rational for approach)
- 8) Goals
- 9) Objectives
- 10)Action plans/activities
- 11) Evaluation.

Vision is a long-range picture of how the “world will be” with successful organizational outcomes. A mission is at the core of why you're doing the work you do. A mission statement reflects purpose and may include some strategy reflection. SWOT: The name says it: Strength, Weakness, Opportunity, and Threat. A SWOT analysis guides identification of the positives and negatives inside and outside the organisation .

Objectives address the difference between current status, and vision and goals, by spelling out target objectives and action plans to get there. Objectives are specific, measurable results produced while implementing strategies.

One may ask, why do all this work for such a small membership? Currently we have 40 members registered. By the end of 2012 we had over 100 members. AVA Big ambition, expectations from members BIG. SWOT analysis shows that some of the biggest obstacles to maintaining momentum of AVA activities is manpower and financial viability. All Board members are volunteers. All PD events are time heavy in terms of

organizing and implementing to a high standard and yet this is one of the primary outcomes that members want from the AVA. A Strategic Plan is going to have to produce some fabulous ingenuity to resolve this, at face value, systemic incongruity between organisational aims, member demands and feasible outcomes. Of course robust membership makes the difference.

With all this in mind, the Strategic Plan is in its evolution. We are about to appoint a planning committee, consisting of past and present Board members, to put their brilliant strategic minds to the task of developing what we hope will become a core document that encapsulates the present and future of our wonderful organization. Stay posted and/or if you have any brilliant ideas that you would like to be considered, please email to:

vp@australianvoiceassociation.com.au

In the meantime, don't delay in renewing your membership: go to:

<http://www.australianvoiceassociation.com.au/join/>

Remember: please feed the beast

Sharon Moore
Vice President,
Australian Voice Association



Tuesday 16th April...

ICVT8 **Brisbane**



The celebration of the World Voice Day is scattered around the globe, including concerts, symposia, open house at voice clinics and voice education institutes, TV shows, radio programs etc.

How will you celebrate?

Put on a concert!

Leaflet a performance with Ten Top Tips!

Distribute voice tips to voice users!

Contact your radio station!

Make an announcement in your world -
wherever you may be!

Download AVA Ten Top Tips to a Healthy Voice
from www.australianvoiceassociation.com.au



**As long as we
live, there is
never enough
singing.**

Martin Luther

singers (Where is the common ground?) and unique presentations from the membership of ICVT from their ongoing research.

The program will embrace Australian talent as well as international academics and performers. It also offers you opportunities to learn about some unique solutions to the physical challenges facing the singer, be stimulated by stylistic and interpretative guides for repertoire from all genres, to review the needs of CCM and classical singers (Where is the common ground?) and unique presentations from the membership of ICVT from their ongoing research.

Keynote Speaker Focus

Dr. Titze is the father of *Vocology*, a specialty within speech-language pathology. He defined the word and the specialty as "the science and practice of voice habilitation". In many ways, it parallels audiology. The discipline focuses on the sound-producing organ rather than the sound-receiving organ in terms of prevention and care. A Summer Vocology Institute is ongoing, in which speech language pathologist, otolaryngologist, speech trainers and singing teachers can get intensive, graduate level training in voice.

Dr Titze will join Dr Daniel Zangger Borch, Håkan Hagegård and Mark Meylan as Keynote speaker at this years ICVT8.

For more information visit www.icvt2013.com.



Prof. Ingo R. Titze



By Tess Graham

“Over Breathing” How can it affect the Voice?

A Breathing Specialist’s Perspective

Do your patients complain of being thirsty when they talk a lot or deliver a presentation? Are they bothered by mucus congestion, an irritable cough or a need to clear their throat repeatedly throughout a meeting, presentation or performance? Does talking leave them feeling tired? These problems can be indicators of an underlying breathing pattern disorder. The most common breathing pattern dysfunction is *over-breathing* and it has physical, physiological, psychological and biochemical consequences.

The perils of over-breathing

Over-breathing is excessive breathing. The *minute volume*, the amount of air passed through the upper airways and lungs in one minute, is greater than that needed to maintain good function and to preserve the optimum carbon dioxide/oxygen balance. The physical effects of high-volume breathing, especially, but not only, if via the mouth, include: dehydration of the oral, nasal, pharyngeal and laryngeal mucosa, inhalation of infective or irritant particles, and an increased negative/suction pressure on the walls of the pharynx (Bernoulli effect). The physiological response in the upper airway mucosa to over-breathing may include mucus production, inflammation and oedema (1). For someone with a baseline over-breathing pattern, speaking can exacerbate these effects, especially if they have a tendency to sharp, gasping inhales when taking a breath during speech.

In addition, to these local effects, by creating a deficit of carbon dioxide, over-breathing may set off a train of physiological reactions including reduced cellular oxygen uptake (depressed Bohr effect) smooth muscle spasm, muscle fatigue, narrowing of the blood vessels to the brain and heart, elevation of heart rate and activation of the autonomic nervous system into fight or flight mode (2,3). This is a positive reaction if the person is faced by a marauding tiger; not so positive if they are presenting to their biggest corporate client. A thumping heart, sweaty palms and armpits, dizziness, nausea, going ‘weak at the knees’ or even going blank are well-known components of stage fright that are in fact symptoms of over-breathing/hyperventilation and acute carbon dioxide deficit.

Recognising over-breathing

How can you tell if your patient is over-breathing? The signs of

dysfunctional breathing can be subtle, but there are some give-away signs, including:

- breathing more than 12-14 breaths a minute
- audible breathing
- high *tidal volume* breathing - overly noticeable chest and/or abdominal expansion
- predominant upper-chest/clavicular movement
- shoulder lift on inhale
- mouth-breathing at any time
- frequent sighs and yawns, throat clearing, repetitive dry cough
- quick, gasping inhalations or breathlessness during speech

The prevalence of dysfunctional breathing

Today, over-breathing appears to be more common than normal breathing, and unfortunately accepted as normal. Minute volumes recorded in clinical trials for so called ‘healthy normals’ or ‘controls’ (5) can be double the physiological norm of 4-6 litres per minute (4,6) and what healthy adults breathed in the first half of the 1900s (7,8). Elevated tidal volume and/or respiratory rate result in an elevated minute volume. Nurses today may be taught that respiration rates up to 24 breaths per minute fall within the normal range whereas 8-12 is the normal of 20th century physiology texts (4).

People develop dysfunctional breathing habits for a variety of reasons. An elevation in breathing rate can, for example, be associated with chronic illness, chronic pain, a high sugar/high starch diet or high stress levels; mouth-breathing is associated with poor posture; upper-chest breathing is linked with the open-mouth posture. An ‘over effort’ to maintain a flat stomach or improve ‘core stability’ by consciously tensing the abdominal muscles may interfere with the movement of the diaphragm and potentially induce an upper-chest-breathing pattern.

People are generally unaware of their dysfunctional breathing habits. In fact it is a common belief that the larger the volume of air we breathe the better.

Checking someone’s mode, rate, rhythm and volume of breathing are not part of standard medical health assessment or diagnosis. The effects of dysfunctional breathing can be insidious rather than overt

Good breathing and good vocal technique are both crucial when someone is dependent upon their voice for their profession, whether a singer or speaker. More important than the lung capacity and the force and the volume of air, is the *control* of the air. Air passing through the vocal cords on the out-breath is the source of ‘voice’ and only a little air is needed to set them vibrating. Efficient breathing is a critical factor in relation to voice production; there is no advantage and considerable disadvantage in being a high-volume breather.

Australian opera singer Dame Nellie Melba wrote in her book *The Melba Method*, (9) "if only a little breath is necessary, it is obviously wise not to take too much air into the lungs". The American singer Frank Sinatra had breath control that was legendary. You could not hear him take a breath, and it was hard to see it happen.

Breathing retraining

Breathing retraining is the process whereby dysfunctional breathing habits are identified then replaced by breathing that is at the correct rate, rhythm and volume, with correct posture and use of the breathing muscles. This is very different to breathing practices that focus on large tidal volume 'deep', 'belly' and 'abdominal' breathing. A breathing educator will instruct their client in how to maintain a physiologically normal breathing pattern with correct blood gas balance, at rest, when asleep, during activity, when exercising and during speech and singing. Breathing retraining should be applied until the improved breathing pattern is reconditioned and 'second nature'. This can be a matter of days for some, weeks or months for others. However, noticeable improvement is usually evident within 24 hours.

In my clinical experience as a physiotherapist working specifically with breathing for over 20 years, I identified dysfunctional breathing patterns in many professional actors, singers and presenters. The problems they described included: mucus congestion, dehydration, irritable cough, vocal strain and voice fatigue. Breathing retraining programs aimed at correction of their resting breathing pattern, and improvement of breath control during speech. Following breathing retraining, patients reported: elimination of irritable cough and post nasal drip, improved vocal endurance, reduction of the need for fluids during a performance, and decreased anxiety or 'nerves' related to performance or pressure.

Normalisation of baseline breathing pattern can enhance voice work done by voice specialists, and have flow on effects beyond speech and performance. Improvement of breathing-related conditions like snoring, sleep apnoea, rhinitis, sinusitis, asthma and panic attacks, is also frequently observed in clients following breathing retraining programs.

Some strategies to help an over-breather

- The best strategy a patient can adopt to improve their breathing is to treat their airway gently. Breathe gently, speak gently, and favour the nose for all breathing, including the in-breath during speech. As a therapist the crucial information to impart is that correct breathing is silent, small, slow, smooth, soft, and always nasal.
- It can be helpful to limit dairy products, alcohol, smoking, caffeine and sugary foods and drinks when working on breathing and especially before presenting as they can all increase breathing rate and bring on dehydration and phlegm.
- A patient should also cease practice of full-lung volume and forceful exhalation exercises unless a health practitioner has a scientific explanation for why it is important for them to continue to practice them.

To achieve a full return to a physiologically normal breathing pattern with all the benefits to the airway, voice and beyond, requires a breathing retraining program with a skilled breathing educator. However considerable improvement in breathing and voice can

occur from attention to the basic principles of healthy breathing.

My book, *Relief from Snoring and Sleep Apnoea* ⁹ has a step-by-step guide to the breathing retraining process. While it is specifically written for people with sleep-breathing issues, the information and breathing retraining guidelines given there may also be of help to people with other breathing-related conditions. (Chapter 19 is about breathing control during speech and singing.)

Footnotes:

1. Bernoulli effect – the faster the flow (of air), the greater the partial vacuum or negative pressure created on the walls of the passage
2. Bohr effect – the release of oxygen from the haemoglobin in the blood into the tissues is dependent on the level of carbon dioxide in the blood
3. Normal resting tidal volume is 500ml (4) which is just 8-14% of lung capacity. A 500ml tidal breath is just visible as a small outward movement at the level of the solar plexus.
4. Breathing educators may be skilled in different breathing retraining techniques. The Buteyko Method of Breathing Reconditioning is the best-known. The Alexander Technique is a wonderful method to assist with correct posture and body usage in order to facilitate correct breathing.

References:

1. 'Hypocapnia'. Laffey JG and Kavanagh BP. N Engl J Med. 2002; 347:43-53
2. 'Hyperventilation syndrome: A diagnosis begging for recognition' (Topics in Primary Care Medicine). Magarian GJ, Mid-daugh DA and Linz DH. West J Med. 1983; 138: 733-736.
3. 'Hyperventilation: the tip and the iceberg'. Lum LC. J of Psychosomatic Research 1975; 19: 375-383.
4. 'Human Physiology'. Vander A, Sherman J, and Luciano D. 5th ed. 1990; McGraw Hill, New York.
5. 'Buteyko breathing techniques in asthma: a blinded randomised controlled trial'. Bowler SD, Green A and Mitchell CA. Med J of Australia 1998; 169: 575-578.
6. 'Review of Medical Physiology'. Ganong WF. 6th ed. 1973; Lange Medical Publications.
7. 'Studies in human physiology. IV. Vital capacity, respiratory rate and volume, and composition of the expired air.' Griffith FR, Pucher GW, Brownell KA, Klein JD and Carmer ME. Am J Physiol. 1929; 89: 555.
8. 'Average Values for Basal Respiratory Functions in Adolescents and Adults'. Shock NW and Soley MH. J Nutrition 1939; 18:143
9. 'The Melba Method'. Dame Nellie Melba 1926; Chappell & Co. Ltd. p 10.
10. 'Relief from Snoring and Sleep Apnoea: A step-by-step guide to restful sleep and better health through changing the way you breath'. Tess Graham Penguin 2012; ISBN: 978-0670076499

Tess Graham is uniquely qualified to talk about breathing. She is a physiotherapist, breathing educator and the creator of the *BreatheAbility for Health* programs for organisations. Over a 20-year period she has delivered breathing retraining programs to thousands of people – with extraordinary and consistent success. She also presents breathing educator training courses for health professionals.

BreatheAbility International. PO Box 4393 Manuka ACT 2603. Tel: + 61 2 8188 1343

✉ Tess@BreatheAbility.com

🌐 www.BreatheAbility.com

Hey Big Spender

By Dr Daniel K. Robinson



Our New Jeep ~ an artist's impression!

I recently purchased a new car. Yes, I bought a Jeep!

Advertising slogan's aside, I am chuffed with my new wheels – a Grand Cherokee (with the emphasis on 'grand' ☺). This was a big deal for me and my young family given that it is our first-ever 'new' car. It has taken us many years of work and study to be in the financial position to afford what for many would be considered a luxury item. Our recent expenditure came about because our old car, affectionately known as the 'Subie' (Subaru Outback) required significant mechanical work; so under the instruction of our accountant we took the big step and procured a new vehicle.

Of course, throughout the process of buying the new car my main concern was 'can we afford this'? I know it's a question that will resonate with many (if not all) of my readers. Life in the modern western world is dominated by that single question and the subsequent questions that follow: "What am I willing to spend?", "Can I carry that load of debt?" etc. Actually, these are also great questions for the contemporary singer. Reworded, the question to a vocalist might be, "What is the cost of that vocal sound/effect/song/set?"

Singing is a physical activity and every muscular effort costs something. The wise singer contemplates their 'vocal budget' before embarking on the spending spree of a given song or gig, but here's the rub – just like the variance in our personal financial situations, our vocal budgets differ as well. Let's unpack this metaphor a little more...acknowledging the natural limitations of the allegory.

When the time comes for us to buy a car, each of us requires the same thing: the vehicle must reliably get us from A to B. For some people their budget will necessitate that they buy a bicycle. For others money is no limit and so their purchase is not constrained by budget. The budget directs the choice. So too it is with our voices. When we approach a song, we apply our vocal budgets (acknowledged or otherwise) to the vocal task. The difficulty for many singers is establishing what their personal vocal budget is. Typically, this knowledge only comes with experience. I know I am not alone when I admit that there have been times when I have overspent my financial budget. The ramifications of lasting debt can be crippling and restrain future choices. I have also experienced the effects of overspending my vocal budget. The consequences of not balancing the books vocally can be everything

from the necessity for prolonged vocal rest to the extreme of remedial surgery.

Consider the following guidelines when establishing your personal vocal budget:

Vocal budget is often determined

by vocal stamina: When I have a big gig coming up I may spend weeks prepping the voice for the length of the set(s) and the anticipated intensity of the required voicing. For example, if I have a 45minute set that is predominantly power ballads or big musical theatre pieces then I know that I will need to exercise my voice up to, and beyond, the 45minute set length.

Don't expect your vocal budget to be the same

as everyone else: When we start to play comparisons we focus on the product and not the process. One singer might be able to sing through a 4-set gig with relative ease while another struggles to complete a single set. Superficially, we might be tempted to make the observation that one singer can sing longer. What might not be easily observed is that the vocalist with the seemingly longer stamina also trains their voice consistently throughout the week, thus giving them the endurance for heavier and sustained vocal tasks. Also not easily seen is the physical limitations of each singer; simply, some vocalists will always have (regardless of disciplined training and exercises) greater endurance than others.

Exercise contentment:

Being content with what we have is a major contributor to happiness and a sense of well-being. I still remember observing the vocal stamina of a respected colleague and being envious of her vocal capacities; essentially, despite my personal disciplines, her vocal budget (at that time in our careers) was larger than mine. I needed to learn contentment, satisfying myself in what I had to spend vocally, all the while working towards the best singer I could be.

Sing within your means: The old adage, 'live within your means' is a helpful one when ap-

plied to our vocal lives. I haven't always been able to afford a new car (my first car was a bicycle), and the reality is as I grow older into my retirement years, I may not be able to afford the same level of car. This being said, our needs change as we journey through life, and so do our choices. Our voices change throughout our lives also.

What I was capable of vocally during my twenties is not what I am capable of now in my thirties (for a few more months); I need to sing within my means as determined by my age and subsequent vocal budget.



Make wise purchases: When buying my new car I was asked what accessories I would like to 'add' to the car. Each accessory added cost and so I needed to forego some 'extras' (that I would've liked to have) to ensure I stayed within my budget. Specifically, vocal effects such as aspiration (breathiness), glottal strokes, pressed phonation etc. come with additional costs to the voice. Some of these effects are absolutely necessary to ensure an authentic contemporary style is achieved, but the vocalist must assess their use against their available budget. Remember, you can easily overspend on accessories (vocal effects) that are not absolutely necessary to the vocal task.

Ultimately, contemplating your vocal budget is simply another way to consider how wisely you are using your voice. Don't allow the above metaphor to cripple your desire to develop beyond your current capacities and skill. Budgets can be, and should be, regularly reviewed and tweaked. Your vocal budget requires constant review as you continue to develop both as a singer and as a human being. My hope for you is that if I ever have the privilege of hearing you sing, I will find myself saying 'Hey Big Spender', while simultaneously not being concerned that you have overspent your budget.

Dr Daniel K. Robinson?

Daniel is a freelance artist and educator. In 2011 Daniel completed his Doctor of Musical Arts degree at the Queensland Conservatorium Griffith University. He has served as National Vice President (2009–11) and National Secretary for the Australian National Association of Teachers of Singing (2006–11) and was awarded the ANATS National Certificate of Recognition for service to the profession in 2012. Daniel is the principal Singing Voice Specialist for Djarts (www.djarts.com.au) and presents workshops and seminars to church singers across Australia and abroad. He and his wife Jodie have three children and live in Brisbane, Queensland Australia.

2013 AVA BOARD MEMBERS

AVA PRESIDENT

Jane Mott

Speech Pathologist and Voice Consultant
email: janemott@ozemail.com.au

AVA VICE PRESIDENT

Sharon Moore

Speech Pathologist & Voice Consultant
email: wellspoken@bigpond.com

AVA TREASURER

Jocelyn Hickey

Singing Voice Teacher & Researcher

AVA SECRETARY

Judy Rough

Speech Pathologist & Voice Consultant

AVA BOARD MEMBERS

Marketing/PR

Ros Barnes

Speech Pathologist & Voice Consultant

Membership

Julia Moody

Voice Lecturer (Speech), Voice Consultant
email: j.moody@ecu.edu.au

Membership

Helen Sjardin

Speech Pathologist & Voice Consultant

Website Organiser

Daniel Novakovic

Ear, Nose & Throat Specialist





A Whistle Stop Tour of Great Reads Relevant to Voice

I've become a bit of a neuroscience/psychology/anthropology in nerd in the last 12-18 months. Actually, I probably always was. But now with the explosion of popular scientific writing AND the decreased expense/increased accessibility of ebooks, I've been able to feed my brain with lots of superb summaries of (some of) the emerging knowledge in these areas. All of these books provide real-life stories to fully illustrate the concepts found key in the latest research. This has made it easier for me to explain these concepts to patients to let them know that

- 1) They are not the only ones in the world who have felt nervous/stressed/had negative thoughts
- 2) That what they may have been criticised for in the past may actually be a strength in many situations
- 3) Change IS possible



The Brain that Changes Itself by Norman Doidge (2008). This was my first "popular science" read on neural plasticity. The chapters cover a wide range of topics including breakthroughs in the treatment of specific learning difficulties and obsessive compulsive disorder to the development and

breaking of addictions. It includes inspiring stories and easy to understand explanations of the neuro-anatomy and neuro-physiology.



Quiet: The power of introverts in a World that Can't Stop Talking by Susan Cain (2012). Introverts are not second-class citizens to extroverts as our current culture would lead us to believe. The world needs our strengths and insights. Extroversion only became highly valued in Western Society with the advent of industrialisation - the move to big cities and the need to sell consumer goods.



The Hidden Brain: How Our Unconscious Minds Elect Presidents, Control Markets, Wage Wars, and Save Our Lives by Shankar Vedantam (2010). We think we act rationally in most situations. In fact most of our behaviour is based upon unconscious patterns we have built up that can often be in opposition to our conscious values and ideals. Why we are more likely to freeze/do nothing in crowd emergency situations than if we were alone. The cultivation of suicide bombers and workers fanatically loyal to their companies.



The Art and Science of Creativity Jonah Lehrer (2012) Explains left brain versus right brain creativity, and which is best for different types of problems. How to activate each type of problem solving. How social & physical environments can foster or inhibit creativity.

continued on page 14



What have you been Reading Lately?

We'd love to hear from you...and we'd love to know what you have been consuming in the way of written text. Don't be shy...write us a few words about your favourite vocal text so that we can share the experience around...

"It is a good rule after reading a new book, never to allow yourself another new one till you have read an old one in between."

— C. S. Lewis



The Happiness Trap (2010), The Confidence Gap (2011) and The Reality Slap: Finding Peace and Fulfillment When Life Hurts (2012) all by Dr Russ Harris. Brilliantly written and accessible guides/therapy manuals on Acceptance and Commitment Therapy - an

intervention which can halve hospital admissions in chronic mental health conditions after just 4 hours of group intervention. There is a terrific website full of really useful resources, e.g. the first chapters of his books can be printed out and given to patients. <http://www.actmindfully.com.au/>



Mindsight Dr Dan Siegal (2012): This is my latest great find.

The day after I read the authors hand model of the brain, I was using it with patients to explain how we could use the top part of our brain to over-ride the fight/flight/freeze response. I particularly enjoyed the description of one of the author's adolescent clients of this process saying that her frontal lobes could squirt Gabba goo (based on the neurotransmitter gamma-aminobutyric acid) over her limbic system to cool it down when it started to overheat. He clearly demonstrates how our ability to choose the focus of our attention enables us to re-define our experiences, choose our actions (rather than react) and rewire our brains so we are not slaves to our past.




You are Here by Vietnamese Buddhist Monk Thich Nhat Han (2011). So the knowledge in this book has not been derived in a western quantitative scientific manner, however the messages are funnily enough the same: it is possible to change; awareness and reflection are key for growth. Thich Nhat Han is so gentle, loving, humorous and wise, it is a joy to read his writings.

Where/How to buy ebooks

- My favourite is <https://booki.sh/> This way I can support my local independent bookstore, Avid Reader. Check the compatibility guide to see whether it will work with your device.
- www.amazon.com tends to have a greater range of textbooks, look for the eKindle edition. These can be read on PCs, phones, tablets using the Kindle app.
- ibooks on your apple devices.

All of these have the option for you to store your library in a "cloud" or on your device and synchronise across devices. Kindle and ibooks have good search functions for particular words and phrases. Book.ish at the moment doesn't appear to have this function.

By Elizabeth Savina

 www.exploringvoice.com

AVA VOICEPRINT: ISSUE 44, February 2013

Vale: Billy Brown, AM

He was the recipient of a 2009 Live Performance Australia **Helpmann Award** (Australia's equivalent of Broadway's Tony Awards) as Best Male Actor in A Musical for his role as King Arthur in the musical **Monty Python's Spamalot**, which had its Australian premiere season in Melbourne.

Bille Brown has also appeared in movies, including: **Fierce Creatures** (1997), **The Dish** (2000), **Oscar and Lucinda** (1997) and **Singularity** (2012), **Killer Elite** (2011), **The Chronicles of Narnia: The Voyage of the Dawn Treader** (2010).

Whilst some of his more memorable television credits were: **Miss Fisher's Murder Mysteries**, **Rake**, **Wild Boys**, **Hollowmen** and **White Collar Blue**.

Bille Brown was recognised twice in the Australian Honours System. In 2001 he was granted the **Centenary Medal** "for distinguished service to the arts" and in the Australia Day Honours List 2011, Bille was named as a **Member of the Order of Australia (AM)** "for service to the performing arts as an actor and playwright, and to education".

In 2011, he also received an Honorary Doctorate of Letters from the University of Queensland.

When the Queensland Theatre Company's home venue opened at South Brisbane in 2002, they named their intimate 300-seat theatre space the **Bille Brown Studio**, in recognition of his enormous contribution to the Arts both in Queensland and abroad.

For the past few years Bille was the Industry Ambassador for the **Actors' & Entertainers' Benevolent Fund of Queensland**, a role he cherished.

Bille Brown's legacy to the arts was enormous, and he will be remembered not only for his talent and the variety of roles and mediums he conquered, but also for his generosity in nurturing and mentoring younger performers all around Australia.



Healthy Partnerships for the Performing Arts Grant Program

The Australian Society for Performing Arts Healthcare (ASPAAH) launched the world's first grant program for community-based health education projects for performing artists at the Society's annual conference on 1st December 2012. The *Healthy Partnerships for the Performing Arts* (HPPA) will be available for two projects that embed health knowledge and expertise within a community for performing artists.

ASPAAH invites applications from groups and institutions for projects that will use the expertise of a health care professional or educator with interest, experience and or skills relevant to the health of performers. This grant application must include at least one ASPAAH member to be eligible for consideration.

An eligible project might engage a health expert to run a workshop for performers, teachers and local health providers so that the knowledge and skills stay in the community and networks are built. This could be in a metropolitan or regional setting, in an institution like a college or studio, or in a community group like a choir or dance troupe.

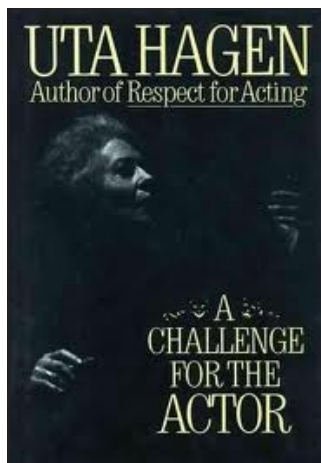
Applicants should first consider the health needs of performers in their community. Next, they should plan a project to improve health knowledge and skills among local performers, teachers, local health providers and other parties. The project should function as a way of both embedding expertise into a studio, arts group, institution or community, and building emerging networks of ongoing support.

Two awards are available for 2013 to a maximum of \$2000 each
Deadline for submission: 30 June 2013

Each submission will be reviewed anonymously by the ASPAAH Committee. Applicants will be notified by email of the Committee's decision within 6 weeks of submission.

If you would like to discuss aspects of your application before making your submission, you can contact Dr John Hadok FACRRM, Advisory Panel Member for ASPAAH via email johnhadok@gmail.com

Details of the program and application guidelines are available from www.aspah.org.au



Reviewed by Leslie Martin

A Challenge for the Actor lives up to its title. If you are looking for an easy way to become a great artist of the stage, then look elsewhere. Uta Hagen's book details a thorough methodology, which, she believes, will guide the aspiring actor to mastery of his craft. But is this book valuable to the students of singing or those seeking a career on the operatic stage?

Before I could answer that question, I needed to look at Hagen's reason for writing this book, especially as it is her second book on acting.

Her first book, *Respect for Acting* (Wiley Publishing, 1973), was received very well and quickly became a preferred acting text for many American acting schools and classes. According to Harold Clurman, respected director and theatre critic, *Respect for Acting* is a "simple, lucid and sympathetic statement of actors' problems in the theatre and basic tenets for their training".

Perhaps it was too simple as Hagen was subsequently bombarded with questions from confused teachers. It took her another 18 years to refine and clarify her technique and publish it as *A Challenge For the Actor*. In this book, she says she has "deepened and expanded my exploration of human behaviour" (p xi) and tried to leave little room for misinterpretation of her theory and exercises.

To that end, she has included many pages of examples and instances, which will guide the actor into opening their eyes to how their everyday emotional responses are the starting point. She also reiterates each point in numerous ways to try to ensure that the correct message comes through. This style of writing leads to the reader skimming through what they think they have already read.

This is not a book where a simple answer is clearly stated. It reminded me of the saying "The professional makes things look easy while the amateur can't help make the easy look difficult". Hagen requires a professional commitment, determination and a lot of practice from those interested in her technique. The order of the exercises has been designed deliberately and Hagen stipulates that the actor should be able to carry out one automatically before moving on to the next.

Her methodology and the matching exercises have been formed by her own exploration of human reactions, actions, "particularisation" and "transferences", through self-observation and practice in her own studio on roles that she performed professionally. She has investigated further by working with other actors and students and noting the results.

Uta Hagen, *A Challenge for the Actor*. New York, NY
Scribner; 1991.

Hardback, xxii, 298 pp.,
ISBN: 0 684 19040 0
RRP: AU\$42.95

Her book is split into 4 parts:

1. The Actor
2. The Human Techniques
3. The Exercises; and
4. The Role.

Parts 2 and 3 contain the crux of her argument: Part 2 explains her methodology and explains how to develop recognition and insight into human motivations and the intersection of psychology and behaviour; Part 3 provides exercises to practice the methodology.

In Part 1, Hagen gives a history of theatre and encourages artists to continuously probe, prod and question our social conditions, and Part 4 links her methodology and exercises to the rehearsal and performance.

Uta Hagen is an icon of American theatre and was inducted in to the Theatre Hall of Fame in 1981. She was one of the foremost acting teachers of the 20th century. A celebrated actress in her own right, she trained many of the outstanding actors of the American Stage and Screen. After a successful start to her acting career she became dissatisfied with the external styles and "trickery" on which her technique was based and began searching for a way of creating characters who were more "human". The playwright Edward Albee described her as "a profoundly truthful actress".

She eschews the teaching of stage movement as it "has the tendency to produce artificial, self-conscious gestures and stances of predetermined shape" (p. 38). Instead she reminds us to look at ourselves and find the real human behaviours and thinking that are "preceded by, accompanied by, and followed by action" (p. 108).

A Challenge for the Actor is definitely written with the theatre actor in mind: she quotes extensively from standard theatre repertoire including plays by Tennessee Williams, Ibsen and occasionally some of the classics. So is this technique just as valuable for singers?

It is heartening for singers to see that Hagen encourages the performer to train their body, voice and speech. For the body she expects body alignment, kinetic awareness and physical flexibility. For the voice she demands an understanding of the vocal instrument, which will allow the voice to be at the service of the character without self-conscious contrivance. This is an excellent ambition for all singers.

If a singer were to only read Part 2 of this book (i.e. her methodology) there would be much to gain.

A performer's role is to communicate with their audience. How is this achieved? By expressing an emotion or situation that the audience will recognise because they too have experienced it or something like it. Using Hagen's technique a singer can learn how to use self-observation to discover how we frequently change our sense of self, depending on circumstances, our relationship to others, the nature of the event, and even our clothing (e.g. casual clothing compared to formal, daggy versus stylish, historically accurate clothing - corsets, etc).

Two important aspects of her work are “particularisation” and “transferences”. Particularisation is what she calls the task of “making each event, each person, and each place down to the smallest physical object as particular as possible” (p. 66). These details are then explored in terms of how relevant they are to the character, how they are perceived, in which way they further or hinder the character’s needs and consequently how they will condition the character’s behaviour. Often the director and designer will dictate these particulars but only the performer can make it real to himself and translate that “reality” to the audience.

Freud and Jung discussed “transference” in their work on psychoanalysis but Hagen uses the term to describe identification with all aspects of the character and their world by making reference to people, places and things from our own experience. From this identification, the performer can discover and execute the character’s *actions* (i.e. what they *do* about what they feel). After all, it is the actions, which reveal the character.

She proposes six questions for the performer to explore:

- i. **Who am I?** *This encompasses a search for understanding of the character and identification with that character*
- ii. **What are the circumstances?** *Year, season, day, time, location, surroundings and immediate circumstances and expectations*
- iii. **What are my relationships?** *With people and circumstances, the place, the objects, and other people related to my circumstances.*
- iv. **What do I want?** *Conscious, instinctive and subconscious objectives.*
- v. **What is my obstacle?** *What is in the way of what I want and how do I overcome it?*
- vi. **What do I do to get what I want?** *What are my actions?*

Using these six questions as a basis the singer can build up a three-dimensional and truthful character, who responds in a recognisably human way. These recognisably human actions and corresponding emotions will ring true with the audience. This, I believe is the acting that is essential for today’s singers to be a success.

In my opinion, a singer is unable to commit 100% “to the moment”, as some actors can and as Hagen urges, because a small part of their attention must be on the musical demands, the Conductor and the accompaniment. Further complexities arise from the repetition of text and singing in a foreign language. But these are small hurdles and not sufficient excuse for not delivering a “truthful” character.

Apart from the methodology itself, there are a few other sections, which provide good advice to performers and teachers:

- In Part 3 under The Tenth Exercise: Historical Imagination, there is a very interesting and useful section on costumes, explaining why a character from a particular historical period may have needed to move a certain way based on the delicacy of the fabrics or the restrictive nature of the style.
- The Rehearsal in Part 4 offers good advice on working with colleagues in rehearsal, how to behave and to realise the difference between being the actor or the director.
- At the end of her book, Hagen includes a section for teachers

with tips, observations and suggestions to encourage the students’ creative imagination and interpretations, on working with teenagers and young children who have not yet learned all of the emotions and situations required of performers.

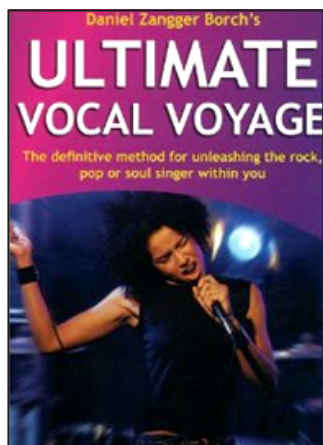
Though *A Challenge for the Actor* can be a challenging read, for the performer who is seeking “truthful” interpretations and a way of communicating with their audience, this book has a lot to offer. I believe you don’t need to master the complete technique to gain advantage from the theory. For the singer who is serious about a career on the stage or recital platform, I would definitely recommend exploring Uta Hagen’s challenge.

- i. <http://www.samuelfrench.com/p/6945/respect-for-acting>
- ii. http://en.wikipedia.org/wiki/Uta_Hagen
- iii. www.hbstudio.org
- iv. http://en.wikipedia.org/wiki/Uta_Hagen

"Doctor! My wife has lost her voice. What can I do to help her get it back!"

"Try coming home at 3 in the morning."





Reviewed by
Francesca de Valence

Daniel Zangger Borch,
*Ultimate Vocal Voyage: The
definitive method for
unleashing the rock, pop or
soul singer within you.*

Bromma, Sweden: Notfabriken
Music Publishing, 2005.

(Released in Australia, 2008
through Hal Leonard)
ISBN: 978-91-85575-19-0
RRP: AU\$25.95

Daniel Zangger Borch is a recognisable face in Sweden from his television appearances judging talent show *Pop/dol*, but away from the dazzling lights of the camera, Borch holds a PhD in Music Performance supervised by Sundberg, is a vocal specialist in the areas of rock, pop and soul singing, and is a keynote speaker at the 8th International Congress of Voice Teachers (ICVT 2013) to be held in Brisbane.

Borch's first book, *Ultimate Vocal Voyage: The definitive method for unleashing the rock, pop or soul singer within you* is a vocal methodology advertised to "help you become the singer you've always wanted to be" and is "guaranteed to help singers of all levels" (back cover blurb). His audience is extensive and ambiguous. There are basics for beginners, performance tips for the aspiring singer, and, for professional singers, a taster of the anatomy and physiology of the vocal mechanism.

In the Foreword (p.6), Borch emphasises the importance of good vocal technique in order to survive a career and have freedom of expression through the voice, which seems to be his underlying philosophy throughout the book. Borch acknowledges that the 165-page book with accompanying exercise CD should not replace personalised instruction from an informed vocal teacher.

Chapter 2 – Warming Up

The basics of vocal training are being reiterated in the chapter entitled "Warming up" (p.15). The text follows some accepted principles of standing alignment from such authors as Chapman, Conable and Malde; however the diagram provided does not fully support the theory presented and seems to be lacking in reliability. In accordance with accepted teaching practices, Borch starts the warm-up with body stretches, however the voice massage is an

interesting section of the physical warm-up and one that might be a point of controversy for some vocal teachers.

Chapter 3 – Breathing

The chapter on breathing technique is brief. Borch divides "breathing" into two categories: "passive breathing" and "active breathing" (pg. 32). For the first time in the book, diagrams of the larynx are included but no descriptive information given (p.33), which assumes sufficiency of the reader's knowledge regarding the anatomical structure of the breathing mechanism. The abdominal musculature is mentioned in passing in the section labeled "support" (p. 34), followed by breathing exercises featuring both voiced and unvoiced pulsed fricatives.

Vocal Registers

Borch describes vocal registration based on "common" terminology, such as "chest" and "falsetto" registers (p.43), rather than terminology based on laryngeal function. He justifies his choice of labeling as "vocal coaches... have failed to agree on a standard terminology... particularly in the rock, pop, and soul genres where the voice is used in ways that aren't covered by traditional definitions" (p. 43). Borch supports his approach to vocal registration with exercises for "equalising" (p.47) and "separating" (p.49) the registers.

Style Elements

In Chapters four through six, the stylistic elements of rock, pop and soul singing are concisely addressed, albeit with a large focus at the vocal fold level. Register blending and flipping, onsets and offsets, vocal qualities of twang and belt, and vocal effects of growl, distortion and vibrato are all presented. Borch does not mention that straight tone is used exclusively in rock singing.

Voice Care

"Onsets and Offsets" (such as breathy) (p.40) and "Voice Qualities" (such as growl) (p.60) are offered to the reader without explanation for how to manage these

potentially dangerous vocal maneuvers. By contrast, chapter 11 features an extensive routine voice care list that is categorised into two broad groups entitled: “These things have a positive effect on the voice” (p. 117) and “To be kind to your voice, avoid the following” (p. 118). Common and uncommon voice disorders also feature in this chapter.

Short Cuts

The book offers short cuts for achieving fast results, for example, “shaking your head or flapping your jaw” (p.52) to achieve vibrato, and “tensing muscles in your neck and the middle of your back and look slightly upwards” (p.112) to achieve high notes. This seems to undermine Borch’s earlier statements (p.6) regarding ongoing vocal health and performance longevity for the CCM singer. Similarly, the book emphasises the values of the individual voice and the dangers of imitation, however contradicts itself by saying the “most efficient way to change your sound is to imitate” (p.55).

Chapters 6 & 7: “Articulation” & “Swingin’ It”

For such consonant-driven music styles as pop, rock and soul, Borch has compiled a handful of suitable exercises for articulation and rhythm studies (Chapter 6). The following chapter addresses “keeping time” (p.75), “coordination” (p.76) and “timing” (p.77), however, his ongoing reference to “swing” (p.73) can be misconstrued, as it is a recognised style within the jazz field.

Chapter 10: “A few words about...”

Chapter 10 rewards readers with a practical and concise guide to PA systems and microphones. A brief dialogue on the changing voice also appears, stating that teenagers will “only take between three and six months before they are be [sic] able to get to know their new voices” (p.105). However this is not substantiated with any supporting evidence. According to authors in the literature, such as Cooksey, Gackle and Welch, the mutation of the adolescent’s vocal mechanism is a decade-long process.

The Exercise CD

The accompanying CD, featuring Borch’s voice, confirms his decades of performance experience and clearly exemplifies the stylistic nuances of rock, pop and soul singing that written text would struggle to articulate. Vocal teachers would appreciate Borch’s

vocal role modeling. However, the voice used to demonstrate the female octave lacks consistency, exhibits intonation problems, uses inappropriate aspirate onset, pressed phonation, and presents with tension in her sound. Whilst these qualities may at times be stylistically appropriate, they are not desirable in basic technique training.

The Vocal Exercises

Refreshingly fun vocal exercises, both recorded and notated, borrow melodic and rhythmic hooks from recognisable songs such as: Michael Jackson’s *Bad* (exercise 13, p.37), Outkast’s *Hey Ya* (exercise 21, p.45) and *You Make Me Feel*, by 70’s disco artist Sylvester (exercise 23, p.47), which are set to voiced consonants and varying vowel shapes.

As a songwriter, I am troubled that not all songs are given publishing credits. The book quotes: “All exercises written by Daniel Zangger Borch if nothing else is indicated” (p.4).

Organisational Discrepancies

Borch appears strong in his knowledge of pedagogical theory and shines as a vocal practitioner, however the book’s message is undermined by the interchange of layman’s language (such as “throat” used throughout) and pedagogical language (such as “arytenoid cartilages”, p.58), frequent grammatical errors in the text, organisational and editorial faults, the absence of any reference list or bibliography to give weight to his theories, and inconsistent advice.

What I found impractical throughout the book was the choice of diagrams aimed at illustrating the text. Often the labeling of these diagrams was inadequate and incomplete, while sometimes the diagrams were unrelated to the correlating text.

A glossary exists to explain terminology used throughout the book, however some anatomical terms presented (such as “soft palate”, p.141 and “alveolar ridge”, p.68) are not found. Instead, superfluous words not in

the text (such as “backdrop” and “casting”) bulk up the glossary. Oddly, instead of a separate index the contents page is repeated, which is both redundant and confusing for the reader.

Pedagogical Discrepancies

Based on my academic studies, some pedagogical discrepancies in the book are apparent.

The Diaphragm:

In Chapter 2, the text refers to the diaphragm for the first time in the book. To find the correct alignment of your chest, upper back and shoulders, the text suggests to “point your diaphragm straight ahead...” (p.17). In the first instance, this instruction is misleading and secondly, no further clarification or bodymap of the diaphragm is provided until Chapter 12 (p.130). Similarly confusing diaphragmatic instruction exists intermittently throughout the book (p. 36 & p. 107).

Larynx Position:

The book seems to have a preference for the classically derived lowered larynx position evident in exercises that specifically ask for a low or lowered larynx (Exercise 5, p.26 & Exercise 67, p.112), and through implications of the book’s chosen “chest” register label. True chest voice imposes a lowered larynx and a subsequent exaggerated heaviness of the vocal folds. According to the literature of CCM vocal specialists, such as Bartlett and Peckham, laryngeal positions for CCM singing should be default neutral. Different larynx positions may be useful for vocal colouring through emotion, but should be avoided in basic technique training.

Conclusion

Because the CCM field is so underrepresented in the literature of the singing voice, I believe that any future editions of *Ultimate Vocal Voyage* would benefit from professional English editing. Borch has much to offer in terms of vocal modeling and pedagogical advice, based on both his academic research and performance experience, but this book could have more clearly and concisely delivered his important message.


*Contemporary Commercial Music (CCM) is a term coined by Jeanette LoVetri in the contemporary vocal literature that encompasses rock, pop and soul styles amongst others, but does not extend to musical theatre. The term CCM is not used in the book rather a convenient collective term for rock, pop and soul singing for the purpose of this book review.

Conferences

If you would like your voice-related conference advertised in Voiceprint 45 or if you know of any conferences we have missed, please send the details to: ✉ vp@australianvoiceassociation.com.au

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

29th World Congress of the International Association of Logopedics and Phoniatrics - Where Practice Meets Science
August 25—28, 2013 Turino, Italy
🌐 www.ialp.info/29th-World-Congress-2013-pg16436.html



Have you been to any great conferences lately? Why not write a report for the next issue of VoicePrint?

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. 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 e m a i l t o ✉ VOICESERVE@listserve.healthcare.uiowa.edu

▲ **SID3voice** now changed to **VOICESERVE**
If you would like to join this group the address is ✉ Voiceserve@list.healthcare.uiowa.edu
If unsuccessful, contact
Michael Karnell on
✉ michael-karnell@uiowa.edu
Membership is free.

▲ **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

▲ **Gastric Reflux Tips**

🌐 www.cantbreathe suspectvcd.com/page10

▲ **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.



Member promotions

VOICEPRINT offers AVA members 6 lines FREE promotion of their services, facilities or products through 2013. Please submit your promotion to the Issue Editor (see page 3). Format: Full column width, Times New Roman font, 10 point. For editorial purposes, the layout may be changed. This is a free promotional service for current AVA members. The promotion of services, facilities or products in no way implies endorsement by the Australian Voice Association. 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 Madiill (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

QAVA Pty Ltd

Ph. 1300 393 348

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. ✉ karyn@qava.com.au

ST VINCENT'S VOICE CLINIC, SYDNEY

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.

✉ hbrake@stvincents.com.au

SPEECH PATHOLOGIST VOICE CONSULTANT

Canberra: Mob 0466 501 248

Sharon Moore—providing adult and paediatric assessment and therapy services in the region, Canberra and Surrounding NSW

✉ Wellspoken@bigpond.com

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

SINGING VOICE SPECIALIST

Brisbane: Ph. (07) 3398 6758

Dr Daniel K. Robinson 🌐 www.djarts.com.au specialises in the instruction of Contemporary vocals; with a particular focus on Contemporary Worship Singers and remedial voice care.

✉ daniel@djarts.com.au

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 Mob 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 AUSTRALIAN VOICE ASSOCIATION MEMBERSHIP 2013

AUSTRALIAN VOICE ASSOCIATION

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 access the refereed journal Australian Voice via the AVA Website as well as concessional attendance at all events.

MEMBERSHIP RATES FOR 2013

- | | | |
|--------------------------|--|-----------------|
| <input type="checkbox"/> | Full Membership for 2013 | \$120.00 |
| <input type="checkbox"/> | Student Membership for 2013 (full-time undergraduate or postgraduate students, in any voice related field; proof of full time enrolment must be enclosed) | \$50.00 |
| <input type="checkbox"/> | Institutional Membership for 2013
(three 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 .

I **will/will not** allow my name and email address to be included in the AVA Website membership list

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**