



VoicePRINT

Newsletter of the Australian Voice Association

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Editor's message

Welcome to the final edition of VoicePrint for 2013. We trust that you will find this publication valuable as you are winding down (or winding up) for the rest of the year.

Before you launch into your Christmas celebrations why not ask yourself what you want to learn about voice in 2014? Is there a new challenge you would like to undertake or a new area to explore? And while we are on the subject of New Year's resolutions why not challenge yourself to write an article for VoicePrint in 2014. We welcome contributions to future editions of voiceprint. If you or a colleague would be interested in writing an article we would be very interested. Articles can be emailed tovp@australianvoiceassociation

We wish you and your families a very safe and happy Christmas.



Dr. Anne Vertigan

President's Message



All around me, I hear people asking "Where has the year gone"? and indeed it seems like yesterday that my calendar was as pristine as the photos of snowdrifts depicting the winter months. I note that July was our last issue of VoicePrint and here we are formulating our final one for the year and there are many scribbles in the diary between those months related to AVA activities.

After the excitement of the ICVT and AVA's associated Seminar, Healing the Voice, the Board has been busy addressing the infrastructure with a view to enabling the achievement of our newly agreed vision---

The AVA will be an increasingly robust, relevant and recognised source of information and support for professionals and community members concerned with the singing and spoken voice.

IN THIS ISSUE:

- ⇒ President's report
- ⇒ Classical and contemporary—can you do both?
- ⇒ The use of 'speech mode' as a catalytic agent on the developing voice

- ⇒ Optimise your body breath and voice
- ⇒ Book reviews

... 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 via email.

Copy deadline for Issue 47

Material for the **March** issue of Voiceprint should be sent to vp@australianvoiceassociation.com.au by 1st February 2014

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More from the President...

A decision was made to appoint a facilitator for the completion of our Strategic Plan with a goal of completing this by the end of the year. We are grateful to Anne Collett for helping to pull all the threads together and consult with members (the final stages including the membership survey in current circulation) providing us with a map to guide growth and provide a proforma for reporting and measurement of progress. This plan will span 2013-2018.

With Professional Development identified as a key function of the association, there have been some refinements to streamline activities for the future. While we recognise the benefits of physical attendance at seminars, there are a number of limitations, including logistics and costings. For 2014, we are again exploring co-locating with a related Conference, ensuring that no participants/members are disadvantaged. We have also invested in software for Webinars, enabling us to stream events and maintain a record. As there is already an identified WORLD VOICE DAY on 16th April, the Board has decided to harness this focus and encourage and support a major PD event in as many states/territories as possible—see details in article on p 17.

Our membership has remained stable with strategies in place to enhance this, predominantly to encourage student involvement (developing a promotional package and plan) re-enthuse members involved in the performance aspect of voice (this current edition bears good witness to that) and make the process of registering for membership more user-friendly. The good news is **FOR 2014 REGISTRATIONS MEMBERS WHO CHOOSE WILL NOW BE ABLE TO USE PAYPAL THROUGH THE WEBSITE.**

After 15 years with secretariat support from Speech Pathology Australia, we would like to acknowledge the significant assistance this has been for continuity and efficiency of our organisation and now choose to move to another professionally independent organisation, Secretariat Australia, Pty, Ltd. This contract commences on 1st January so members will be informed of changes in contact details.

Follow the website closely to see implementation of ideas to share resources, access archives and remain abreast of activities. Unfortunately Elizabeth Savina who has played an invaluable role as website assistant to Dr. Dan Novovakovic has had to retire from this position temporarily due to ill health. In wishing her a recovery to good health, we thank her sincerely for her generosity of time and diligence and now seek someone to take on that role. Details of requirements can be read in the forthcoming eNewsletter—another new incentive to keep members in-

formed.

Thanks to all who contributed to this edition of News-Print and especially to Anne Vertigan who so willingly took on the task as editor, simultaneously with election to Treasurer.

On behalf of the Board I wish you a Joyful festive season and may your voice be heard and appreciated in 2014. (We are happy to listen to your ideas to enliven the AVA).

Helen Sjardin
President, AVA



Classical & Contemporary: Can you do both?

By Dr Daniel K. Robinson

There are few topics in the modern era of vocal pedagogy that invoke such heated debate as that generated by the discussion surrounding 'Classical vs. Contemporary'. On one side of the fence you have the historically grounded establishment of the Classical school, whose years (centuries) of dedication to the craft, and research thereof, is a shining beacon to all those wanting to develop vocal artistry.

On the other side we have the new kids on the block: the Contemporary school that, having only just arrived on the scene over the past 40-50 years, are courageously forging a new path of pedagogical approach and understanding. On the surface of things its perhaps not surprising that we have the age-old, somewhat predictable clash, occurring between old and new; but I believe when you dig a little deeper there is a little more to it.

Recently, I received my NATS journal in the mail. I'm always excited to collect this journal because it often speaks directly into my practice as a singing teacher. But nothing could have prepared me for the pleasant surprise that I received when I opened the journal to Professor Ingo R. Titze's short article, *Some Reflections on Speech-Like Singing and Related Contemporary Approaches*. Titze's editorial briefly explains his position concerning one of the many battlefronts ranging between the classical and contemporary camps: *Can you do both?* If I'm interpreting Titze's position correctly I believe he respectfully declares, "You cannot!" And, it is at this early stage of my reflection that I must reveal my hand and join Professor Titze in his stance.

I have been stating openly for a decade (and longer privately) that I personally believe the human voice, while versatile and mouldable to the requirements of the artist in which it is housed, is limited by a muscular function which 'learns and memorises' particular coordination. Simply, is the voice capable of creating both classical and contemporary sounds? Yes, but not simultaneously; at least not to a professional standard. Jeannette LoVetri agrees with this view when she writes,

I know of no one who is a professionally established, successful 'high rock belter' who also sings in a classical sound with equal success at a professional level. There are limits to what can be managed on both sides of the equation.

I am yet to hear (and I've been keeping an ear out for many years) a voice that convincingly performs a range of genres across the spectrum of both classical and contemporary disciplines. For example, Kristin Chenoweth performs the wonderful piece 14G. For those of you unfamiliar with this piece, 14G

(specifically written for Chenoweth by Jeanine Tesori) takes the performer from a legit Music Theatre sound through to classical-esk lines and jazz-like scat. Time to get controversial...I don't believe Chenoweth, despite her wonderful and world class talent, pulls off either the classical or the jazz sounds to a convincing level. That is, I don't think she would hold a concert-hall for the duration of an opera on the classical sounds alone, nor would serious lovers of Jazz wax lyrical about her scatting chops.

I readily acknowledge that there are some exceptional individuals (Chenoweth included) out there (and I place the emphasis on 'exceptional; i.e. they are the exception to the rule) who have acquired the skills necessary to know and, to some extent, perform across genres. Stylistically these vocalists are typically categorised as 'cross-over' artists. Some might also argue that music theatre singers require a stylistic versatility in order to sing the multiplicity of genres within Music Theatre. I don't disagree. There is definitely wide ranging evidence to support this notion of 'cross-over'.

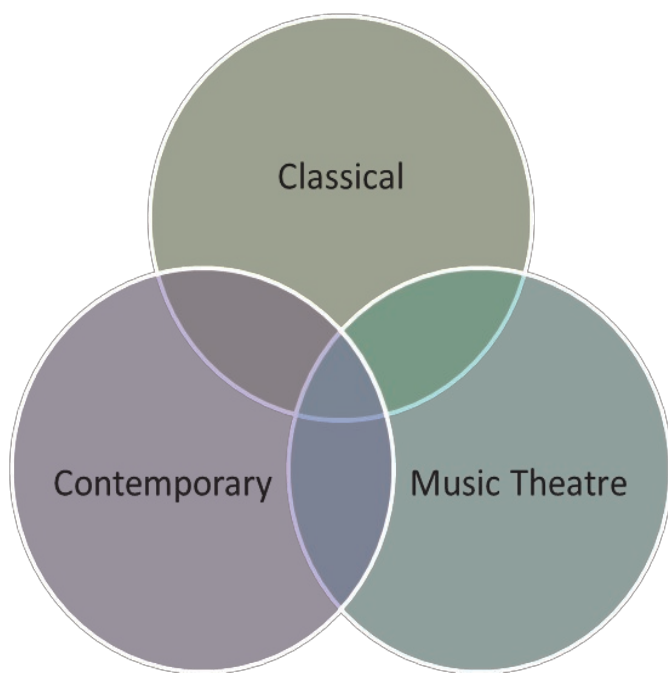


Figure 1: The Cross-Over of Genres

Figure 1 illustrates my thoughts on how the inter-relationship between the three categories works. The graphic displays three distinct stylistic groups, with points of definite 'cross-over', but they are nonetheless distinct in their own right. I am given to placing an artist such as Chenoweth in the centre where all three disciplines intersect. By no means am I suggesting that artists like Chenoweth are a 'jack of all

trades, master of none'! To balance all three styles is a trademark skill and receives nothing but applause from me; but as I have already stated it does restrict the voice from acquiring a 'discipline-specific' sound. But it is not on the sounds (or style) alone that I rest my case. And neither does Titze. For me, as it is for Titze, the main issue supporting my stance is an understanding of the muscular coordination required to achieve each vocal discipline. Allow me to present a second graphic (Figure 2).

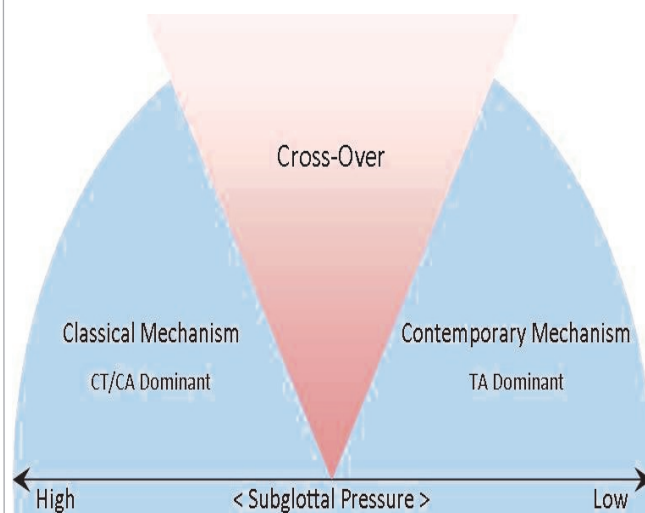


Figure 2: Spectrum of Mechanistic Co-ordination for Vocal Disciplines

Mechanistically, the vocal disciplines of Classical and Contemporary stand at opposite ends of the spectrum when breath management is accounted for. It is this balance that accounts for the major (and to my mind) definitive difference between the two disciplines. Classical technique works on higher levels of sub-glottal pressure than does Contemporary. Plainly, if the contemporary singer employs too much air pressure underneath the vocal folds, the thyroarytenoid (TA) muscle, which is already employed in a dominant fashion, may respond by further bracing against the increased pressure causing all familiar vocal fold constriction; a sound which is both unpleasant to the classical ear, and undesirable as a habitual mechanism response to the contemporary pedagogue. Equally, when the classical voice is unsupported by sustained breath pressure (in keeping with a cricothyroid/cricoarytenoid (CT/CA) dominant mechanism) the voice will lack the power to invoke the TA muscle into action. This in turn

can leave the classical voice lacking substance and sounding reedy. Again, there is room in the middle for the 'cross-over' styles such as Music Theatre, where the artist plays within a framework of balance: not too much and not too little.

But surely the artist need only make the modifications required muscularly as well as adjusting the breath-pressure in keeping with the desired outcome. If only it were that simple. It takes approximately 3–4 weeks to develop muscle memory (if not, longer). Once the muscles of the larynx have established a coordinated muscle response for the production of sound it is virtually impossible for the larynx to simply 'flick a switch' and change its setup. Additionally, Johann Sundberg highlights, "One of the results of singer's successful education is the development of a proprioceptive memory, which is useful in performing intended shifts in phonation frequency." Any change to the mechanistic coordination will have an immediate impact on the finely tuned sensory awareness needed for accurate pitch. Anecdotally, I have noted in my studio, that when I am teaching a classically trained singer who is wanting to re-train as a contemporary vocalist it takes many months of unstable mechanism and inaccurate pitch control before the instrument once again becomes steady and reliable.

During a recent, and very stimulating Facebook interaction with some of my respected colleagues about this issue (and Titze's article) one singing teacher noted that perhaps it is only we pedagogues who get hung-up on drawing such distinctions. She correctly suggests that the average punter is generally incapable (and disinterested) of recognising the stylistic nuances required for the 'true' presentation of each discipline (classical or contemporary). This thought certainly has merit. And while I am reticent to directly argue against her comment, I would suggest that it behoves all pedagogues to correctly apply their anatomical understandings of the voice in order to position their students correctly, and safely, on the Spectrum of Mechanistic Co-ordination for Vocal Disciplines (Figure 2 p. 2); regardless of what the punter can or cannot discern.

The voice can do either classical or contemporary; but it cannot do both simultaneously to a professional standard. The canyon of change is simply too great.

Before closing, allow me to also comment on what I feel fuels the opposing view; that is you can do

both simultaneously to a high level. At the risk of offending many excellent classical pedagogues, I have observed that it is more often the classical singing teacher who believes you can teach the voice to sing all three styles (Classical, Music Theatre & Contemporary). Perhaps controversially, I think this position is underwritten by the old (and no longer sustainable) notion that when you learn classical voice you can sing anything. Robert Edwin is quite blunt when he writes, "naïve colleagues who say, 'Singing is singing. If you have a solid classical technique, you can sing anything' are inviting vocal disaster if they impose classical vocal technique and sounds on the style of singing called belting." I humbly add to Edwin's concise statement, broadening the context beyond belting, by including other contemporary sounds such as pressed phonation, vocal distortion and aspirated sounds. It is my view that when this underlying paradigm is revealed, the position of "You can sing it all" becomes untenable.

Now that I've made these bold, and some would say professionally suicidal comments, allow me to finish with an open recognition that my experience and knowledge are not all-encompassing. I readily admit, that I may yet be blind to a crucial piece of information; information which might be currently in existence, or may await our collective discovery. I join Ingo Titze in his invitation to openly and respectfully continue the discussion with a view to improving our collective knowledge and pedagogical wisdom.

Who is 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.

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- i. *Journal of Singing*, September/October 2013, Vol 70. No. 1 National Association of Teachers of Singing.
- ii. Ingo R. Titze, "Some Reflections on Speech-Like Singing and Related Contemporary Approaches," *Journal of Singing* 70, no. 1 (2013).
- iii. Jeannette LoVetri, "The Confusion About Belting: A Personal Observation," *Voice-Prints*, no. September–October (2012).
- iv. Janice L. Chapman, *Singing and Teaching Singing: A Holistic Approach to Classical Voice* (San Diego, CA: Plural Publishing Inc., 2006), 10.
- v. Johan Sundberg, *The Science of the Singing Voice* (Dekalb, IL: Northern Illinois University Press, 1987), 62.
- vi. I am a Contemporary Singing Voice Specialist and I do not teach classical; despite having studied two years of my undergraduate degree as a classical singer.
- vii. <http://on.fb.me/1bs908D>
- viii. One only need watch one of the many TV Talent Shows to know that the general public wouldn't know the difference between Rock and Jazz.
- ix. Robert Edwin, "Belting 101: Part Two," *Journal of Singing* 55, no. 2 (1998): 61.



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The use of 'speech mode' as a catalytic agent on the developing voice

Dr Chris Allan
Senior Lecturer in Voice and
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Back in 1996, after spending a week with Jo Estill doing her *Voicecraft* workshop, I became interested in the area of voice science and the influence that work might have in the teaching studio. Although I have moved on from the Estill work in my own teaching practice, my interest in the area of voice science remained and led me to undertake doctoral studies on the intersection of voice science with the teaching studio.

As a teacher of (mainly) young women who are making the transition between adolescent and adult voice, I was always concerned by the tendency of many students to present with an aspirated sound accompanied by an irregular breath management. (After all, at the stage the students enter our university – at school leaver age for many, we are looking for potential not a finished product). It seemed to me that not only was there an issue with closure of the vocal folds (presenting often as a mutational chink in many teenage girls), and therefore the way in which deep abdominal engagement was possible, but also that the student's concept of a singing sound needed to be investigated and modified.

My interest in the idea of 'speech mode' or 'modal voice' had been ignited by Estill,

but I was also intrigued by other ideas. Estill's definition of speech mode is as follows:

'Normal Speech quality (Modal Speech) is that quality heard in everyday educated society, the kind we expect to hear from TV commentators.'

1. Physiology

The vocal tract is in a neutral position and as relaxed as possible. The larynx is doing the "work". The percept of effort is at the larynx.

2. Acoustics

In the comparison of the spectrum for the vowel /a/, there is a negative slope in the amplitude of the upper partials, i.e. the amplitude decreases as frequency increases.

3. Perception

The sound in the lower range has a certain presence. You can hear it with no difficulty, normally.

4. Risks

Because the vocal folds (intrinsic muscles) are doing most of the work without support from the extrinsic muscles, there is an element of risk in this mode, especially when it is pushed to higher levels of sound intensity.

5. Limitations

The tone is not aesthetically pleasing in the upper range without a change in Recipe (options) as you proceed higher. It works best in the lower part of the range.

6. Singing Value

Because there is more acoustic energy in the lower range, and because with lower frequencies, there are more partials in the upper spectrum, the quality has the highest intelligibility, normally. It "speaks" well in the speaking range. It can be an exciting component in the classic Opera quality.

It is most effective for Recitatives, Pop Music, Folk Songs, Patter Songs.' (Estill, 1997b, 11)

By definition speech mode may thus be considered the usual register for the spoken voice. McKinney ventures a step further and suggests: 'The modal voice is the normal register for speaking and singing.' (McKinney, 1994, 96) In this statement, McKinney is using the alternate nomenclature for speech mode, i.e. 'modal voice'. Authors such as Sundberg, Titze and Vennard also use the term 'modal voice'.

McKinney further observes: 'The modal voice has a broad harmonic spectrum, rich in overtones, because of the rolling motion of the cords'. (Ibid, 97) It is the presence of overtones in the voice that will give each voice its individual timbre, and, importantly, the 'rolling motion of the cords' will mean that the vocal folds are adducted (come together) as the student begins to speak or sing. It is vital that the folds adduct when the singer is phonating, otherwise the usual result is a vocal quality in which many of the overtones are absent. Estill calls this latter sound quality falsetto quality.

Falsetto Quality (as opposed to what is referred to as 'Falsetto' meaning head voice or light voice) has been defined as follows in the pedagogical literature:

'The absence of the 'ring' in falsetto is due to the fact that there is less muscular resistance in the larynx and most of the breath pressure goes into the fundamental, leaving not enough energy to sound upper partials. This is another way of saying that falsetto is comparatively breathy and "hooty".' (Vennard, 1967, 89)

'The characteristic sound of falsetto is inherently breathy and flute-like, with few overtones present.' (McKinney, 1994, 99)

These features are the hallmarks of Falsetto Quality. The breathiness of this quality is especially prevalent, in my experience, amongst young female singers. It is this phenomenon, and the frequency with which it is presented in the studio, that has led me to develop the pedagogical use of Speech Mode as a means of counteracting the use of Falsetto Quality as a habitual form of vocal production in the maturing voice. This is noted widely in the literature with Vennard, for example, stating: 'The young singer, who sings largely falsetto and who has a mutational chink, has it because the laterals are holding the vocal processes together, but the interarytenoids are not holding the rest of the arytenoids together.....Such a voice sounds clear but weak, because compression waves instead of passing out of the mouth are simply sucked through the chink by the rarefaction below.' (Vennard, 1967, 68).

The repercussions of using an aspirated sound are also found in the literature. What also has concerned me is that the student who has been singing for some time with this quality may be resistant to change, as they may have been successful in examinations, performances etc. Author Karen Sell suggests the following:

‘Singers are sometimes reluctant to make fundamental changes in tonal concepts. The quality of sound that the student is making may have become part of their personality. A critical evaluation of that sound may be felt as an intrusion into personal privacy, the more so if singers have been acclaimed for their singing. There may be fear of losing that prestige.’ (Sell, 2005, 103).

As a teacher I knew that to gain access to the core qualities of a student’s voice, and to initiate a change in quality, students need to be encouraged to begin their sound with a simultaneous onset. As we know there are three major ways in which the voice can start, glottal (where voice and effort come first followed by breath), aspirated (where air comes first followed by voice) and the most desirable an onset in which voice and breath coincide (simultaneous). With a student who is regularly beginning their sound with an aspirated onset, encouraging the student to sing as they speak can be a useful tool. The majority of students, in my experience, speak without a breathy tone, therefore speech is something they are used to and can relate to quite easily. By using simple tools such as counting aloud and speaking on a monotone, students can experience a simultaneous onset. With the addition of a constant breath stream (the beginning of a breath management technique) it is reasonably easy to move from speech to singing. In this manner the ‘rolling motion of the cords’ (McKinney 1994, 97) is manifested. Students begin to perceive the differences from their aspirated onset – often the sound is fuller, breath lasts throughout a musical phrase (rather than dissipating through partially open vocal folds) and the student may notice a difference in the resonances and sensations that are produced when singing. The perception of these sensations is the beginning of a perception of kinaesthetic feedback – how it feels to make the sound, where are resonances perceived, how their body is responding to the use of breath etc. These perceptions all go to build a kinaesthetic sense that the students may develop to allow them to sing in a variety of acoustic spaces without limiting themselves to auditory feedback only – this may indeed be of variable quality depending on the conditions in which the students find themselves performing.

The use of modal voice, therefore, is an approachable way of introducing students to a way of initiating a desirable vocal quality. I have found it very useful in correcting an aspirated sound by assisting them to find a simultaneous onset and it is a valuable way of beginning the work towards a solid breath management system – so vital for successful classical singing.

Optimise Your Body, Breath and Voice

Sarah Bone
Speech Pathologist
John Hunter Hospital

I recently attended the ‘Optimise your Body, Breath and Voice’ workshop held over two days on Saturday 26th and Sunday 27th October in Newcastle NSW. I came home feeling completely relaxed. This was not expected, especially after an action packed 5 day work week. A weekend workshop could inspire groans from many a full time worker with a very busy caseload. Indeed, after a conference or workshop I usually feel inspired and well-educated but also have a bit of brain strain from all the learning. After this workshop, however, there was no brain strain! No strain of any muscle at all actually!

The workshop was run by **Georgi Laney**, speech pathologist and qualified Feldenkrais® Instructor; **Dr Chris Allan**, soloist and Senior Lecturer in Voice and Academic Studies, School of Music at the University of Newcastle Head of the Vocal department; and **Miriam Allan** a soloist with leading orchestral and choral organisations all over the world, vocal coach for the Westminster Abbey and Head of Singing at Bloxham School, Oxfordshire.

The vast experience of our presenters and their mutual love of voice made for a wonderful set of teachers.

To add to the dynamics Georgi is married to Chris and Miriam is Chris' daughter! The family ties of the presenters created a caring and comfortable environment to facilitate interaction between the attendees. By the time the first few hours passed by, (flew by!) attendees were sharing with everyone how they were feeling. Attendees instantly noticed how their breathing, voice or posture had changed. My favourite quote of the day from Miriam Allan during the Feldenkrais Awareness through movement® releasing habitual holding patterns in supine position lesson: "It's my feet! Who holds tension in their feet?!!!"

In total there were 17 attendees with a range of backgrounds: speech pathologists, singers, singing teachers, an ex-physiotherapist, and an acupuncturist / masseur. Other people jovially claimed they weren't anything in particular and were "just there to have fun!" The attendees had a range of personal goals including: to optimise breath especially during singing, to reduce muscle tension in the body, to improve general singing technique, to improve posture and to enjoy the learning! My particular goals were to 1) compare Feldenkrais® method to the Alexander technique having previously attended Alexander lessons, 2) to learn *how to actually do* the Accent Method for voice therapy, and 3) to transfer my learning into therapy activities for my voice patients. By way of background, Accent Method Breathing workshops are hard to access with Ron Morris being one of the few trained speech pathologists in Australia (and an extremely busy teacher at that!).

Feldenkrais® Method is a person-centred approach for relief of movement difficulties, stiffness and pain. Lessons explore movement, posture and breathing and facilitate learning. Proposed benefits of the Feldenkrais® Method include overall health improvement, improved attention and thinking ability, emotional resilience, posture, movement coordination and balance, improved ease of doing everyday tasks, easier breathing, reduced pain and control over muscular tension. Feldenkrais® Method was developed by Dr Moshe Feldenkrais, a mechanical and electrical engineer with an interest in martial arts. Dr Feldenkrais had an injury of his knee which led to his investigations into the structure and function of human kind, and the relationship between human development, education and movement.

Accent Method Breathing is based on abdominal breathing and establishes natural breathing function through a series of hierarchical exercises. There are three parts to the Accent Method: respiration, voice exercises and speech.

The method was developed by Danish professor Svend Smith who taught and researched at the Danish Institute for Speech and Hearing. The main principle of the Accent Method is to strengthen and develop the normal functions of the voice giving a secure foundation for voice.

The Optimise your Body, Breath and Voice workshop was largely experiential but some education was also covered. Sessions of Feldenkrais® Method were alternated with modified Accent Method Breathing lessons and there were also theory sessions about anatomy and physiology – not just of the voice but of the whole body. This was used to emphasise the need to utilise the large muscles in the abdominal region to facilitate optimal voice production to support rather than relying on the small muscles of the larynx). Anatomical models, interactive computer software programs and books were on display for attendees to peruse. Education was provided in a clear, straight forward manner and catered for those with even the most basic knowledge about the human body.

The first day consisted of an introduction to the workshop and to each other. We then commenced Feldenkrais® Awareness through movement lessons: body scan supine, release of habitual holding patterns supine and breathing supine. Following this Miriam introduced Accent Method breathing lessons in supine. Following a lovely lunch we were educated by Chris on an 'Introduction to anatomy'. We moved on to Feldenkrais® Awareness through movement: pelvic rock supine and in sitting position. Throughout all these exercises we were encouraged to bring our attention to various aspects of our posture e.g. When I sit in a chair my feet barely touch the ground as I am vertically challenged. Georgi placed small foam blocks under my feet and a towel on my lap so my forearms and wrists were lifted off my thighs while at rest. This changed the posture of my shoulders and even my pelvic position taking away any kind of pressure on my lower back. We explored a spectrum of body postures and positions. There was no right or wrong posture. Each of us felt something in our own body when we shifted our body in the slightest way. We also saw something new in each other when a lesson was complete. We

finished the day with some Accent Method lessons in sitting. We worked on sustained voiceless fricatives 's', 'f', 'sh', 'th'. An online metronome attached to some very modernistic speakers helped keep us in time at 55 beats per minute/3 beats per bar. We practised many repetitions. The mantra of Accent Method Breathing as spoken by Dr Ron Morris: "Don't practice until you get it right, practice until you can't do it wrong". Finally towards the end of the day we progressed to the voice equivalents of the voiceless fricatives.

Sunday commenced with more Feldenkrais® Awareness through movement lessons: releasing shoulders in sitting, and standing with comfort. We covered 'Further Anatomy' with Chris and continued our Accent Method lessons with Miriam in sitting position. We progressed to varying rhythms with the prolonged voiced fricatives. Georgi took us through a Feldenkrais® lesson based on holding heavy objects and also covered practical applications of the Feldenkrais® method such as posture when playing the piano, using the computer and singing in high heels! Further Accent Method lessons in standing position and applications for singing and speech were covered by Miriam. What an action packed program!

To sum up, I am a convert to Feldenkrais® Method and I am looking forward to doing some more classes with Georgi in the near future. I have already used some of the tips and techniques from the workshop with patients over the last few weeks. In my opinion if you can immediately transfer new skills into your everyday activities and better your clinical practice the following day then that is money and time well spent. I have also been able to compare the methods of Feldenkrais® and the Alexander technique which I have found to be very interesting. There are certainly similarities in their principles but I really felt that having done lessons in both Feldenkrais® just 'clicked' with me and I enjoy the practical applications of Feldenkrais® method especially. I am incredibly grateful to have spent the weekend with such a warm and supportive group of attendees and teachers. What a delight it was to learn these techniques from Georgi, Chris and Miriam. Thanks again and again!

Memorable quotes

Its making me aware of what I do which brings about change."

If you're not holding a note you are not breathing out"
Changing the way I....to not hold my breath rather than holding my breath"

I could keep going with the bubble exercise.

It's amazing"

I now know I have to make this part of my daily routine."

The improvement in my breathing is incredible."

If I tense my big toe then I'll tense my jaw."

The consistency of airflow made a lot of sense."

I think it's the first time someone's taught me how to get into a correct posture, get out of it and get back in it again."

I'm a convert to Feldenkrais. The simplest little adjustment can put the whole thing right."

And the parting advice from Georgi:

Pick one mechanism to think about. Is it easy to breathe? Are my knees locked?"

Additional note: I am sorely disappointed that I will miss the follow-up workshop in February 2014 due to honeymoon commitments. Perhaps I can Skype in from the Maldives?



Left to Right: Miriam Allen, Georgi Laney, Chris Allen

Dancer to Actor to Voice Specialist: An Interview with Francine Zerfas

*By Joan Melton, PhD, ADVS
March 2013, New York, NY*

Few voice teachers, in theatre or music, begin their careers as professional dancers. Yet that is indeed what Francine Zerfas did, and her transitions from dancer to actor to voice specialist are fascinating!

Having had the privilege of working with several of Francine's students, both individually and in workshops, I knew directly how free, open, confident and competent they were. I'd also known Francine since 2005 and over the years we'd communicated via email.

It was mid-day at Atlantic Acting School, New York University Tisch School of the Arts. Francine had organized a classroom for the interview and we had just an hour before students came pouring in for the next class—as we continued our conversation in the hallway.

FZ: In my first-year voice classes, after weeks of working on softening abdominals, opening ribs and freeing the diaphragm, my students almost always ask, "What is the right way to breathe?" I have students who do all sorts of sports and martial arts, gym classes, or who have trained in dance since they were young—each activity requiring a different kind of muscular engagement, a different approach to breathing. If they are truly skilled, they come into the room with those habits. It's then that I open up a conversation about how we're trying to understand our anatomy in the context of speaking, of voice and acting, and that those activities require yet a different action. However, I go on to say that when you go to your Pilates class or you have to train intensively for the next equestrian championship, you need to follow what

your teacher or trainer asks of you. And if you are also an actor, you need to have the flexibility to adapt. I encourage them not to take that physical work [of sport or dance] as a lifestyle—which I understand, having been a dancer many years ago. When you're a dancer and you're serious about it, you live that life. You turn into a body...I just realized, I don't think I thought about my breath when I was dancing. The way in which I used my body—the way I walked, the carriage of my back—all of that was based on what I was doing eight or nine hours a day. I would stand at a bus stop and practice the adagio of the last class I took. My body was being trained in such a way that I inhabited that skill even when I sat in a booth of a diner. And when I switched from dancing to acting, I had to re-think this. It was very confusing to me, this difference between how you move as a dancer and how you inhabit your body as an actor. It took me about three years of great confusion to work through that difference, and it was something that I had to teach/experience myself. There is a different way that one inhabits the body as a dancer. It's not only the turned out feet or hips that lead when walking, or the long neck or very erect spine; in my experience, dancers move as if architecting the space around them with their limbs. There is a strong sense of the lines one is making when dancing, even in everyday life. When I transitioned from dancing to acting, it was not only about turning my feet to parallel and learning how to slouch again, it was learning how to find a different center and grounding. Voice class was the key for that, not my classes in movement for the actor; and breath was key. It took me quite a while to realize I not only had to free my abdominals, but to soften my entire spine, particularly the held ribs and tensed sternum I'd developed as a dancer in order to free my breath and impulse. I held all that core tight and constantly engaged, and when I flexed my spine in non-ballet techniques, like Graham, my abdominals and ribs were still very controlled.

In acting, I came to understand that movement was still generated from the spine, but it was a freer spine my breath was responding to. When I moved this way, even abstract movements, I began to feel emotions surface as well as images and impulses.

Another step was what I mentioned earlier, becoming more pedestrian in the way I inhabited my body. Learning how to sit with greater ease, which allowed me to feel and in a sense, *hear* my impulses, was a kind of chore. I guess that's what I mean when I say to my students "Let the impulse land," as it is a physical experience and a subtle one at times.

And then of course, there was another element: how to move naturalistically, instead of *shaping* the movement. That's the connection of mind (thought), body and breath that I strive for when teaching, and I think is the business of voice work. I can act in an *avant-garde* play where the movement is choreographed and still inhabit myself as an actor, because of the breath connection to my movement now. And I can also act in a production of something like *Shepherd* and let go of the dancer and discover the body, movement and gesture more naturalistically.

Sometimes my students panic, as in get confused, because one technique wants you to do this with your abs and breathing, while another technique wants you to do something else. I've tried to say that in my opinion—which is simply that, my experience and knowledge—that you have to adapt to what is asked of you, yet realize you can't continue holding on to those abdominals. You can't expect yourself to be versatile enough to shift into acting/speaking if you continue to breathe and tighten the abs as a ballet dancer, or a Taekwondo master, or whatever. But what's needed physically is incredibly complicated.

JM: *When did you start studying dance? When did you feel you wanted to change directions? Anything you want to share about how this happened?*

Good question. I began dancing—I'm not exactly sure how old I was. I think I was 14 or 15. Unfortunately for me, I started late because I was in the Dakotas. I had always wanted to dance, since I was five, but that simply wasn't going to happen because I was in an 8,000- person town. There was no culture, nothing like that. Then it happened that a Russian ballerina who called herself "Madame something or other," from Sioux Falls, South Dakota, chose to come to Madison (my home town) and offer a ballet class. My mother, sensing my teenage angst and lost-ness, one day said, "I read that there's a ballet teacher who came to town and I signed you up!" It really was miraculous. My life changed utterly overnight. Everything about me started to make sense when I took ballet class. I was too old to be a ballerina, but I didn't care.

After high school, I left the Dakotas and moved to Minneapolis to train. I thought I was just going to take ballet class, but then I was introduced to modern dance, which opened my eyes again. I studied Graham. That was probably the modern dance technique that was most suited to my body because I have a long torso. Loved it, loved it, loved it! I took three different classes a day and in a couple years apprenticed for a time. There aren't a lot of dance companies in Minneapolis, but there are many choreographers there. So, I began dancing and performing in independent works. (I haven't really thought about this in a while, so my order is a little wacky.) At that time, I was also a member of a dance company called the Hoovar Uprights. We even had our own rock 'n' roll band, The Psychonauts. It was actually very theatrical with a great sense of humor. The choreographer, Denise Gustafson, was a brilliant athletic dancer. She was very original in her work, choreographed dances based on the movement of *The Flintstones* TV show, and dances where we had to read our moves from cue cards—reminds me a bit of Judson Church dance [New York City]. I think what happened was, at one point in Minneapolis, I had roommates who were visual art students. They were painters, photographers, video makers—they, too, were multitaskers.

I started to meet a lot of visual artists and found myself in their films, photos, and performance art pieces. So the idea of performance was beginning to change and now included visuals and language. Eventually, I found myself in Berlin, Germany, with my boyfriend for what turned out to be many months, and that changed me. He was a painter, writer and filmmaker, studying German at the Goethe Institute. I was just the girlfriend who followed him and had a chance to go to Europe for the first time in my life.

The world opened up again, even wider. I tried to take ballet class, but was too scared as I didn't know German, plus I had very little money. So I stopped dancing during that time and did things I'd never done before, like stay in bed for three days reading a book. My friend and I—at that time the Berlin Wall was up—made an art installation, so to speak, on the Berlin Wall. And I started writing, I think because it was very difficult there, but very profound. I was learning about my young self.

because it was very difficult there, but very profound. I was learning about my young self.

I came back to Minneapolis, was accepted into a company as an understudy, the New Dance Ensemble. So I returned to dance. Not long after that, I was observing a rehearsal of a musical that a friend was choreographing, an avant-garde musical. During that rehearsal their lead actor quit and I suddenly found myself singing in a musical and playing a transgendered guy. I don't know how I ever got the nerve to say, "Yes!" I had no idea what I was doing. It was spectacular fun and it turned out I could sing—ish. When I returned to dance rehearsals, I found myself feeling that dance no longer expressed enough for me—that seems like an awfully lofty thought, but it is true. Words became important to me, and visuals. So I decided I was going to try and come to New York to go to acting school.

Where did you go to school?

Undergraduate school, I went to NYU, and actually my graduate degree is in creative writing. My first full-length play was directed by my dear friend of many years, Kristin Marting. We, along with two of our peers, Tim Maner and Kristin Ames, formed a theatre company called The Tiny Mythic Theater, which really had its birth during our time at Harvard, when we were Guest Artists and teaching assistants. Years later, after I had left the company to be a freelance actor, that company merged with HOME for Contemporary Arts and is now the theatre, HERE Arts Center, in New York City. At NYU, really one of my best teachers and my most important acting teacher was my voice teacher. I have to say I learned the most from that man.

Was that Chuck Jones?

Chuck Jones. Yes. He liked dancers in his classroom, which makes sense. He was a man who not only had a partner who was a dancer, but if you went to his house, you'd find he had a Pilates machine in his bedroom! He was serious about using his body as an actor. I think what he liked about dancers is that dancers are disciplined, they work hard, they know how to practice and listen. You ask them to do something, and they'll do it. Voice work was yet another physical skill that showed me what more was possible. It is cheesy to say he gave me my voice. But it is true. He gave the nasally, tight-jawed girl from the Prairie a voice. He invited me to train with him as a teacher, and so I did for a number of years. Then he sent me

off on my own path with the words "Make it your own." Ask how I made that transition, that's how I can make sense of that journey.

And of course, you use everything in your life in your teaching

That is absolutely the case.

...and in your performing.

Yes. When I finally figured out how to move as an actor, I found that movement only improved my experience of acting and was the tool that helped me understand my voice beyond my training.

That is gold! It really is, especially for people who think movement is something against voice.

I did appreciate, when reading Catherine's [Fitzmaurice] essay, "Breathing is Meaning," the phrase, "Voice is an action." That was a really profound statement that helped me understand the idea that it's my *body* in action. And that, I think, is also my strength as a teacher. In my Fitzmaurice work I've been called *athletic* in my teaching. I think of voice work as a very athletic experience. I know the body from my own experience of it—from a girl with seven brothers who could play any sport they could, a dabbler in gymnastics in grade school, to a dancer, an actor, and a long-time student of yoga and Pilates. My approach to voice is from this strong movement understanding, and a very technical understanding. I by no means understand the anatomy like you do.

You understand at a deep level.

I understand at a very intuitive level and I do my best to educate myself. And I trust my instincts—well, most of the time. What keeps me intrigued in teaching voice is that, as you say, everything I do, and have done, comes into my classroom. I've just finished reading Patti Smith's recent book about her and Mapplethorpe when they were kids in New York City. I started listening to her music again, which I hadn't heard in over twenty years. I was astounded at what I was hearing now, not only at this age, but also with this ear and knowledge. I watched her performances in the

seventies on YouTube and was in awe at what she was doing with language, with her body, and her voice. I'm bringing that into my classroom, asking my students to lie back and just listen to her sing "Birdland." Talk about body in action, from tongue to toe. I think I do teach what I'm interested in, and I teach what I want to learn, as well as what I know. I am finding my own way in my teaching, and movement and language are primary. I've learned a lot along the way. I understand dancers. It's possible to dance, sing and act. You don't have to throw the rest away just because you want to act as well.

The fact that you've done all this yourself—you've experienced the transitions and apparent contradictions—makes you so much stronger as a teacher because you're not just talking. You've really been there.

I can remember at NYU, when I was an acting student, trying to do a class exercise—I'm not exactly sure what the exercise was, something like take an object and tell a story about it while moving. (It was still early in the stage of transitioning from dance to acting.) I have always thought of a dancer as an architect of space and an actor as inhabiting the body differently. I'm not sure if I even know how to express this. It's not about design and it's not about an extension of limbs in space. In this object exercise, I felt I could do anything interesting with my body and this object, but my teacher kept saying "But there's no story. You're not connected to it." What does that *mean*? What is it I'm not doing? What does *connection* mean? When I saw *Pina*, the movie, I was so moved. I laughed, I cried, I longed. I have to say that when I saw that, I really felt that if I had known about her when I was dancing, that would have been the company—and if I had better legs and feet—that would have been the company for me. I feel her work is both dance and theatre. In the movie, Pina was interviewed about her role in *Café Muller*. She spoke about her experience when rectifying that role and how in rehearsal she knew that something was missing, but couldn't figure out why it didn't feel right. (What's important to know about that role is that she was dancing with her eyes closed in a café filled with chairs and tables that the dancers were constantly moving around.) She explained that she discovered that there was a difference when her eyes were closed if she was looking down or looking up. So, where the eyeballs were positioned completely informed her interior life, and that was what she was missing. Ah, how amazing. That is the transition from dance to acting. It is about moving internally. And yet, she did

both.

How long have you been teaching?

I think I started in 1991. I was first trained in Chuck Jones' work and co-taught classes with him for a time before being allowed my own classes. He was a generous guy. I taught that work for many years before training in Fitzmaurice work. When I was finishing my certification with Catherine, she asked me what and where I was teaching. I was teaching Chuck's work, which is based in Iris Warren and Kristin Linklater's work, and, I was trying to figure out how to bring Fitzmaurice into my teaching, which I've been doing now for about eight years. I have a much better understanding of what I'm doing now and why I think it's important. My student's really dig it. They see, like I, the merit of both and how they are complimentary. I remember, when answering Catherine's question, she responded by saying she thought her work was very complimentary with other techniques. I was really grateful for that. I am fully committed to Chuck's work and don't consider my voice worked out sufficiently without it. I think his "channel" work continues to change my voice. But Catherine's work appeals to the dancer in me, and has connected me to the deep interior of my voice through my body.

As a vocal coach, when you have an actor who sings and dances, or an actor who's not a dancer but can move well and has to act, I began to think, "Well, wait a minute, I still don't have the right equation." Then I realized we simply have to be adaptable. I've done a good amount of movement/theatre, whether it was a devised piece or a new interpretation of a play, and came against that issue of speaking and moving a great deal without much awareness. But as a teacher, I've had to wrestle with this in order to open up my students' voices and get them to meet the demands of the play or production.

You've had a fascinating career, with some remarkable changes of perspective. Any thoughts about where you go from here?

No, I think that's exactly where I am at this point in my life, asking where am I now? I find myself increasingly impassioned by singing but no experience of singing except in the shower...

And on the musical theatre stage...

Well, if you'd call it that. I would be afraid to see a video! What's next? I don't quite know. I'm not sure what inspires me right now.

Fair enough. Thank you so much, Francine!

Book Review

Amanda Lohrey

The Singing Cure

**Rishi, Falmouth, Tasmania,
7215**

Australia, 2013

ISBN: 987-0-9875938-0-1

RRP: \$19.99

Reviewed by Helen Sjardin

This book is 'hot off the press' and although not a text book is compelling reading for anyone interested in the voice and why people sing—as individuals and as an expression of culture, community, religion—our very being.

"The singing Cure takes the reader on a thought provoking and inspiring journey to unlock the secret of the human voice".

Amanda Lohrey is a Tasmanian novelist, short story writer and essayist. In November, 2012, she was awarded the Patrick White Literary award. This award acknowledges writers who have made a significant contribution to Australian literature and is for a body of work rather than a single publication. Amanda was described by the judges as being at the heart of Australian literature in a career spanning almost 30 years.

A tiny treasure of just over 100 pages, *The Singing Cure* was originally published as part of an Australian anthology entitled *Secrets*. What is unveiled in this secret of the voice is a beautiful tapestry of personal experience intertwined with historical, philosophical, sociological, and cultural reflections—the burning question—what underlies the passion for singing?

In the introduction, Amanda says "Often it was assumed that it was 'natural' to want to sing but why that activity had the power to bring about a sense of profound physical and psychological well-being was a phenomenon that I felt had yet to receive its share of attention."

The book is divided into three parts—the **first part** explores why individuals are drawn to sing, despite many having received discouraging/disparaging feedback in the past. This is explored through tales of her own initially tentative approach to join a choir, her sharing of her friends' experiences in solo performance, her meetings with an inspirational, insightful singing teacher and reflecting on the experiences of friends in the eighties who were part of the resurgence of *a capella* or community choirs. She says "I had just completed a novel which examined some of the more idiosyncratic ways in which troubled individuals going about getting themselves into a state of grace and it now occurred to me that singing might be one of them"—
--

Part two is about the choir as an entity—the whole being greater than its parts, having a life of its own and forging its way through obstacles. In this segment, Amanda explores how it feels to be part of the harmony—attuning to one another. At this point her style of combining experiential research and historical thoroughness comes to the fore as she relates interactions with various choirmasters including the Siphwo Lubambo from South Africa who was invited to give workshops in Hobart, including at the Risdon Gaol and culminating in a concert at the Theatre Royal, which coincided with the 1994 elections in South Africa. There are countless examples of how the choir can be a vehicle for bridging socio-political-cultural barriers. One interesting inference is related to the industrial revolution where people who had freely sung in their rural settings and then moved to the factories in the towns, drowned out by the sounds of machinery, triggered the incentive for work-site choirs.

In a chapter entitled *The Pied Piper* Lohrey quotes from an article about Tony Backhouse whose dedicated work in Sydney in the early nineties was with voice-liberating workshops, extending around Australia.

There are some quotable quotes from him which I include as they are seminal to the ideas in the book—

“Everyone can sing—It’s only fear and cultural conditioning that stops us. It’s the first way we express ourselves as babies. It makes work go better, helps breathing and changes brain chemistry resulting in feelings of joy.....These days we’re encouraged not to sing in the rain, on the plane, or anywhere that others can complain... It’s the most fundamental form of musical expression there is. It opens up the heart.”

Part three unfolds further anecdotal evidence of the benefits of singing in communities and explores what is the secret of the human voice that encompasses all belief systems. The story that made my heart sing was one I had been captivated by many years ago when listening to an ABC program reporting how a French ear nose and throat physician, Alfred Tomatis (born 1920) had been consulted to address significant malaise and decline in a community of Benedictine monks in the south of France. Many other physicians had been consulted, offering suggestions such as change of sleep patterns and diet to no avail, but Tomatis identified that since the changes following reforms of Vatican Two, the monks were no longer singing the Gregorian chant, for which they had previously met eight to nine times a day.

Tomatis recommended that the monks resume this practice, claiming that it would bring the monastery into harmony and resonance as a community and recharge the energy of the individual monks. Reportedly, there was a dramatic improvement in the productivity, health and mood of the monks within six months. Tomatis’ rationale of this success is based on his research about the importance of listening and the stimulation of the cells of Corti in the inner ear—(one might venture to interpret this as singing as a trigger for neuroplasticity.)

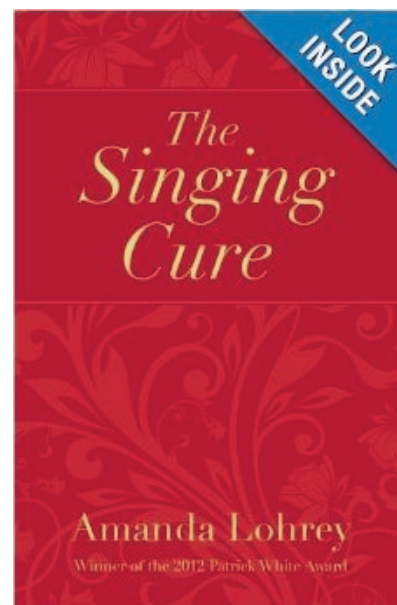
The universality of ritual singing and chanting in every culture is explored and referenced across belief-systems to music as a mystical and power

ful tool for attunement of body and psyche. In the case of Australian indigenous peoples, the linking of these songs to the law of the Dreamtime and connection to nature is identified.

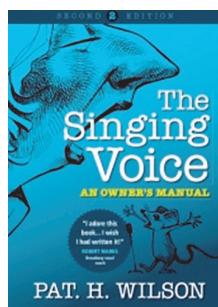
The closing chapters draw together ideas from ethno-musicologists about ‘acoustic spirituality’—culminating in a reference to the Hindu scriptures which speak of God residing in the innermost part of every person, so that singing the praise of God is to bring about the merger of the human and the divine, bringing one’s own innermost nature into harmony with the world of creation from which all creatures have sprung.

“In other words we move from separation to union; we are saved from schizophrenia; we embrace the singing cure”.

This book is recommended for anyone interested in singing, the choral experience and the meaning of voice. Set in Tasmania it has a wonderful sense of place which complements the reflections of self (expression) and community.



“The Singing Voice: An Owner’s Manual” (2nd edition)



Practical hints, advice and information for training and trained performers who need to keep their singing voice in working trim. Not a how-to-sing book! The writing is clear and down-to-earth, spiced with a sense of humor. Witty illustrations, coupled with the author’s warm voice, guide the reader through wide-ranging topics vital for singers, actors and other professional performance practitioners.

Pat Wilson addresses these practical questions, and many more, in the updated 2nd edition of this popular handbook. Well-indexed and reader-friendly, its professionally-focused information is accessible to students, performers and voice teachers alike.

“Pat Wilson has written the essential guide for singers of all styles of music.” - **Robert Marks** (Broadway vocal coach)

“The text is highly engaging, underpinned by scholarly research, yet very accessible and helpful – a joy to read!” –**Prof. Graham Welch** (Chair of Music Education, Institute of Education, University of London)

“A useful manual with sound advice and many fresh ideas for students, teachers and performers.” – **Australian Journal of Music Education** (review).

Now available at
<https://www.createspace.com/4426314> ...and on Amazon.

Pat Wilson also has limited copies for sale at Mates’ Rates for AVA members: \$20:00 (free postage/package) Email
<pat@patwilson.com.au>

World Voice Day

Laura Moroney

The first PD event for 2014 is currently in the planning phase. We hope to use World Voice Day, **Wednesday 16th April 2014** as a launch pad to run simultaneous professional development events around Australia targeting voice professionals (SP, voice teachers, ENT) all with the same topic, content and structure, just different presenters. We are hoping to meet the much requested need of some practical hands on PD, minimise travel for a face to face event and grow our collaboration between voice professionals. If you are interested in being a key organiser for your city please contact Laura Moroney at walletk@hotmail.com details to come in the coming months!

Find out more! Visit
<http://www.world-voice-day.org/>



Feedback from the First International Cough Conference, China, November 2013

*Dr Nicole M Ryan,
A/Dip App Sc, BSc, PhD.
The University of Newcastle*

Recently, I was very fortunate to be invited to speak at the 1st International Cough Conference in Guangzhou, China. The hot topics were the usefulness of labelling persistent cough phenotypes under one unifying diagnosis as 'cough hypersensitivity syndrome' and the increasing recognition of refractory chronic cough as a sensory neuropathic condition with symptoms similar to chronic neuropathic pain.

Both of these topics are not unique and one does not occur without the other. Professor Kian Fan Chung and myself addressed the similarities in the clinical features of neuropathic pain such as hyperalgesia and allodynia to the clinical features of refractory chronic cough such as hyper-tussia and allotussia that presents with hypersensitivity of the cough reflex and a neuropathic response.

Cough hypersensitivity syndrome was defined as a clinical syndrome characterised by troublesome coughing often triggered by low levels of thermal, mechanical or chemical stimulus. It is a useful term in the assessment and treatment algorithm for cough as it provides a diagnosis for the patient and facilitates discussion on emerging treatment options such as speech pathology and neuromodulating medications. I am pleased to report that there was real interest and increasing adoption of speech pathology treatment for cough among specialists and clinicians attending the conference and I was very pleased to present our research in this area.

Another topic of interest for the reader was research into cough sensitivity and aspiration in the elderly presented by Professor Satoru Ebihara from Japan. With aging, airway protective reflexes such as swallowing and cough are impaired due to impairment of sensory processing. This combination plays a crucial role in developing aspiration pneumonia. The swallowing reflex in the elderly is temperature sensitive even if it is impaired and was found to be delayed when the temperature of the food was warm. When the temperature was increased the actual swallowing time shortened. This improvement could be mediated by the temperature-sensitive TRP channel. Food with menthol and olfactory stimuli such as black pepper were also found to be useful in improving the swallowing reflex and oral care was found to improve the cough reflex by nociceptive stimulation of the gums. The combination of these various sensory stimuli into an effective treatment protocol has seen a reduction in re-aspiration to one third in patients with aspiration pneumonia.



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.



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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/MOVEMENT SPECIALIST, RESEARCHER

New York, NY: Ph. (1) 917-991-5199 **Dr. Joan Melton** is Program Director of One Voice Centre for Integrative Studies, heads a Certificate Course for actors, singers and dancers, teaches privately and runs ONE VOICE workshops in the US, UK, Australia and NZ. . www.joanmelton.com/one-voice-integrating-singing-and-theatre-voice-techniques. ✉ joan.melton@joanmelton.com.

SYDNEY VOICE AND SWALLOWING CLINIC

Sydney: Ph 1300 286 423 **Dr Daniel Novakovic** offers specialised assessment and management of laryngeal disorders in a multidisciplinary setting. Speech pathologists and singing teachers are welcome to attend consultations for joint assessment and biofeedback purposes. High quality videostroboscopic examinations provided. ✉ info@svas.com.au

Member promotions

WELL SPOKEN: SPEECH AND VOICE MATTERS

Canberra: and surrounding NSW Mob 0466 501 248
wellspoken@bigpond.com.au

Sharon Moore: Speech Pathologist, Voice Specialist,
Orofacialmyologist—providing assessment and therapy services, all
ages

✉ Wellspoken@bigpond.com

CHRONIC COUGH RESEARCH

The respiratory medicine and speech pathology departments at John Hunter Hospital are looking for participants for a randomised controlled trial of combined speech pathology and pregabalin to treat chronic refractory cough. For further information or to refer a patient for screening contact Anne Vertigan Newcastle Ph: 02 49213700

✉ anne.vertigan@hnehealth.nsw.gov.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.

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

COMMUNICATING FREELY, HOBART

Helen Sjardin, Speech Pathologist and Voice Consultant conducts Voice Care Workshops for teachers and other professionals. Individual and Skype sessions as appropriate. Special interest in complex cases for second opinion. www.communicatingfreely.com.au

✉ helen@communicatingfreely.com.au

JANE MOTT B.Sp.Thy.

Speech, Communication & Voice Consultant; Certified Practising Speech Pathologist; Member Australian Voice Association Member Speech Pathology Australia; Member Laryngeal Society of Australasia <http://www.janemott.com/> PO Box 949, Toowong Qld 4066 Phone/Fax [+617 3870 3882](tel:+61738703882) Mobile [0414 835 431](tel:0414835431)



Australian Voice Association

The Australian Voice Association is Australia's leading multidisciplinary association for all things "voice". It is a unique alliance of fellow professionals dedicated to the science and art of the human voice.



Membership is open to all those involved in the care of the human voice including:

- **Speech pathologists**
- **Singing teachers**
- **Voice teachers**
- **ENT surgeons**
- **Voice scientists**
- **Other voice professionals**

Through meetings, professional development events, publications, lobbying and representation, the AVA provides services to its members by:

Membership advantages :

- **Discounted event fees**
- **Online 'Voiceprint' access**
- **Collegial Support**
- **Access to current 'voice' news**

- Promoting the field of voice in Australia
- Acting as a central focus point for the many disciplines involved in voice
- Encouraging links between artistic, clinical and scientific disciplines related to voice
- Promoting education and training in the clinical care of voice, vocal performance and voice science
- Promoting research into voice

To Join:

www.australianvoiceassociation.com.au

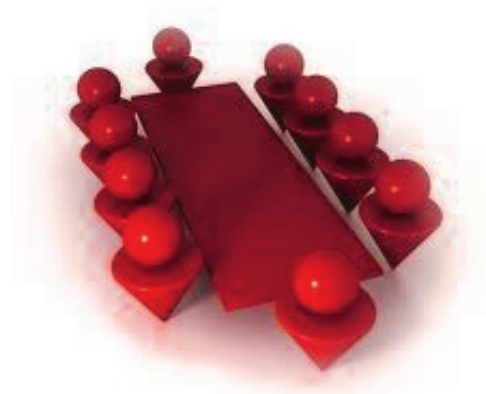
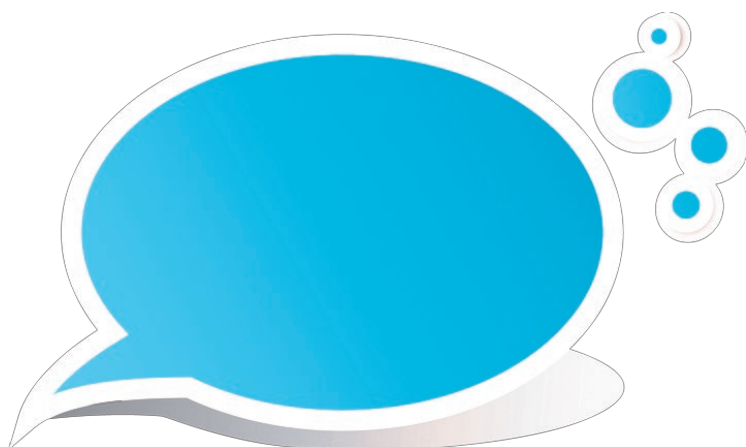
Conferences

2nd Australasian and Asia Pacific
LARYNGOLOGY Conference
Hobart

Friday 7th November—Sunday
9th November 2014

<http://>

www.laryngology.consec.com.au/



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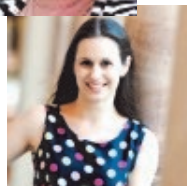
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