

# VOICEPRINT

No. 47 APRIL 2014

# VOICE MATTERS!



## WORLD VOICE DAY

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APRIL 16th



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## From the editor

### **Anne Vertigan**

Welcome to the first edition of VoicePrint for 2014. This year has been very busy and I hope it doesn't keep accelerating at the same rate.

We hope you enjoy this edition – from the exciting and creative supporting young singers – to preventing voice problems in teachers – and for the less creative but very annoying scratch in the throat. Read on to learn more.

As always we welcome your contributions to voice print. You don't need to be an esteemed author to submit an article – anything of interest to the voice would be very welcome.

We are also looking for someone to take over the role of guest editor for VoicePrint. It is not a difficult job (I am proof of that) is a great experience and you would be well supported by the board.

Again I would like to thank those who have contributed articles for this edition. A huge thank you goes to Elizabeth Savina who kindly formulated the new VoicePrint template for us. I would also like to thank the board for their support with this edition.

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### **Copy deadline for Issue 48**

Material for the **August** issue of Voiceprint should be sent to [vp@australianvoiceassociation.com.au](mailto:vp@australianvoiceassociation.com.au) 1<sup>st</sup> July 2014

### **A**vertising rates:

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

## President's Message

### Helen Sjardin

*President, Australian Voice Association*



There is an air of enthusiasm and anticipation as we approach WORLD VOICE DAY on 16<sup>th</sup> April—an opportunity to join with people around the globe celebrating the joy of having a voice and giving voice. It has been wonderful this year to see our activities expanding, linking in with other projects and having events in more states with a coordinated theme of showcasing the inter-relationship between professionals involved in voice.

Celebrations will open in Australia with a flare on Friday 11<sup>th</sup> April at the Joan Sutherland Performing Arts Centre in Penrith, NSW with a free concert organised by Louise Bale and two local volunteers. Louise works in Health Promotion and has a personal interest in voice. (see notice on p 29). AVA is proud to be a sponsor of this event along with Penrith City Council and a number of other organisations.

On 16<sup>th</sup> April, short workshops for voice professionals will be held in Brisbane, Sydney and Hobart (registration details on website). VOICE CARE FOR TEACHERS, has generously donated copies of the educational DVD (authors Alison Russell, Cecilia Pemberton and Jenni Oates), to be offered as prizes at these events and to support Speech Pathologists in other locations to use as a tool for presentations (see article on p.17).

I have just returned from Government House in Hobart where the Governor and his wife hosted a Masterclass with local singers and the Hobart Baroque Music Director, Dr. Erin Helyard. Imagine my delight when I realised two of those talented Conservatorium UTas students will be performing at our AVA world Voice Day event!

Finally we've overcome our teething problems with online registrations which now work smoothly for both membership and PD events, thanks to the perseverance of Dan Novakovic, website portfolio leader, Anne Vertigan, Treasurer, Laura Moroney, PD portfolio leader and Charles Willoughby, Manager Secretariat Australia.

We have been successful in recruiting an assistant for website content developer and welcome Natalie Hubbard to the role. Natalie was a recipient of the Student Encouragement Award in 2012 and is currently working as a Speech Pathologist in South Australia with an adult caseload and describes herself as having a "strong interest in voice". Natalie has been orientated to the post by Liz Savina who is continuing with the Facebook component. The success with this is reported later in the newsletter.

This year's Student Encouragement Award (SEA) has been coordinated by Judy Rough who reports a very pleasing number of 11 applicants from a wide range of institutions and areas of study. From these, 5 students will receive the award to be announced on World Voice Day. Once again we thank Plural Publishing Inc. who are donating a \$100 book voucher to successful applicants.

Our membership numbers are gradually building up again after what seems to be a repeating pattern of the New Year lull. We anticipate, this problem will be redundant now that

members create their own anniversary date when joining and the system sends out an automatic reminder for renewal—again thanks to Dan for responding to member comments regarding this. At our last monthly report it was pleasing to note an increasing and returning interest in members with a performance background, I suspect in part due to the quietly persuasive manner of our Membership portfolio leader, Margaret Schindler.

The Board has welcomed membership feedback regarding the Strategic Plan which is now completed with the help of our consultant Anne Collett. The basic document is appended to this issue and available on the website. The operational aspect with Business Plan and Key Performance Indicators/Deliverables are confidential documents for Board Guidelines and review. Everyone's input has been taken into account and appreciated. Thanks once again to our previous Board who laid down the foundations for this project, in particular, Sharon Moore (Past Vice President).

One of the most popular outcomes from our surveys has been the introduction of eNews which we have committed to being at least bi-monthly and as required (e.g. extra notes round special upcoming events such as WVD). Thanks to our enthusiastic and efficient secretary, Anna Rumbach for maintaining this.

Plans are under way for a Satellite Seminar in Hobart on 6<sup>th</sup> November, immediately prior to the Laryngological Society of Australasia's Conference at the Grand Chancellor Hotel. In some ways I like to keep this beautiful island state as a well-kept secret, but on the other hand I love sharing all the beauty it has to offer. I look forward to meeting many of you on that occasion.

In the meantime, I wish you all a Harmonious World Voice Day with thanks in anticipation to all who help to spread the word that VOICE MATTERS.

## **The Developing Voice: an intensive study of approaches designed to encourage and support young and developing voices**

**Dianna Nixon**

*Artistic Director of Wild Voices Music Theatre*

After being awarded in the 2012 round, I undertook my Churchill Fellowship travel in August and September of 2013. This was my 5<sup>th</sup> attempt at a Fellowship, after more than a decade of trying. I think I may hold the Australian record for most attempts before succeeding? I mention this mainly to encourage those reading this - who may wish to apply for a Fellowship - to take Churchill's advice and "*never give up, never, never give up*". I am very grateful to the Churchill Trust for their support of this project. I am also very appreciative of all the people who generously gave their time to sit for interviews with me as I travelled, for the valuable information and materials they provided to me, and for the follow-up contact we've had. The following is an extract from my Churchill Fellowship report.

### **THE JOURNEY FINALLY BEGINS**

As I reflect on what I proposed in my Churchill application - and given my proposal's focus on young and developing voices - I can't help but reflect further back to my own experiences



as a young child and as I developed into an adult. In particular, I recognize that children have a strong sense of their own interests, values and moral code, and have the capacity to dream big. They are also extremely vulnerable and impressionable, so anyone working with them as a teacher or mentor needs to bear that firmly in mind. I am also very aware that my capacity for dreaming and self-expression was greatly enabled by my being able to read at an early age.

I have spent over 30 years of professional life developing myself, my practice, and my understanding of the art forms in which I work as a director, performer, coach and mentor. I am an autodidact, somewhat addicted to learning and study, and have built that into my artistic practice.

At this mid- point of my career, I felt it was necessary to receive some guidance, mentorship and coaching from those who are working at the highest levels of the industry. My program of overseas study brought me into direct contact with artists and organisations demonstrating best practice in the area of voice work and in engaging with young people.

The Churchill Fellowship provided me with the opportunity to engage with the wider world in exploration of the art forms and techniques with which I've been actively engaged all my professional life. It was the vital next step in taking my work forward under the umbrella of WildVoicesMusicTheatre. This company draws together all my areas of practice under one umbrella, and I intend to grow with the company for the rest of my life.

Artists in Australia, though benefitting from a comfortable standard of living, a healthy environment and many other positives, have to contend with our lingering cultural identity crisis, and with being somewhat isolated at the bottom of the world. We make our way within an environment where arts and cultural practice are not particularly highly respected, where anti-intellectualism is still the norm, and where the role of creative thinking is often misunderstood and undervalued.

However, I have made a commitment to working in this environment and training young people for this reality, and am also committed to being a strong and vocal advocate for arts and culture more generally. Therefore the type of international engagement I undertook - thanks to this Fellowship - is critical in ensuring I keep current in my area of practice, and that I develop relationships with artists in a variety of locations and contexts.

## MY INTENTIONS

*What new knowledge did I hope to gain from this project?* I wanted to: further develop my knowledge of current practice in voice coaching and acoustic vocal performance within a music theatre and multi-skilling context; obtain extra insight into working with young voices safely; obtain new tools for helping coach both sung and spoken text and for coaching accents, dialects and in languages other than English. It was also important to look at the whole environment in which work is being made with and for young people, in order to better inform this area of practice in the Australian environment.

*Why did I need to travel overseas to obtain this knowledge?* Artists must connect to the wider world, to extend and expand their capacity. The eminent companies, artists and events

I targeted for investigation are world leaders in their respective fields. Obtaining insight into their working practices will support me in my goal of providing quality training and in further developing my directorial practices.

*How did the project benefit the Australian community?* Almost everyone has the capacity to sing and speak freely and healthily, but we remain a society that thinks good voices come about by luck or by some sort of 'gift' or 'talent'. This trip, and the information and evidence collected along the way, has greatly enhanced my ability to challenge this limiting belief, including providing me with a vast amount of information and materials which can be directly applied in my daily work.

**AIRD'NBURRA** (*readers - please flap the double rr*)

My apartment turned out to be in the best possible location for my planned adventures. Having never been to Edinburgh, it was a stroke of luck to have found that place. Just to the left of my building's entrance was the Edinburgh Fringe street performers' precinct, and to the right - Edinburgh Castle and the parade ground where the Tattoo took place every night for that whole month. (What a playful, creative, HUMAN place Edinburgh is.)

The first night, though badly jetlagged, I headed off to see the Wooster Group's production of *Hamlet*. As I wandered back up the hill after the theatre, I heard a bagpipe playing "Will Ye Goe Lassie Goe", one of my favorite folk songs. The solo bagpipe was then joined by the rest of the pipes, then the massed choir, then the orchestra..... then me. I sang happily as I walked up the hill back to my apartment. It was a magic start to my travels.



Discovered on my wanderings around Edinburgh.....there was a theatre on this site from 1747 to 1769

Other performances I saw in Edinburgh ranged from a site- specific promenade piece, to orchestral and choral concerts, several song recitals, and a range of theatre works. The Festival afforded me the first opportunity I've had to attend a work by Meredith Monk. The work featured 6 voices and a small band, was sung throughout, although didn't use any text. It was a meditative work that, in the absence of recognisable language, allowed our imaginations to develop our own internal response and narrative for the work. Those sitting next to me had the same experience – phrases and text appearing in their minds, suggested by the sounds and images onstage.

The Queen's Gallery was exhibiting Leonardo da Vinci's original anatomical drawings, with

his backwards-writing annotations. A fascinating exhibition of one of Leo's many areas of interest. I purchased a book that's already been put to good use with both voice and piano students I am teaching. The drawings are incredibly accurate and allow the students to see inside their own anatomical structure with new awareness, at the same time as learning more about this great multitasker.

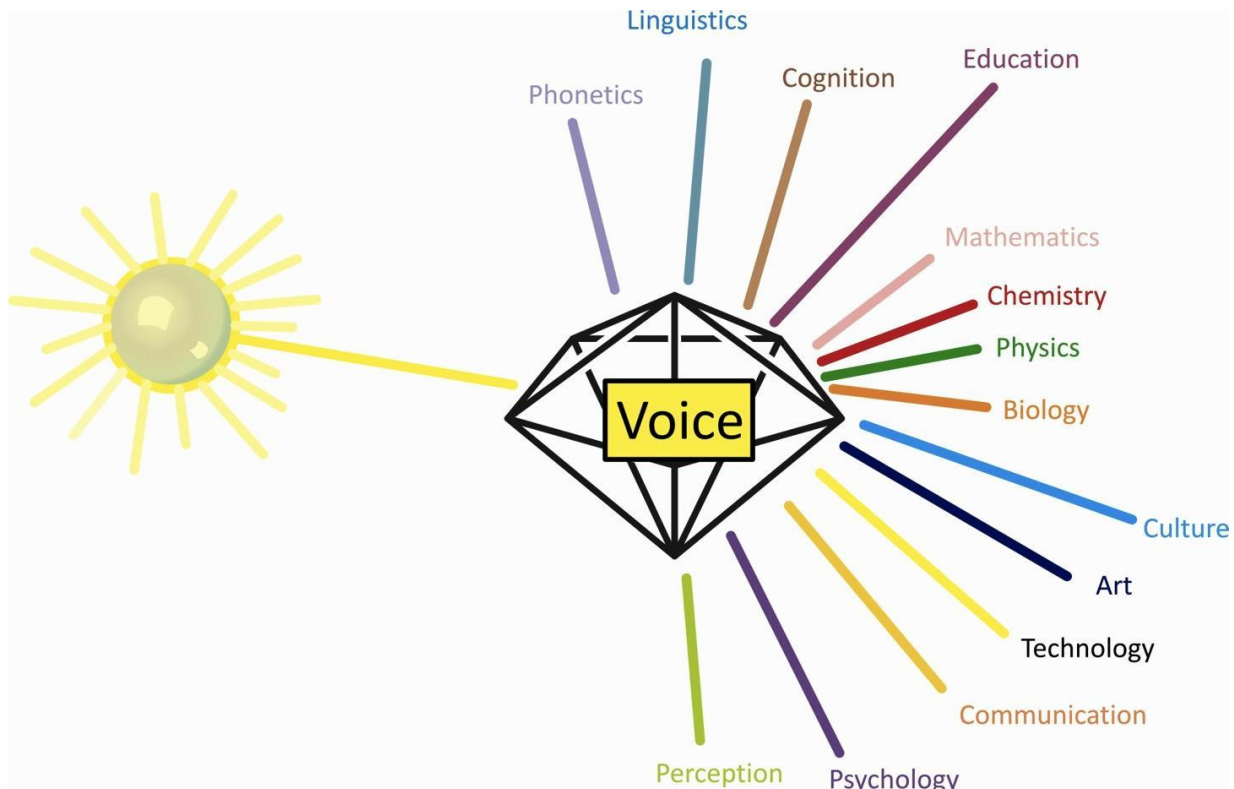
It interested me to speak with someone about the government's relationship to arts and culture (and arts education), and I was fortunate to obtain an interview with **Iain Munro**, Director of Creative Development at Creative Scotland. He gave me a sense of how the Government is trying to help facilitate cultural development, and how arts and culture are perceived as drivers of innovation and regeneration. Our conversation also covered how Creative Scotland worked with the education sector in developing the Time to Shine policy and the Creative Learning Plan, policies which were then launched in September 2013. The Creative Learning Plan was developed with Education Scotland, universities and colleges, qualifications authorities, independent thinkers, artists and educators. With their Independence Referendum approaching in 2014, Scotland seems to be looking to its relationship with arts and culture closely in helping define and strengthen their 21<sup>st</sup> century identity.

One of the Usher Hall concerts I attended featured the National Youth Choir of Scotland (NYCOS) singing Gabriel Faure's *Requiem*. From their first note the performance was pretty electrifying. Ranging in age from 18 to 25, the choir demonstrated warmth and maturity with thrilling dynamic contrast and precision. The young boy soloist was also wonderful – strong and clear, with a natural sound and free jaw, poised and still, yet alive in the face, his consonants well formed, with lovely legato and warmth of tone. I wanted to explore how they achieve such a high standard of work and was able to pose some questions to choir member, **Claire McBride**.

Claire began singing with NYCOS when she was 17. Claire shared her audition story with me, as well as some of the key elements of the training. She described her first year as being intense. Her training included Solfa and Kodaly, and she found the range and quantity of repertoire daunting at first. Taken under the wing of more experienced choristers, she survived and thrived.

Claire explained that 'each vocal section learns the music with a tutor before going into a full tutti rehearsal. This includes some Solfa.' She said: 'My sight singing has improved greatly since joining NYCOS. Also, the quality of sound and development in my voice, along with development of a sharper ear for choral singing has been enhanced through the training. This is due to the benefit of going to sectional rehearsals, where you are working as a team, and also from the individual lessons with tutors during the course.'



**PEVOC (Pan European Voice Conference) in PRAGUE**

The above slide was kindly provided to me by its designer, Professor Filipa Lã (Instituto de Etnomusicologia - Centro de Estudos em Música e Dança, Aveiro, Portugal) - after Tecumseh Fitch.

The slide was shown during the opening remarks of PEVOC 2013 (Pan -European Voice Conference) in order to demonstrate the complexity and multi-disciplinarity of study in the area of voice. The conference ran simultaneous sessions in two key areas – voice science and voice use. I, like many of my colleagues, moved between the two areas, depending on my own areas of interest. The attraction of this conference was in its diverse subject matter, appealing to my holistic view, and feeding my natural curiosity.

PEVOC took place in the Rudolfinum (the House of Artists) and the Prague Conservatory. The opening ceremony featured a performance by the Children's Opera of Prague.

Here is a list of the topics I attended:

- Building a partnership between voice science and voice pedagogy
- Vocal function exercises
- What to do about poor pitch singing
- What descriptors do teachers use to describe sound?
- Towards a common accepted terminology
- Voice problems
- Analysis of patient data
- Noise levels in pre-school environments
- How does a teacher's voice affect comprehension and learning?

- Tongue relaxation exercises
- Teaching artistry

The final plenary distilled some of the key themes. I've captured some key phrases and comments below:

- Aim for balance/efficiency/sustainability
- There is a haphazard approach to the physiological and scientific aspects of training
- Young singers aged 19 – 24 receive masses of performance coaching, but not enough technical information
- Long term careers are only possible when an artist figures out what to do and does it well
  - Need to bring together the humanities and the marketplace
- When teaching amateurs, there is a responsibility to promote vocal health (*and - I would add – to model vocal health in your teaching*)

There were a few areas of interest to me that weren't addressed, as far as I could tell. They include what has been described in some media reports as the 'overbreathing epidemic', and the prevalence of mouth breathing instead of allowing air to enter via the nose. There was also no discussion about the impact of diet on the development of the voice. I felt there wasn't enough focus on the speaking voice and the actor's voice.

I learned a lot of new words at PEVOC. One of which was – *vocology*. Definition from our friend Wikipedia: "In its broadest sense, *vocology* is the study of voice, but as a professional discipline it has a narrower focus: the science and practice of voice habilitation, which includes evaluation, diagnosis, and intervention. It is not yet its own professional degree thus only assists the voice medicine team. Usually a person practicing *vocology* is a voice coach with additional training in the voice medical arts, a prepared voice/singing teacher, or a speech pathologist with additional voice performance training—so they can better treat the professional voice user."



Interior of the Rudolfinum

## LONDINIUM

I first met the great Australian opera coach **Janice Chapman** when I accompanied her in masterclasses at WAAPA (West Australian Academy of Performing Arts) back in the late 90's. I subsequently had a few lessons with Janice in 2000 at her London studio where she has been based for many years. I reconnected with her in Prague at PEVOC and enjoyed a stimulating conversation back in London. Janice provided names of others she felt I should speak with while in London – including Professor Graham Welch. On purchasing the 2014

AMEB (Australian Music Examinations Board) Syllabus, I noticed Janice's book "Singing and Teaching Singing – A Holistic Approach to Classical Voice" is now on the reading list for the vocal section.

I conducted a lot of interviews in London. As far as working with young voices, Janice Chapman's advice was 'if they are going to sing, regardless, you do owe them some training'. She felt the focus should be on: posture, correct breathing, not overwhelming the student with too much technical info, and to wait till 18 for more serious training. Janice also spoke about needing to take care when diagnosing voice types, and reinforced the message about sound anatomical and physiological information. Janice, and others I interviewed, told me about the British Voice Association, which brings together practitioners from across the spectrum of voice practice and voice science..... similar to the Australian Voice Association.

I also talked to **Mary Hammond** about voice in music theatre. Mary established the music theatre course at the Royal Academy of Music. The course has been running now for 20 years and their graduates are to be found all through the industry, especially in many West End shows. We spoke about the main challenges for the voice in music theatre. Performers in this industry have a rigorous schedule, and the demands on their voice are considerable. They must perform 8 shows a week, often with lots of stage time, difficult costumes, blocking and staging that can be hazardous, and with timings of matinees that don't allow much turnaround and rest time between shows. Mary advocated waiting till 18 before any very serious vocal training commenced, and reinforced that singing for pleasure was to be encouraged all the way through the younger years.

I caught up with an Australian/Italian opera singer, **Dominic Natoli**, with whom I'd done some shows many years ago in Melbourne. I was curious to find out how he'd sustained himself over 30 years of singing in opera and concert music. One of his first pieces of advice was that 'one needs to find the people you can trust to give you feedback, and learn to deal with all the input, often conflicting, from all those around you. The singer then needs to learn how to filter this input.'

Dominic has published a book titled "The Vocal Workout", developed from his own warmup and training routines, and which he now uses with his own students. He kindly gave me a copy to bring back home.

Dominic reflected on his own training as a young singer. He had been in a boys' choir in Melbourne, and had individual lessons. However, at 25, the training he credits with enabling him to have a professional career began when he went to study with Carol Blaicker -Mayo in Vienna. Carol took him back to 'punkt nul' and for the first 8 months he only did exercises and spent a long time on onset (simultaneous/smooth only, no glottal or aspirate). Dominic said Carol taught him how to sing with his own voice.

His advice regarding working with young male voices was: 'boys' voices change between 14 and 19, so during that delicate age between the break and the period of settling the focus should be on theory/ musicianship/ easy repertoire/ instruments/ movement.' Dominic also said: 'People who've had long careers have been somewhat protected in those early years. Pavarotti had a singing lesson every day for 7 years before beginning his career.'

### Sunday at the Globe with Harry

On the recommendation of London theatre colleagues, I purchased tickets to all 3 plays in the Globe Theatre's *Henry VI* cycle. They were being presented one after the other throughout one Sunday. I watched each play from a different part of the theatre – seated for the first two plays, then standing side stage for the 3<sup>rd</sup> play. By the end of the last play I was leaning against the stage with my chin on my hands, only flinching away when the sword fighting came too close.

During one of the breaks, I discovered there was a seminar for drama teachers going on downstairs. Its purpose was to launch two new books dealing with Shakespearean verse speaking. Chatting to the education officer, I decided to purchase both books. The first, "Speaking the Speech – an Actor's Guide to Shakespeare", was written by Giles Block. He had been Mark Rylance's 'Master of the Word' and has also worked on Shakespeare text for the National Theatre and the Old Vic. The other book, "Shakespearean Verse Speaking – Text and Theatre Practice", written by Abigail Rokison, explores and questions the existing theories about verse speaking in Shakespeare. The two – representing different views and perspectives – make a valuable addition to my library and feed my interest in this subject.

I asked Professor Welch how important is it for teachers and those who work on arts projects with children to understand anatomy and physiology and keep abreast of current knowledge and he answered that it is - fundamental. In discussing health issues he said: ***"We are more effective in education if we understand how humans are designed."***

I was also interested in his view of the terms 'talented and gifted' and he said they never use the word talent, because of the exclusivity it implies. 'Given the right contexts and inputs, children who are not in that group could well respond and put the lie to this label.'

Regarding the development of sound arts pedagogy and school arts programs he suggested that it has to start with teacher preparation and continued professional development, enabling teachers and musicians to work together to share knowledge so that teachers know more about the art form, and so musicians know more about pedagogy.

In discussing vocal health issues, Professor Welch said that we must start with voice protection from primary school onwards. If we teach the teachers about voice protection, this would address both the students and the teachers. Maybe it could be put into the school curriculum as part of the core health curriculum?

A comment that resonated with me was Simon McBurney's (Artistic Director of Complicité ) about the obsession with celebrity, with making money, with mass consumption. He said that for many people 'there is no present'.

This tendency, in my view, is reflected in approaches to education of children and young artists that push them too fast, or when the necessary foundational training is left out or begun too late. Getting the balance right is a real challenge, therefore the provision of good advice to parents, given at the right time, and from someone with the expertise to back this advice, is really critical. This advice needs to be based on the educational needs of the student, not influenced by the economic needs or artistic goals of the teacher or organisation. It's vital to allow for long-term development that will build greater skill and

resilience for both life and work.

Simon said that ‘theatre is the art form of the present – so it has something to offer that TV and film can’t’.

I was prompted to try to interview another Lecoq graduate, **Steven Berkoff**, after seeing *An Actors’ Lament* at the Edinburgh Fringe. Happily he agreed to an interview. I asked him what the last straw was that prompted him to create a show that focuses on the issues identified in this Fringe show. He replied ‘I have always been – as a writer – interested in things that deeply affect me personally. I find the subject of actors deeply important and am concerned about crimes against a noble and dynamic profession.’

Vocal technique was one of the subjects, or should that be ‘targets’, of his show, so I asked his view of the place of the acoustic voice in the current theatre industry. He replied that ‘the standard of voice is also suffering, alongside the contribution that the actor makes intellectually. A voice comes with acute learning and observation – a voice trained to express all the colours and shades of that thought. The voice is a projection of the inner workings of your mind.’

One of my goals for my trip was to see *Matilda* on the West End, and to speak with someone about how the children on the production are managed and supported. I also noticed a speech pathologist acknowledged in the program and was curious about this. Lotte said it was an overseeing role and that voice protection techniques are embedded in RSC practices. This is a great example to other companies, and may lead to more speech pathologists being attached to, and recognized in, other companies and projects. In addition to the speechie, the program credits 4 vocal coaches and 1 dialect coach. Lotte said the dialect coach is for the Russian accent and language and for the Essex accent. The 4 vocal coaches are sharing the job.

The children have musical, vocal and physical warmups before every show, exemplifying the RSC’s strong policy regarding healthy practice. The coaches conduct the warmups (including a separate one for the *Matilda*’s) and watch the show regularly. They are around a lot during rehearsals to ensure good practice. They work with the children, who are aged 8 to 14, on an unused West End stage to get them used to speaking and working in a big space. The children’s cast commit to a 6 month contract, though there is the option to extend if they haven’t outgrown the part, and it still works for the family. The changeover occurs in March and Sept.

Phew.....it will take some time for me to absorb all that I learned and experienced.....that’s an understatement.

## CONCLUSIONS AND RECOMMENDATIONS

### Major lessons and conclusions:

- The major message coming out of PEVOC, particularly at the Final Plenary session, was - all those working with young voices need to have a very sound anatomical and physiological basis for their work. The recommendation was made, by voice scientists and vocal coaches, that those who do have accurate information about the way the voice works and how to, safely, get the best out of it, need to be influencers in their communities.



- Those who are teaching, directing choirs or leading drama classes without any real knowledge of how the voice works, need to address this and upskill themselves. There is an enormous amount of great information readily available in books, online, being presented at conferences and seminars, and there are wonderful teachers and coaches who could be accessed as professional mentors. There's really no excuse for peddling incorrect information.
- I am interested in the connection between literacy and language issues, and the growing demand, in Australia, for speech pathologists and remedial support. I feel a sense of urgency in helping address the variety of issues that are presenting in schools and in private practice. These issues include (but are not limited to): poor literacy skills; poor posture and body use; chronic overbreathing and the prevalence of mouth breathing; and changes in diet which see some children not eating fruit and veg and subsequently not chewing hard food, and the resultant lack of development in their soft palate and other musculature necessary for good speech. When working with young voices, we cannot ignore these issues.

I am further convinced that the way we approach arts training, from the earliest age, has a direct impact on the way the whole industry is viewed and understood, and, indeed, on the way culture, creativity and innovation are valued and supported.

What can I do to bring about improvements in Australia?

The one thing that is completely within my power is to aim for best practice in my own performance work, in my work as a director (both with professionals and non-professionals), and, particularly, in my work as a **teaching artist**. I've borrowed this job title from Eric Booth, whose name and work was introduced to me by Simon Sharkey. I must maintain a commitment to my own program of training, health and fitness, and ongoing professional development. Prior to this trip I had begun accessing a voice specialist who lives in this region (a speech pathologist and Jo Estill Master Teacher) for my own learning. I also recommended her as someone my students could go to for a vocal health check and any extra support they may need.

During PEVOC I realized that this type of teamwork was in line with the recommendation that coaches primarily concerned with the performance aspect of the voice might consider partnering with voice science specialists. An extension of this is the idea of performing arts institutions partnering with medical institutions in delivering holistic voice training.

Though I've done lots of courses over the years - I dabble in a number of languages including coaching songs in those languages and can eavesdrop in several of them - my biggest weakness is my inability to speak fluently in any language other than English. I still hold this, even at my age, as an important goal for myself and believe it will greatly improve and enhance my teaching and coaching and my ability to be an advocate for multilingual practice.

What other improvements **should** be made in Australia?

We need:

- to recognize the impact of the health and literacy issues preventing children and young people from reaching their full potential, and prioritise actions that will turn this trend around

- to expect anyone working with young people's voices to have the required expertise and be committed to ongoing professional development
- teaching artists and practitioners working with young people to commit to ongoing professional development and personal exploration if they are to be the best role model for their students (and be prepared to self-fund at least some of this PD and not wait for it to be initiated by someone else)
- to work in languages other than English as often as possible and develop works that are multilingual
- greater understanding, at a policy level and across portfolios, of what arts and culture bring to all aspects of life
- more strategic partnering between arts organisations and educational organisations, and also with scientific/medical organisations
- more awareness of the specific skills required by a teaching artist (beyond their area of artistic practice) as well as greater respect and support for their work

### A final thought

In Australia, many people rejected Received Pronunciation when looking for the 'authentic' Australian voice in theatre back in the 60's. However, there is no 1 'authentic' Australian voice, and we don't only speak English. There are 200+ languages spoken in this country.

What we do have in common is a larynx, a breath system, articulators, and the functions of the rest of the body. If we are to find our own voice as a performer, if we want to accurately imitate another's voice, if we are to deliver speeches that have authenticity, or speak other languages fluently – then we need to understand how the body works.

At the 2013 Australian Theatre Forum, a dance practitioner stood up at the final discussion and pointed out that - over the past 3 days, we didn't ever talk about what it is an actor does - unlike a recent dance forum she'd attended where dance, and the dancer's body, was central to the discussion.

We may have needed to find the 'Australian' voice back in the 60's, but maybe now we need to look more closely at the many variations of that voice, and embrace them all, along with all our languages, with technical proficiency and awareness in our performance practice.

**wild voices**  
  
music theatre

## Total Vocal

### Sheryl Mailing, Alessandra Giannini, Dawn Choo, Nathaniel Swain and Robin Duns

*Total Vocal Team*

Total Vocal is an intensive voice therapy program for people experiencing difficulties with vocal control. They may be noticing problems or just want to improve the quality of their voice. Underpinning the program is sound evidence which indicates that intensive practice promotes effective short and long-term change.



The program runs as a three-day retreat near Wilson's Promontory, Victoria, a perfect location allowing participants to become fully immersed in a relaxed environment.

The program has components in voice care education such as medical and lifestyle issues, but it mainly focuses on intensive voice drills with group and individual practice. It provides reading and therapy material and direction for further resources. An individual program is provided for all participants with an opportunity for a follow up session with one of the voice therapists from the Total Vocal team, either face to face or on Skype. A summary report will be provided at the end of the group for each participant to give to other health professionals, where needed.

An information night is held in Melbourne three or four weeks prior to the group commencing so that potential participants have a chance to ask questions about the program and meet the team. Anyone interested in referring people to **Total Vocal** is

also welcome to attend the information nights. The dates and details of the program will be published on the website and Facebook page. Please visit us at

<http://totalvocal.wordpress.com> and like us on Facebook

<https://www.facebook.com/Totalvocalaustralia>

#### The Total Vocal Team:

Sheryl Mailing and Alessandra Giannini have been practicing in voice therapy for over 30 years each. Sheryl is a previous Board member of the AVA and also is a clinical teacher in voice at Latrobe University. Alessandra specializes in paediatric voice including vocal cord dysfunction. Nathaniel Swain, Dawn Choo and Robin Duns joined them in this venture from

a background of voice coaching and acting, linguistics, teaching and psychology and are Masters graduates of Speech Pathology. Nathaniel is a current PhD scholar and Dawn is involved in translational research. We all have passion, experience and interest in the field of voice and all have participated in running voice therapy group programs. It is anticipated that total Vocal will run groups for children and for people with vocal cord dysfunction in the future.

Referrals are sought from health professionals such as: ENT surgeons, speech pathologists and other voice specialists. We do not specialise in the singing voice, but we encourage referrals for singers who wish to enhance their speaking voices.

To our knowledge Total Vocal is the first private 3 day intensive voice program to be run in Australia (please correct us if we are mistaken!) and we hope that it offers people an alternative and additional form of service provision to help them develop their voice. To this end we have built an evaluation component to the program and aim to report outcomes at future Voice conferences.

***Please forward any enquiries to  
total.vocal.australia@gmail.com***



## **Preliminary Evaluation of the Voice Care for Teachers DVD as a Prevention Tool**

**Cecilia Pemberton<sup>1</sup>, Jennifer Oates<sup>2</sup>,  
Alison Russell<sup>3</sup>**

*Voice Care Australia, Sydney<sup>1</sup>; School of Human Communication Sciences, La Trobe University, Melbourne<sup>2</sup>; Children, Youth and Women's Health Service, Adelaide<sup>3</sup>*

This study was conducted by Voice Care for Teachers for Catholic Church Insurance

### **Methodology**

Teachers (221) from 16 schools participated in the study. Volunteer teachers were assigned to either an experimental or control group. The experimental group (n=151) were shown the

Voice Care for Teachers DVD and provided with voice care tips and voice care information. The control group (n=70) completed the same questionnaires but did not receive any voice care information. Teachers were surveyed about the frequency they experienced voice symptoms, their voice use behaviours, their knowledge of the causes of voice problems and factors that can prevent voice problems from occurring. They were surveyed three times; at the beginning of the study, 1 week after the experimental group received the Voice Care package and again 10 weeks after the start of the study.

## Results

- 26.7% of teachers reported experiencing a voice problem on the day of completing the initial survey and 52% of these teachers described their voice problem as either moderate or very severe.
- The teachers in the experimental group significantly increased their knowledge of both the potential causes of voice injury as well as prevention strategies they could use. The control group did not show any change in their knowledge of these factors.
- The experimental group showed a decrease in vocal misuse over the course of the study. While this was not statistically significant (possibly due to the number of participants) there was **no** change across all three points in the control group.
- 28.1% of all teachers surveyed reported taking time off from school because of a voice problem. The number of days off ranged from 2-30 in the previous six months. This equates to an average of 1.821 days per teacher per year. This confirms Australian and international data on the incidence of voice injury in teachers. A calculation of teacher replacement costs for these sick days for Australian Education = **\$125,954,010 per**

## Conclusion

This study demonstrated that teachers significantly improved their knowledge of the causes of voice problems and awareness of factors that prevent voice injury, and importantly, reduced vocal misuse behaviours following the introduction of the Voice Care for Teachers Package. The number of teachers reporting voice problems is significant and that the related sick leave presents a sizable cost to education. While the study was conducted over a relatively short time period, the positive significant change in the experimental group suggests that the Voice Care for Teachers package (DVD, poster and bookmarks) is an effective education tool. It has potential to reduce the impact of voice problems in teachers by raising their awareness and providing them with simple strategies which can prevent voice injury or encourage them to seek appropriate professional help early, thereby reducing the cost to the teacher, their students and education.

For details of the full article email [cecilia@voicecareaustralia.com.au](mailto:cecilia@voicecareaustralia.com.au) or

Pemberton, C. Oates, J., Russell, A. (2010). Voice care education: preliminary evaluation of the Voice Care for Teachers package. *Journal of Health, Safety and Environment*, 26(5), 441-462.

To celebrate World Voice Day and promote prevention information for teachers, the AVA has 10 copies of The Voice Care for Teachers DVD to give away.



## There's something wrong with my throat! Development of the Newcastle Laryngeal Hypersensitivity Questionnaire

**Anne Vertigan, Sarah Bone, Peter Gibson**

*John Hunter Hospital*



"I'm sure the doctor has missed something – I can feel something stuck in my throat". I must confess that for years after hearing similar comments I would reassure them about the doctor's diagnosis and then move on to address some other issue regarding voice production. Yet for many patients the uncomfortable sensation in the throat is just as distressing as deviations in perceptual vocal quality. The concept of sensory disturbance in patients with voice disorders has become more recognised in recent years. We have a number of tools available to us to assist measuring sensory disturbance including Fibreoptic Endoscopic Evaluation of Swallowing with Sensory Testing, Hypertonic Saline Challenge and Cough Reflex Sensitivity Testing. These tests provide quantitative measures of various aspects of sensory function however are expensive and time consuming to administer. Furthermore they are rarely available outside of specialist treatment centres.

Laryngeal hypersensitivity may be an important component of the common disorders of laryngeal motor dysfunction including chronic refractory cough, paradoxical vocal fold movement (vocal cord dysfunction), muscle tension dysphonia, and globus pharyngeus. Patients with these conditions frequently report sensory disturbances, and an emerging concept of the 'irritable larynx' suggests common features of a sensory neuropathic dysfunction as a part of these disorders. The aim of this study was to develop a Laryngeal Hypersensitivity Questionnaire for patients with laryngeal dysfunction syndromes in order to measure the laryngeal sensory disturbance occurring in these conditions.

The 97 participants included 82 patients referred to speech pathology for behavioural management of laryngeal dysfunction and 15 healthy controls. The participants completed a 21 item self administered questionnaire regarding symptoms of abnormal laryngeal sensation. Factor analysis was conducted to examine correlations between items. Discriminant analysis and responsiveness to change were evaluated.

The final questionnaire comprised 14 items across three domains: obstruction, pain/thermal, and irritation. The questionnaire demonstrated significant discriminant validity with a mean difference between the patients with laryngeal disorders and healthy controls of 5.5. The clinical groups with laryngeal hypersensitivity had similar abnormal scores. Furthermore the Newcastle Laryngeal Hypersensitivity Questionnaire (LHQ) showed improvement following behavioural speech pathology intervention with a mean reduction in LHQ score of 2.3.

The Newcastle Laryngeal Hypersensitivity Questionnaire is a simple, non-invasive tool to measure laryngeal paraesthesia in patients with laryngeal conditions such as chronic cough, paradoxical vocal fold movement(vocal cord dysfunction), muscle tension dysphonia, and globus pharyngeus. It can successfully differentiate patients from healthy controls and measure change following intervention. It is a promising tool for use in clinical research and practice.

The article describing validation of the tool is available in the on line journal Cough <http://www.coughjournal.com/content/10/1/1>. The article also contains the full tool and instructions for scoring.

### Newcastle Laryngeal Hypersensitivity Questionnaire

1. There is an abnormal sensation in my throat. (O)

(circle one)

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

2. I feel phlegm and mucous in my throat (TT)

(circle one)

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

3. I have pain in my throat (P/Th)

(circle one)

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

4. I have a sensation of something stuck in my throat (O)

(circle one)

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 5. My throat is blocked. (O)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 6. My throat feels tight. (O)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 7. There is an irritation in my throat. (O)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 8. I have a sensation of something pushing on my chest. (P/Th)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 9. I have a sensation of something pressing on my throat (O)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 10. There is a feeling of constriction as though needing to inhale a large amount of air. (O)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 11. Food catches when I eat or drink. (O)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 12. There is a tickle in my throat. (TT)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 13. There is an itch in my throat. (TT)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## 14. I have a hot or burning sensation in my throat (P/Th)

*(circle one)*

All of the time.....1  
Most of the time.....2  
A good bit of the time.....3  
Some of the time.....4  
A little of the time.....5  
Hardly any of the time.....6  
None of the time.....7

## AVA Strategic Plan 2013 - 2018



ava@australianvoiceassociation.com.au

Website: [www.australianvoiceassociation.com.au](http://www.australianvoiceassociation.com.au)

SECRETARIAT AUSTRALIA Pty Ltd

PO Box 4226, MANUKA, ACT, 2603 Phone: 02 6295 1295 E: [admin@secretariat.com.au](mailto:admin@secretariat.com.au)

The Australian Voice Association (AVA) is an 'Australian group of interdisciplinary professionals with a common interest in voice.

### VISION

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

### MISSION

Our Mission is to provide services to members and through meetings, professional development events, publications, lobbying and representation.

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

### VALUES

*We value the opportunity to extend our professional networks in open and honest discussion with a view to increasing our understanding of voice and associated research and delivering highest quality client support and services. Our values include:*

- *Healthy voices*
- *Evidence---based scientific merit*
- *Inclusiveness supported by openness and honesty*
- *Information sharing*
- *Mentoring*
- *Professional practice reflecting high ethical standards*

### STRATEGIC OBJECTIVES

#### OBJECTIVE1: MEMBERSHIP

**Grow and expand membership to ensure we deliver our mission. *We will do this by:***



- Enlisting voice professionals across disciplines as members
- Engaging and mentoring emerging voice professionals
- Providing valuable membership services and benefits including efficient membership processes

## **OBJECTIVE 2: COMMUNICATIONS**

**Become the most relevant source of professional communications for voice professionals. Strategies....We will do this by**

- Providing contemporary, relevant communications and publications
- Developing systems and processes to ensure effective delivery and exchange of information
- Encouraging contributions from professionals across disciplines

## **OBJECTIVE 3: PROFESSIONAL DEVELOPMENT**

**Be the most recognised provider of professional development opportunities for voice professionals. Strategies...We will do this by:**

- Providing meetings and professional development forums
- Developing partnerships to facilitate professional development opportunities
- Utilising contemporary technology to deliver professional development

## **OBJECTIVE 4: PROFILE & AWARENESS**

**Raise profile and awareness consistent with our vision. Strategies.... We will do this by:**

- Gaining media interest and opportunities
- Promoting and adding value from special events e.g. World Voice Day
- Enlisting high profile guest speakers in professional development events and AVA forums

## **OBJECTIVE 5: FINANCE & ADMINISTRATION**

**Ensure a financially viable organisation with efficient and effective administrative processes. Strategies....We will do this by:**

- Developing and implementing a sustained business plan
- Increasing funds through membership and professional development forums, sponsorship and external fundraising.
- Engaging quality secretariat service

## Facebook

### Elizabeth Savina

*The Face Behind AVA Facebook*

#### 200+ Fans on Facebook

Over the month of March, the AVA Facebook page made it to over 200 fans (we are now at 206) which is a pretty great milestone. But are the members of the AVA getting the most from it? The Facebook page is useful to members if people **share** and **comment** on posts – this shares knowledge about voice and lifts the profile of the AVA. Here are some tips to help make the Facebook page the most useful it can be for all members.

1. **Like** the AVA's Facebook page. The easiest way is to type Australian Voice Association into the Search bar on the left hand side of Facebook.



2. Once a fan – make sure you **Get notifications**. Otherwise you may not see posts by the AVA on your news feed. *Facebook uses algorithms to decide which posts will show up on a user's page. It is estimated users see less than 1/5 of a pages posts, unless they have selected Get Notifications.*<sup>1</sup>



3. **Post** interesting stuff about Voice on the AVA Facebook page. This means it will get seen by all the other AVA fans.



4. **Share** interesting posts. This means your friends will see them, you are spreading the love of, and knowledge about, Voice.



5. **Comment** on posts, ask questions, start a discussion. Our most popular post by far was on people proposing how Lalah Hathaway managed to sing chords. The number of views was 446, well in excess of our average 10 views per post. *The current low views per post is likely due to the majority of members not having selected Get Notifications*



1. Gingerich, M (2013) How to get all notifications from a facebook page.

<https://mikegingerich.com/how-to-get-all-notifications-from-a-facebook-page/> Accessed 30.03.2014

## Voice Bank

An interesting project whose goal is to “bank” as many voice and speech styles (individuals) as possible, for use in AAC devices. Click here to find out more.

<http://blog.ted.com/2014/02/13/everything-you-need-to-know-about-donating-your-voice-why-you-should-help-the-human-voicebank-initiative/>

## Conferences

### 2nd Australasian and Asia Pacific LARYNGOLOGY Conference

Hobart

Friday 7th November—Sunday 9th November 2014

<http://www.laryngology.consec.com.au/>

As the program chair of the 2014 national music therapy conference, I'm extending a personal invitation to you and your colleagues to participate and contribute to the upcoming conference held in Brisbane from August 28-30.

This conference aims to explore and create dialogue around the practice and research of music in all fields - education, health, psychology, sport, performance, media, neuroscience, allied health and music therapy.

I'm hoping that you and your colleagues may consider submitting an abstract for this conference. Please see below details and links for the call for papers. The deadline for submission of abstracts is on Monday April 7.

**ADELAIDE - FREE YOUR VOICE workshop** with Trish Watts and Sophie Martin

**MAY 10th and 11<sup>th</sup>** This two day workshop is an introduction to Voice Movement Therapy (VMT) - a system that enables more voice, passion and joy. for more information [click here](#)

**3 DAY EXPERIENTIAL VMT Workshop**

**SYDNEY** August Details coming soon to express your interest [click here](#)

[www.australianvoiceassociation.com.au](http://www.australianvoiceassociation.com.au)

**FREE YOUR VOICE in NEWCASTLE** with Trish Watts APRIL 26

This one day workshop is an introduction to Voice Movement Therapy (VMT) - a system that enables more voice, passion and joy.

for more information [click here](#)

*"To give expression once again to our cherished feelings, our rampant instincts and our spontaneous impulses, we must re-find our voice. "Paul Newham*

**The Embodied Voice: Writing in the Body - Lecture with Jane Boston from the Royal Central School of Speech and Drama, University of London.**

Victorian College of the Arts and Music, University of Melbourne  
Friday 4 April 2014, 2 - 4:30pm

Join MA Course Leader Jane Boston, for a free lecture demonstration including discussion about embodied voice research and a short practical exploration of the voice in the body, as it enables links to be made between authored poetic text and its re-authoring by the voice of the speaker.

[Jane Boston](#) has worked for over twenty-five years as voice teacher, acting coach, director, poet, performer and researcher in a range of educational settings, theatres, and organisations throughout the UK and the world. After a ten-year period as a senior voice tutor at RADA, she is now a Senior Lecturer at the Royal Central School of Speech and Drama, leading the MA/MFA in Voice studies and heading up the International Centre for Voice.

To book your place contact Geraldine Cook - [gcook@unimelb.edu.au](mailto:gcook@unimelb.edu.au).

To find out more about the Royal Central School of Speech and Drama visit our [website](#).



## World Voice Day

Louise Bale



### Our voices are getting louder

World Voice Day 2014 is shaping up to be our best yet. As the word spreads amongst all groups of voice professionals, the number of creative ways to promote our message, **“Voice Matters”** continues to grow.

So far this year, we have seen plans for: an online video competition, the launch of a new network for singing teachers, a voice clinic open day, an online quiz for teachers, voice care articles in targeted education publications as well as a Community concert.

Once again the AVA will be hosting professional development events in Brisbane, Hobart and Sydney, with this year's focus on **‘recovery from vocal injury’** (see AVA events page for registration details). The launch of an independent site

[www.worldvoicedayaustralia.wordpress.com](http://www.worldvoicedayaustralia.wordpress.com) has provided a place to collect and promote WVD activities, as well as to share articles and information and trivia related to voice for the general public and professionals.

If you are planning a WVD event or activity, please share it on the site so that it can be promoted widely; you will also find details of all the above activities.

### ***‘Voices in the Valley’***

In the lead up to World Voice Day 2014, we are also excited to announce the inaugural **‘Voices in the Valley’** concert, which will take place in Penrith (NSW) on Friday 11<sup>th</sup> April.

A showcase of vocal talents from classical, (featuring AVA's very own Judy Rough), through to rap, pop, acapella groups and choirs; **Voices in the Valley** brings together professional artists, children, young adults and even a homeless people's choir in the one event. A true example that no matter who you are... your “Voice Matters”.

The event has been supported by the Penrith City Council, Nordoff-Robbins Music as Therapy Centre, the International School of Music-Penrith, Sydney Voice & Swallowing, ‘Substance.Org’ and of course the AVA.

It's hoped that this event will become an annual celebration of WVD, and will provide a model which can easily be applied across other Local Government Areas.

If you would like to know more, please contact Louise Bale [loubale@gmail.com](mailto:loubale@gmail.com)



# FREE CONCERT WORLD VOICE DAY

## 'voices in the valley'

a showcase of vocal talent with something for everyone  
join us to celebrate the beauty and magic of the human voice

Friday 11<sup>th</sup> April @ 6.30pm  
Joan Sutherland Performing Arts Centre  
High Street Penrith



AVA  
Australian Voice  
Association



PENRITH  
CITY COUNCIL



substance.org  
Promoting Positive Communities



Nordoff-Robbins  
Music Therapy  
Australia



SYDNEY VOICE  
& SWALLOWING



INTERNATIONAL SCHOOL OF MUSIC  
PENRITH

## Top 10 tips for a healthy voice

The AVA would like to encourage members to distribute posters

<b>Use your voice WELL</b>	<i>Drink plenty of WATER</i>	<b>Warm your voice up!</b>
<b>WATCH OUT! FOR BACKGROUND NOISE</b>	 <b>&amp; AVOID SMOKY AREAS</b>	<b>TOP 10 TIPS FOR A HEALTHY VOICE</b>  <b>australianvoice association.com.au</b>  <b>WORLD VOICE DAY</b> APRIL 16th
<b>AVOID CONSTANTLY COUGHING AND CLEARING THE THROAT</b>	<b>CONSIDER AN AMPLIFIER</b>	
<b>TAKE EXTRA CARE IF YOU HAVE A COLD</b>	<b>AVOID MEDICATIONS THAT DRY YOUR THROAT</b>	
		<b>DON'T SCREAM OR SHOUT</b>



## 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](mailto:anats@apcaust.com.au), □ [www.anats.org.au](http://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](http://www.australianacademicpress.com.au)

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▲ **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](http://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](http://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](mailto:www.slt-list-uk@jiscmail.ac.uk)

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▲ The **Journal of Voice** is the official journal of **The Voice Foundation** ([www.voicefoundation.org](http://www.voicefoundation.org)) and the International Association of Phonosurgeons. Published quarterly, see □ [www.jvoice.org](http://www.jvoice.org).

▲ **SID3voice** (USA)—special interest division of ASHA (American Speech-Language Hearing Association). SID3voice is also the name of its lively and active free email discussion list. To subscribe to SID3voice, send an email to □ [VOICESERVE@listserve.healthcare.uiowa.edu](mailto: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](mailto:Voiceserve@list.healthcare.uiowa.edu) If unsuccessful, contact Michael Karnell on [michael-karnell@uiowa.edu](mailto: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](http://www.vasta.org)

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▲ **National Center for Voice and Speech** Research, clinical and teaching centre dedicated to the enhancement of human voice and speech. [www.ncvs.org](http://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](http://www.library.ucsb.edu/subj/music)

▲ **Gastric Reflux Tips** [www.cantbreathe suspect vcd.com/page10](http://www.cantbreathe suspect vcd.com/page10)

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▲ **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](http://www.upmc.edu)

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▲ **Australian Website for Estill Voice Training** [voicewell.com.au](http://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](mailto:mvac@unite.com.au)

**CASTLE HILL VOICE CLINIC** Sydney: Ph. (02) 8850 6455 Multidisciplinary Voice Clinic held monthly. Dr John Curotta (ENT) and Cate Madill (Sp Path) consulting. Specialising in assessment and treatment of professional voice users.

**COUNSELLING FOR VOICE THERAPY** Sydney: Ph. (02) 9436 3389 Mob. 0407 379 212 Jan Cullis—counsellor specialising in identifying and resolving the emotional component of voice disorders. Special interest in singers. Jan works with an ENT surgeon and speech pathologist to provide comprehensive analysis and treatment, and will travel interstate for clients. □ [www.voiceconnection.com.au](http://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](mailto:karyn@qava.com.au)

**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](mailto:info@svas.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](mailto:hbrake@stvincents.com.au)

**SINGING VOICE SPECIALIST** Sydney: Ph. (02) 9566 4844 After 10 years as a full-time academic (associate professor in singing at UWS), Dr Jean Callaghan is now in private practice in Sydney as singing teacher, voice consultant, lecturer and researcher. □



[jean.callaghan@bigpond.com](mailto:jean.callaghan@bigpond.com)

**SINGING VOICE SPECIALIST** Brisbane: Ph. (07) 3398 6758 Dr Daniel K. Robinson ([www.djarts.com.au](http://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](mailto: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](http://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](http://www.joanmelton.com/one-voice-integrating-singing-and-theatre-voice-techniques). □ [joan.melton@joanmelton.com](mailto:joan.melton@joanmelton.com).

**WELL SPOKEN: SPEECH AND VOICE MATTERS** Canberra: and surrounding NSW Mob 0466 501 248 [wellspoken@bigpond.com.au](mailto:wellspoken@bigpond.com.au) Sharon Moore: Speech Pathologist, Voice Specialist, Orofacialmyologist—providing assessment and therapy services, all ages [Wellspoken@bigpond.com](mailto:Wellspoken@bigpond.com)

**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](mailto:theap@iinet.net.au) [www.voicecarewa.com](http://www.voicecarewa.com)

**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)

**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](http://www.communicatingfreely.com.au) [helen@communicatingfreely.com.au](mailto:helen@communicatingfreely.com.au)

**VOCLEASE MESSAGE** Sydney: Ph. 0403112363 Specialist Vocal Massage for professional voice users, singers, teachers, people experiencing chronic voice problems and anyone with neck and jaw tension. Rachael Cunningham is a professional singer who has developed a specialised massage business that concentrates on freeing muscles used in voice production. [www.vocalease.com.au](http://www.vocalease.com.au)



## 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](http://www.australianvoiceassociation.com.au)**

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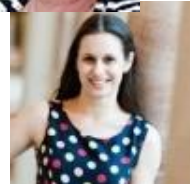
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