

## THE PRESIDENT'S REPORT

John S. Rubin M.D., F.A.C.S., F.R.C.S.

I write this President's report having just returned from an extraordinary 'holiday' in Luxor, Egypt. It is difficult to describe the pleasure Kristine and I felt upon returning to the routine hub-bub of Heathrow airport! Now back in the flow of the routine this report reflects on one of this year's BVA initiatives, the development of small, time-limited groups, with a remit to come up with a 'snapshot' of what their constituents would like from the BVA over the next 3-5 years.

This report basically will summarise the ruminations of those groups.

1. **The Speech and Language Therapists group** consisted of Sara Harris (secretary), Ruth Epstein, Sue M Jones, Lesley Mathieson and Kate Young.

There was a consensus that the BVA should continue to provide courses that meet the Continuing Professional Development needs of Speech and Language Therapists. There was a strong feeling that course content should be evidence based. It was suggested that the BVA consider setting up a course to train the voices of Speech and Language Therapists as this is no longer included in their training. The group was divided about the role of SLT's with singers and performers. Some felt that the boundaries of SLT voice work should be restricted to pathology of the speaking voice, while others felt that there was a need for SLT's to feel confident working with singers where:

- rehabilitation is required following surgery
- vocal pathology can be identified
- muscular tension disorders of the vocal tract affect speaking and singing
- articulation disorders can be identified that affect the speaking and singing voice.

It was suggested that the BVA increase their support of the Voice Clinics Forum so that Voice Clinic teams can continue to exchange ideas, debate relevant issues and update on current research.

It was also felt that a network of Voice Clinics should be created to pool data and to support the training of SLT's who wish to specialise in voice disorders. It was felt that observation sessions should be given to singing teachers wishing to expand their understanding of voice production and vocal pathology but that they would need to carry their own professional indemnity in case of unforeseen accidents.

Supporting voice research was seen as a priority as was developing a wider range of professionals, such as Psychologists and Manual Therapists, to expand the scope of "Ask the BVA" web support service.



There was a consensus that the BVA information leaflets on various disorders are well received by the profession and that these should be developed to include "best practise" in areas such as reflux management and other relevant topics.

Finally, feedback from SLT's around the country emphasises the need for more locally organised meetings and a more regional BVA presence; perhaps some type of link with Special Interest Groups would benefit both the members of the BVA and the SIGs.

2. **The ENT group** consisted of Phil Jones (secretary), Declan Costello, Sharat Mohan, and Natalie Watson. The group spent a considerable amount of time thinking in terms of attracting younger members into Laryngology and the training and teaching that was required for juniors and postgraduates.

They felt that one-day meetings with ENT and Speech and Language Therapists from Voice Clinics discussing relevant issues rotating with hands-on type of courses such as dissection courses focused on trainees would be beneficial.

The training of juniors, particularly in major Voice Clinics is important. This would require continued work through the Deaneries including welcoming juniors from external regions on an observational basis.

Development of operative videos would be an important training tool.

Junior attendance at BVA and national meetings in particular from a perspective of posters, audit and research should be encouraged.

Advanced Laryngology Training requirements needs further consideration. It is likely to be multicentric. Issues such as manpower needs, scope of training (laryngology, dysphagia etc), funding, location and assessment mechanisms need further review. The role of the BVA in this needs clarification.

The development of a British Laryngologic/Phoniatic Association would greatly advance the practice of Laryngology in the UK.

Linkages with ENT UK and the Royal Colleges needs further consideration as does the role of the BVA in such an organisation. Development of National Voice initiatives including research and audit are critical to development of an evidence base for best care.

**3. The Classical Singing group** consisted of Jenevora Williams (secretary), Linda Hutchison, Janice Chapman and Russell Smythe. Their overall feeling was that it is important to focus on events with practical outcomes as these would be of greatest interest to Classical singers and teachers. If theory is presented, then a follow-up demonstration on live singers makes it so much more meaningful particularly via case studies and personal interaction. If research is to take place, real inter-disciplinary work (such as science/art or theory/practice) often has the most exciting outcomes. How can we encourage more singing teachers to become involved in research projects?

They identified five possible subject areas for consideration for future courses:

- Psychology of performing. This should include areas such as performance anxiety, psychology of singing, teacher/student relationship
- Hormones and the Voice. To cover adolescent voice, ageing voice, menopause, menstruation, thyroid disorders, etc.
- Neurology: singing and the brain. There is a lot of quite recent research on the brain with specific reference to music and emotions utilising MRI, DAT etc. Particular issues might include: Why do we move to music? How is musical rhythm processed in the brain? How does our brain response to musical rhythm differ from other types of sequences, cognitive neuroscience of music, the psychology of music, music in education and music and dyslexia.
- Evolutionary issues and voice/ singing: topics might include: 'The Singing Neanderthal'; the evolution and neural basis of cognition and communication; Biolinguistics and Bioacoustics: physiology and perception of vertebrate vocalization (including human speech); the evolution of animal communication systems, including speech, language and music; the evolutionary origins of music; vocalisation in song and language; music in child development; musical creativity; choral direction; musical communication and pedagogy.
- Acoustics/spectrographics for singers: A practical day with real singers and technological back-up.

**4. The 'Non-classical' singing group** included Dane Chalfin (secretary), Stuart Barr, Kim Chandler, Mary Hammond, Pamela Parry. Their overall feeling was that this is a growing sector, and that much of it is unaware of the BVA. They also felt that 'Non-Classical' is too broad a term. Musical Theatre is a large enough area to have its own focus as is Pop/Rock/Jazz. The networking does not cross over in any significant way and these areas are not close enough musically to share events etc without potentially alienating audiences.

The group was most interested in creative ways to reach out to members of these groups, for example through: direct mail outreach to colleagues; developing relationships with heads of voice programmes at Conservatoires; reaching out with small teams of individuals currently working in the field; greater media presence possibly via Facebook, YouTube, Wikipedia etc.

They also spent a considerable amount of time thinking about accreditation. Perhaps a BVA linkage with a postgraduate programme for singing teachers such as is being considered at Leeds College of Music; Perhaps a similar model to that so successfully developed by Linda Hutchison in the Fundamentals of

the Singing voice course at City Lit. in London.

Specific recommendations included: Small one-day master-classes with featured guest. Future suggested topics included: Imagination, neurology and singing.

**5. The Spoken Voice group** included Barbara Houseman (secretary), Melanie Mehta, Jenny Nemko, and Anne-Marie Speed. Their approach to the topic was particularly interesting, each developing their own ideas and then rebutting one another's; also going extensively out to colleagues for opinions. Overall their consensus was that there is at present a lack of accurate anatomically-based knowledge available to teachers and trainers. To improve this they suggested workshops that explain how the voice works and includes vocal health care and some introductory relaxation/posture/ breathing/voice exercises; Short courses with specific focus might work better in terms of attracting new members. For example: series of one-day anatomy courses, with each day focusing on a specific area, They felt that there is a need to integrate and disseminate information about vocal function to theatre voice teachers in a way that is applicable and relevant with practical aspects and a focus on theatre performance; a symposium to directly address the needs of spoken voice training for actors in straight theatre, television, radio, the business and academic worlds.

Collaboration with (and possibly some type of joint membership with) other groups was highlighted. These might include: Talking again to the Voice Care Network to see how the two organisations may support each other; Collaborations with Equity; Linkages with the Centre for Advanced Learning and Training (CALT) at UCL.

They felt that it might be useful for the BVA to set up a team to be responsible for exploring new workshops/ new audiences/ new ways to advertise.

Specific ideas for workshops included:

- Workshops showing experienced voice teachers at work with students
- Workshops for free-lance radio broadcasters, for paid guest speakers, for Translators
- Workshops to get the message across in English when the first language of one or both speakers is not English
- Workshops for (CPD for) Commercial trainers working within training organisations and working on their own
- BVA "Road shows" to the institutions that "teach" voice teachers (e.g. CSSD, Birmingham, GSA).

Issues raised by some of the individuals they polled included:

Finding out the needs of BVA subscribers via questionnaire

A need to synchronise calendars to avoid clashes

Confusion about the BVA's remit and with other groups such as VASTA and Voice Care Network

Feeling that the BVA is too clinically based and focused; also that it is too geared to singing

Timing of courses- those that included weekdays are often less convenient for voice teachers.

**I will be most interested in what you as readers feel about these ideas and would welcome your thoughts.**

**Within Council and the Education Working Party we are already trying to implement some of the ideas brought forth from this initiative.**

**Personally I would like to publicly thank all those who participated so promptly and thoroughly. Your commitment to the BVA and its members is MUCH appreciated.**

# EDITORIAL EDITORIAL EDITORIAL EDITORIAL EDITORIAL EDITORIAL

As I was sitting in a café last week I overheard a conversation between two friends....." Oh I've seen that, I thought I'd be bored out my brains but it was wonderful, I'm going again to see the bits I missed because I was laughing so much!"

They were, of course, discussing "The King's Speech" which seems to have brought voice and speech and language therapy into the public consciousness. In fact I've been approached by acquaintances, who know I'm involved in singing and voice, wanting to know more.

So there are two strands running through this edition of the Newsletter:- the film and our friends "down under".

As the British Voice Association is now affiliated to the Australian Voice Association (AVA), the benefits of which are mentioned on page 8, it seemed appropriate to highlight their activities in the occasional "Connection" series of articles. Here their President, Jane Mott, outlines the aims and objectives of the Association as well as describing the steps that led to her career as speech

pathologist and voice consultant.

Then there are 3 reports from the well-attended Study Day, "My Tongue Goes Where?" given by Declan Costello and Ron Morris. I invited Ron to write a review of the much praised film, mentioned above, as it concerned a fellow SLT and antipodean. This theme continues with a succinct explanation of "stammer" by Deborah Mason.

Other reports are included from our President, John Rubin, who summarises the data from the mini focus groups who have gathered information as to the aims of the BVA during the next 3-5 years. The Fundamentals of the Singing Voice, in association with "City Lit", is flourishing as Linda Hutchison reports and Sara Harris outlines the worldwide initiatives contributing towards World Voice Day on April 16th.

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## My Tongue Goes Where?

Exploring the impact of Articulation on voice, resonance and projection with Ron Morris and Declan Costello

*BA student Tim Bancroft reports on the BVA Study Day in London on 23 January 2011.*

**This was my first BVA organised event. In many ways, it was a field test of the knowledge recently acquired from the University of Winchester's Vocal and Choral Studies course.**

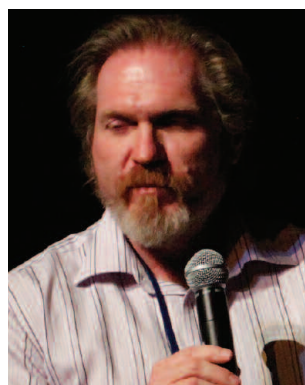
The first session was on appropriate anatomy/physiology: "Resonance and Vowels" from Declan, an ENT surgeon. Declan focussed primarily on the musculature. His diagrams were excellent and he talked us through some animated clips showing the action of the tongue when swallowing and during articulation and phonation.

Ron Morris proved an amusing and excellent speaker. A quick waltz through the acoustics of the singers formant was followed by a description of the common causes of vocal problems: tongue root constriction/tension (TRT); low velum/partially open velar port; laryngeal position; pharyngeal constriction; jaw openings, for in his experience, 85-90% of singers open the jaw too wide; and tongue body position.

A short talk on diagnosis resulted in him recommending that teachers/trainers confirm a diagnosis by using "our number one diagnostic tool: our fingers". Feeling the lack of support, the tensioning of muscle groups, or the solid rock under the jaw suggesting TRT, was an absolute necessity for confirming a preliminary diagnosis.

A question led into tongue surgery, both Ron and Declan expressing a preference to not undergo surgery unless absolutely necessary.

After coffee<sup>1</sup>, the talk was Articulation and Consonants. A range of articulation errors was presented, from different lisps to



*Ron Morris (left) and Declan Costello (right)*

substitutions (/f/ for / or 'th') and distortions or just lazy articulation. Ron pointed out that most issues rose from childhood habits and that some (such as /f/) often sorted themselves out by age 7 or 8. He demonstrated how to guide pupils/patients into correct usage. Four different approaches to correcting a lisped /s/ were shown, for example, as Ron considered this to be key, other fricatives developing from this. After the / ('sh') is mastered, he felt the other affricates can be developed. All the time, weeks of repetition was stressed, though only after ensuring breath was supported and adequate pressure, good posture and good phonation was already achieved; articulation was a final step.

The two, important tools in the therapists toolkit are: repetition of the exercises with correct usage as "even the cleverest pupil has stupid muscles"; and "harping on" as, very often, the patient/pupil just needs to be reminded that they are being lazy or not articulating correctly.

Finally, Ron led an extended practical session using four volunteers, three singers and a comedienne. His diagnosis and work on these volunteers was extremely interesting to watch.

Overall: a highly informative and well-presented day, despite the early sound system problems. Even with the tight student budgets, the discount pricing makes it worth attending.

<sup>1</sup> The catering was my only criticism. Coffee queues were too long for the time available and the lunch buffet was inadequate for the numbers. *See also next page...*

*Penny Anne O'Donnell reports on 'My Tongue Goes Where?'*

**There was an energetic vocal buzz in a packed theatre on a Sunday morning in January. A mixture of singers, singing teachers, voice teachers, voice students, ENT surgeons, speech therapists and an orthodontist waited to discover the impact of articulation on voice resonance projection and most importantly... where exactly does your tongue go?**

Declan Costello, Consultant Ear Nose and Throat Surgeon and singer, outlined the detailed anatomy involved in phonation utilizing superb visuals. He reminded us that phonation is a secondary function of the vocal tract. He outlined the important partnership between the pharynx and oral cavity particularly the tongue and their influence upon resonance and harmonics.

After Coffee focusing upon articulation Declan gave a detailed break down of the different types of consonants and the important role the tongue plays in most of them.

Dinah Harris gave Ron Morris, Speech and Language Therapist and counter tenor, a warm introduction and incredibly positive build up which proved to be well deserved! The following inspirational hour and a half was entertaining, humorous, educational and focused. Ron considered the two main vowel problems as being phonetic and acoustic, with singers "never truly" hearing themselves. We learnt that one of the most common articulatory faults and contributory factors in resonance issues was tongue root constriction and tension, which often linked with poor support.

He stressed the importance of working on articulatory faults within the speaking voice as well as singing voice. The singer only sings for 25% of their day and therefore if you only address the issues in the singing voice regression will be higher. The effectiveness of muscle memory drilling was drilled home, along with the importance of training the singer's ear to accept their "new" sound as once the tongue root constriction is released their sensory and auditory feedback alters and they may not initially like their adapted sound. Ron provided a comprehensive handout filled with exercises covering all aspects of resonance and articulation difficulties connected with the tongue. There were too many to cover in the

one session. (Organisers more time next time please!)

The morning ended with a Q&A session with Ron and Declan. One area of interest was that of the long-term impact of orthodontic treatment on articulation and resonance. During the session I was fascinated to learn that the tongue can potentially exert 1 kg of force during each swallow, which happens three thousand times a day.

After lunch Ron worked with 4 talented performers sharing effective and accessible exercises with the delegates. Reminding us throughout to use our valuable diagnostic tools....our hands fingers and ears!

Rachel, a first year student from the Royal College of Music, discovered how to switch support on and tongue root constriction off. Paris, a music student from Kent University, learnt to control an overactive jaw and highlighted how the Tongue, Jaw and Larynx can, in Ron's words, form a negative *menage a trois!* Pippa, a comedienne with a tongue thrust, was advised re adapted fricative production. Finally Ron worked with Kate, a third year performing arts student from Milenium, who had had lisp therapy dental work and TMJ problems in the past. Issues addressed were tongue position and how opening the mouth too wide can actually encourage the vowels to come out of alignment.

The day ended with another informative and thought provoking Q&A session with both speakers.

I regularly attend BVA courses and always come away with a new idea or four and the reassurance that I am working along the right lines!

I found this course exciting and inspiring both for my professional voice patients and paediatric phonology patients. The voiced dental fricative works beautifully to encourage support in all age groups. I have used exercises from the course regularly with consistently positive outcomes.

"Shy and rooted" tongues have been released and patients now have the answer to the all important question "My Tongue Goes Where?"

*Penny is a Speech and Language Therapist from Warwickshire.*

*Hazel Wood reports on 'My Tongue Goes Where?'*

**With not one, but two presenters of this calibre, it was bound to be an engrossing and informative day. Declan Costello and Ron Morris shared both the morning and afternoon sessions, each complementing the other in invaluable knowledge and infectious communication.**

Declan began the morning session with an overview of the principal functions of the tongue and jaw, having stated his intention to confine himself to the most salient muscles; for the tongue both intrinsic and extrinsic, (the latter the genioglossus, hyoglossus, styloglossus and palatoglossus) with their principal connections and relevance to articulation, and for the jaw particularly the temporalis, masseter and digastric. He did, however, emphasise strongly, as Ron did later, the minimal role of the jaw in speaking and singing. Before handing over to Ron, he briefly covered the chief components of the instrument – the energy source (lungs), the producer of vibrations (vocal folds) and the resonance chamber (shared among pharynx, mouth and nose) the shape of these being chiefly responsible for the quality of the sound, together with the tongue as the prime cause of changes in harmonics and overtones.

Ron could then immediately launch into his description of vocal problems, either phonetic (individual quality of vowels and

diphthongs unclear or distorted), or acoustic (lack of ringing /carrying tone, or of equal/similar resonance). We should look for the causes in tongue root constriction, low velum, too high or too low pharyngeal setting and over- or under-opening of the jaw. He stressed the importance of the position of the tongue, with the Italian, more elevated, position giving better vowel quality.

Above all, diagnosis needs to be accurate, prompted by what one can hear or see, or by feeling tongue root tension (henceforth TRT). Causes can be lack of abdominal support, lack of adequate airflow or an attempt to darken the sound through a desire to hear oneself causing false depression of the larynx, which can also affect coloratura singing. Choral singers who constantly sight-sing should also be aware of this inherent danger. (A comprehensive handout of exercises was also generously included; these are also found and clearly explained in Janice Chapman's book, but it is useful also to have the bullet points for quick reference.) The tongue-thrust exercises on voiced or unvoiced th are particularly useful, as is the 2-finger opening of the jaw – always checking that the tongue root is not engaging.

Back to Declan again in the afternoon, stressing the need for precision in terminology – for example 'phonation' (production of *Continues on next page...*

sound from the folds) and 'resonance' (modification of that sound). In a description of the fricative, plosive and affricative consonants (unvoiced and voiced), and with the help of a fascinating DVD, it was noted that the tongue was not operating in isolation, its attachments to the palate, hyoid, jaw, skull base and pharynx all being essential.

Ron then dealt with consonantal problems, which can develop early in life and are easier to treat the sooner the therapy is started with articulation drills, which should also be employed in dealing with inefficiency through tongue-blade articulation. The important thing is correct diagnosis, after which six main stages in correction should be followed in order: exercises for tongue-tip strength and flexibility, finding the new sound with correct placement of jaw and tongue, repetitive nonsense syllables, new pattern on words and phrases, new patterns in singing nonsense syllables and finally the gradual progression to musical phrases and repertoire. (Always check by

speaking text first before singing.) He then rounded off the day by working with four young singers. Rachel, with some evidence of some TRT through insufficient breath support, responded well to tongue thrust exercises which resulted in a brighter sound. Paris was helped with zzzz to keep the jaw smaller and less active and to prevent it from distorting the sibilants, as well as to balance the use of tongue, jaw and larynx to improve the pharyngeal environment. Pippa was encouraged not to worry about a slight lisp, but some tongue-thrust and swallowing exercises with back teeth together helped this. Kate had the clarity of her text much improved by creating less oral space which allowed the tongue, rather than the jaw, to do more of the work. Ron did, however, emphasise that, important as corrective exercises in individual areas are, these can only be fully effective if the whole instrument, including posture and breath management, is properly set up. A short question-and-answer session ended this highly stimulating and informative day.

## 'The King's Speech'

*Review by Ron Morris*

**The King's Speech is a film that details the journey of King George as he overcomes his severe stammer. Bound up with his story is an Australian Lionel Logue.** Lionel Logue is becoming more well known now thanks to the film, than ever before. Lionel Logue did work in the field of speech therapy in Australia before coming to the UK but in Australia he was better known as an actor, recitalist and teacher of speech and drama. Lionel Logue had no formal qualifications in speech therapy nor did he have a medical qualification but he did have an enquiring and analytical mind that allowed him to take what he knew about speech and design a treatment programme that was effective for a large number of patients. He was also a moving force in the creation of the College of Speech Therapists which became an important training, examining and accreditation body both in Australia and the UK. When speech therapists were finally trained in Australia the syllabus and examinations were based on the UK College's standards.

The film is winning awards and accolades at an alarming rate for the production and for the performances of the cast, which should certainly recommend it to the viewing public. There is also much to be said for the content from a speech therapy point of view. Colin Firth plays the part of one who stammers very well indeed. He does an excellent job of showing both the physical and psychological struggles that can beset one on a daily basis. Interestingly he also shows the weak British /r/ that was also a feature of King George's speech perfectly! The film demonstrates the effect that stammering can have on the family and relationships which is often forgotten or minimised. It also highlights the fact that some speaking situations such as public speaking, talking on the telephone or speaking under stress tend to make the stammering worse.

Whilst some of the therapy techniques shown in the film are no longer part of current practice many of the concepts that are shown in the film are still used today! Specifically ideas such as: daily therapy, a focus on both physical and psychological exercises, practice of specific materials for specific purposes and gradually increasing the complexity and difficulty of speaking environments for practice.

Not only is this film enjoyable as a piece of entertainment it also

does a service by sensitively and accurately raising awareness of communication disorders and their impact on the individual and their families. Speech therapy is also portrayed as an effective and important treatment for communication disorders in general and stammering in particular. I would heartily recommend this film to anyone who has an interest in communication.

## SLT Deborah Mason reflects on issues associated with stammering

**To date I have not encountered a Speech and Language Therapist (SLT) or person who stammers who has not loved The King's Speech. So how closely does the film reflect the work of the SLT with people who stammer today?**

It's important to point out that the ideal time to treat a stammer is early in childhood. The Lidcombe program, an Australian behavioural treatment, now means that stammering can be cured, completely in the majority of children if they receive therapy before six. Neuroplasticity means that children are easily able to "correct" bumpy talking and develop new motor patterns for speaking that ensure fluency.

However many children will not receive appropriate therapy, meaning that 1 in 100 adults continue to stammer. In the film, George VI is keen to work on the "mechanics" of his speaking and Lionel Logue wants to address the psychological aspects of the disorder. These two elements continue to form the basis of therapy today. On the "mechanical" side, clients are taught about the physiology of speech production and therapy may address tension in the vocal tract, breathing patterns or involve teaching specific techniques to aid fluency.

Successful therapy also has to address the psychology of stammering. Adults who stammer are prone to anxiety disorders because they have spent years fearing something that most of us take for granted. Most stammering specialists will be trained in psychological approaches such as Cognitive Behavioural therapy or Solution focussed brief therapy in order to facilitate changes in mindset and attitude.

Lasting change requires that clients develop confidence in themselves as effective communicators – if not always completely fluent ones. Happily, George VI reached this point.

*Deborah is an SLT and Master NLP Practitioner.*

## The Australian Voice Association (AVA) - now affiliated with the BVA

**The Australian Voice Association is delighted to be affiliated with the British Voice Association and looks forward to a long and mutually beneficial relationship aimed at fostering goodwill and professional exchange (together with numerous professional and personal benefits) for members of both associations.**

Like the BVA, the Australian Voice Association is a multidisciplinary organization which exemplifies high quality practice and research into all aspects of voice. The membership is comprised of performers and teachers in the arts and entertainment industries, clinicians, researchers, medical specialists and paramedical practitioners. Members of AVA include Speech Pathologists, Ear, Nose & Throat Specialists, Singing and Spoken Voice Lecturers and teachers and students of voice in performance and speech pathology spheres

The objectives of AVA are to promote the field of voice in Australia; to encourage links between artistic, clinical and scientific disciplines related to voice; to promote education and training in the clinical care of voice, as well as vocal performance, voice science and to promote research into voice.

The Australian Voice Association supports and encourages ongoing professional development through national and state group meetings in voice related areas. In 2009 the AVA was delighted to welcome Christina Shewell, Speech/Language Therapist and Theatre Voice Teacher, to our shores with her nationally toured workshop on Voice Analysis, Exploration and Change.

The ensuing professional development tour did much to further the link of our associations and foster interest in voice among a variety of voice interested people from within and outside the Australian Voice Association. We continue to inform and gain strength through increasing membership from these activities. We are also delighted that AVA member, Ron Morris, is involved in productive exchanges with members of the British Voice Association on a somewhat regular basis.

At a state level, groups exemplifying the multidisciplinary nature of the AVA conduct professional development and interactive events throughout the year. In 2010, on Saturday 19th June, a multidisciplinary group converged on the Ship Inn at Southbank, Brisbane, for a most informative day of excellent speakers – drawn together to share ideas and knowledge at AVA Queensland's Ventilating Voice Forum The Ventilating Voice Event, with diverse speakers and topics - proved and supported a diverse, dynamic and truly multidisciplinary approach.

AVA produces a newsletter, Voiceprint, approximately three times a year. As 2011 marks 20 years since the formation of the AVA, the 40th issue of Voiceprint will aim to celebrate its history. Early enthusiasts included Jan Hooper, Jean Callaghan, Jan Baker, Cecelia Pemberton and Alison Russell who we hope will provide us with foundational history of the AVA.

World Voice Day, April 16th, provides us with a great opportunity to raise awareness of voice and vocal health with the general public in the regions throughout Australia. In 2010 the AVA joined much of the international voice community in devising Ten Top Tips for a Healthy Voice which was widely distributed as part of our public awareness campaign and is now available for downloading from the website. Individual AVA members throughout the country contributed to publicity for World Voice Day by contacting radio stations, newspapers (yes, print newspapers still exist!) and having

public displays of voice related material. Queensland staged (quite literally) a public event in the Queen Street Mall in Brisbane with singing students from the Queensland Conservatorium of Music, Griffith University and acting students from Queensland University of Technology Creative Industries celebrating World Voice Day through performance. In the true spirit of the Australian Voice Association the collaboration between singing teachers, voice teachers, speech pathologists, singing students, acting students and musicians highlighted and celebrated the very special qualities of the human voice and many elements of good vocal health necessary to establish and maintain these wonderful instruments. In Victoria an AVA Vocal Health Award was presented by Susannah Foulds Elliott to a singer at the South Eastern Eisteddfod. The award included a membership to the AVA for 2010 and a \$100 note (which most appropriately features Dame Nellie Melba) to mark World Voice Day 2010

In late 2010 the Australian voice community lamented the loss of the late Dame Joan Sutherland – an outstanding Australian voice. Susannah Foulds Elliott wrote an article as tribute to Dame Joan in Voiceprint Issue No 39 in which she praised “her unique and extraordinary voice. While possessing the richness, depth and power of a mezzo soprano, she also had a very high range of extreme clarity and agility. Most singers with such a high range of also have a much lighter voice and lack the power which made Dame Joan's voice so thrilling. She demonstrated extraordinary vocal accuracy, fluidity and speed as well as great warmth, and her upper register had a bell-like clarity. As a person, Dame Joan was extremely down to earth - one could perhaps say blunt - and

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*Queensland University of Technology Students Performing World Voice Day 2010 Queen St Mall Brisbane Australia*



*Adele Nisbet introducing Scott Cook's presentation at AVA Qld Ventilating Voice Forum June 2010*



*Susannah Foulds Elliott presents the AVA Victorian Vocal Health Award to Jessica Carrascalao Heard at the Inaugural South Eastern Arts Festival Eisteddfod, World Voice Day, Melbourne Victoria 2010.*



*Attentive Audience Ventilating Voice Forum – AVA Queensland, June 2010*

this appealed to the Australian spirit". AVA also paid tribute to and lamented the loss to the voice fraternity of many other outstanding researchers and trail blazers in the field of voice, including the late Jo Estill, who visited our shores on several occasions.

In support of the student voice interested community, the Australian Voice Association is offering its inaugural Student Encouragement Award in 2011. It is our aim that, for each of the next three years, we can support five worthy students around Australia whose focus is a voice-related career and encourage future involvement in our Association by our youngest professionals. The award comprises AVA membership for 2011, complimentary registration to AVA workshops and events, local or national, and a valuable book prize from the leading academic, scientific and clinical publisher, Plural Publishing. Student nominees should meet at least two of the criteria of exemplary attitude and commitment to their particular program of study, sound academic achievement, a genuine interest in learning about voice, leadership in some manner with reference to vocal issues, research achievement in voice and vocal performance worthy of support. We thank Vice President Adele Nisbet for her efforts as the inaugural Convener of this Student Encouragement Award and look forward to welcoming and encouraging aspiring voice students into the Australian Voice Association.

The AVA welcomes wholeheartedly the affiliation between the British Voice Association and the Australian Voice Association. We look forward to sharing ideas, professional development, member discounts at professional development activities, expertise and continued professional exchange such as the visit in October 2010 by Kim Chandler, currently on the board of the BVA, for the recent Australian National Association of Teachers of Singing conference in Brisbane. We look forward to exchanges of professional and personal expertise and resources between BVA and AVA in the future.

*Jane Mott, President, Australian Voice Association*

## A word from Jane Mott – President, Australian Voice Association

**Back in early 1974 I was attracted to study Speech Pathology at the University of Queensland, Australia, as a mature age student of all of 27 years old!** I was interested particularly in the therapeutic quality of voice and how we could influence others by the voice that we used. Perhaps I should have gone straight to Psychology, but a lifetime of attention to good speaking, speech and drama classes, an involvement with amateur theatre, a love of drama, and a background which also incorporated surgery (married to a vet and as a vet nurse) led me to Speech Pathology and Audiology.

Eons have passed since graduating in December 1976, after a course that further whetted my appetite to continue a passion with voice and communication and fuelled by an altruistic desire to help others communicate too. Today I work as a Speech Pathologist, Voice Consultant and Communication Consultant in a variety of directions, based from a Private Practice in Brisbane, Australia.

Today I work in prevention with damaged or at risk voices, one on one consultations with Professional Voice Users and small and

large group presentations centred around voice conservation - care of the voice aimed to prevent strain, fatigue, discomfort, voice loss and other distress. This also includes helping clients to present and speak in public, speak more clearly, project their voices, modify their accents, conduct impressive interviews and use "attractive" voice quality and clear, competent speech for broadcasts, presentations etc. It is intensely rewarding and I often think that I should be paying my clients, instead of the other way around, their stories and their gains so enrich my life. I remember a few years ago when a particular participant in a workshop in Mackay, Queensland, remarked on how passionate and enthusiastic I was about voice – of course the only response was "Absolutely"!!

As I write this article at Nanango, Queensland, I am delighted to learn that "The King's Speech" has been extremely successful at the Orange British Academy Film Awards (BAFTA) including Best Film, Outstanding British Film, Winner Original Screen play, Winner Leading Actor, Best Supporting Actor (Australian actor Geoffrey Rush), Best Supporting Actress and Winner, Original Music! What a turn up as an opening for the affiliation of BVA-AVA! The intertextuality of the BVA - AVA connection is further enhanced, to quote Caroline Bowen (2002), "Perth feminist activist Irene Greenwood (1899-1983) recalled being taught "voice production" by Lionel Logue in Perth, circa 1921, also noting that

"his techniques were designed to repair the damaged vocal chords [sic] of gassed war veterans" (Richardson 1996).

While his (Logue's) association with King George VI gave him a public "reputation", in Australia and Britain particularly, his most enduring contribution to the profession was his involvement as one of the founders in 1935 of the British Society of Speech Therapists. This contribution was recognized by professional peers in 1944 when he was made a Founding Fellow of the College of Speech Therapists (today's Royal College of Speech & Language Therapists)."

As with Caroline Bowen's discussion on the legacy of Lionel Logue where "I prefer to think that he had the foresight to know

that for the profession to become a profession in good standing, cooperation between practitioners was necessary" I believe that cooperation between the many interests in voice and between the British Voice Association and the Australian Voice Association is a relationship which will be mutually beneficial to both parties, with that cooperation providing benefits in excess of those offered by each association individually. I look forward enormously to being part of ongoing affiliation between BVA and AVA.

*Jane Mott B.Sp.Thy. Speech, Communication & Voice Consultant. Registered Practising Speech Pathologist. President Australian Voice Association.*

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

Members of the BVA can attend AVA academic events at the AVA member rate and vice versa. To implement this, let the BVA office know that intend to apply for this event and we will notify the AVA that you are a paid-up BVA member. Then apply for the event according to the advertisement.

## Fundamentals of the Singing Voice: BVA anatomy and physiology course in association with the City Lit

By Linda Hutchison

**Some years ago a singer who wanted to join BVA asked me if we did anatomy lectures for new members.** The answer was No. The spirit was willing but being a voluntary organization the finances were lacking. Now, however, due to our collaboration with the City Literary Institute in London, we are able to offer *Fundamentals of the Singing Voice* a concentrated 30 hour course on anatomy and physiology spread over ten weeks. FoSV as I call it, is pretty intense. For those ten weeks the participants are steeped in the anatomy and physiology of the voice, looking at it from all different perspectives – larynx, lungs, torso, abdomen, head and neck, and so on.

The City Lit's funding and support has been terrific. Their custom built premises provide us with all our audio visual needs plus there is always someone from Media on hand to help set up or plug in equipment should the need arise. All our photocopying – of which there is a great deal - is also done on the premises. The way the course is funded means that not only are we able to offer it at a very reasonable price but we can keep the number of participants small. Christian Fellner, one of the first singers to do the course mentioned this in his appraisal of the course '*Limiting the number of students to a small group of around twelve contributed significantly to the quality and enjoyment of the sessions by giving us all a chance to actively interact*' (His full article is on the Archive page of the BVA website) We also pay the presenters the going hourly rate: as anyone in further education will know, not the sort of fee you can retire on, but at least they are being paid for their time and input. And here I must thank all my BVA colleagues who share their knowledge and expertise so generously. Their contributions are what make this course particularly special. The feedback forms are always brimming over with praise and appreciation.

As I write we are half way through our fourth ten week Fundamentals Course. Last year we increased what we offer through our collaboration with the City Lit. There is now a five week Fundamentals of the Singing Voice 2 which aims to be more

practical and less lecture based, and four sessions of Introduction to Accent Breathing for Singers.

These all take a lot of organising and as many of you will know, it doesn't get any easier just because one has done it before. There is a huge amount of administration, organising and co-ordinating, but the feedback from participants and the e-mails I receive re-enforce my belief in the importance of these courses for singers and teachers.

George Bernard Shaw's remark, 'Those who can, do; those who can't, teach' is often quoted. I, however, prefer to quote Aristotle, 'Those who know, do, those who *understand*, teach'.

### Linda Hutchison D'Oyly Carte personality

**A biography of Linda Hutchison, BVA President 2007/8 has just been published in a series called Personalities of the D'Oyly Carte by Tony Joseph.** Linda is his 8th and only living subject, the others being from bygone days! It mentions her time with the company as well as chapters on her childhood and 'after' life. In the last part Linda talks about the BVA and the influence it had on the direction of her subsequent career.



*Linda at the book launch hosted in London by the Gilbert & Sullivan Society on October 23rd, 2010. Photo Michael Shaw.*



# “SO YOU WANT TO BE A VOCAL COACH?”: A multi-disciplinary perspective on teaching singing

By Kim Chandler

**This paper will outline and discuss the key areas that the author believes effective singing coaches with a multi-disciplinary approach should have at least a working knowledge of:**

## Music Education:

- Music History: knowledge of the history of Western music in general for context, and a more detailed history of any specific genre or genres that the teacher may specialize in.
- Music Theory: a high level of understanding and training in music theory is mandatory, especially in the style of music taught, e.g. classical theory for classical singers and jazz/pop theory for jazz/pop singers. Knowledge of keys is particularly useful.
- Music Reading: the ability to read music is essential in certain styles, e.g. classical singing, musical theatre, but still advisable for contemporary singers.
- Musical Styles: awareness of the fundamental differences between various styles of singing, and a detailed understanding of the stylistic requirements of those taught.
- Ear Training: a high level of aural discrimination is necessary to be able to identify and remedy various musical issues, e.g. timing and pitching issues, which may occur.
- Repertoire: detailed knowledge of the breadth of the type of repertoire taught is fundamental, in addition to awareness of song form and compositional devices etc.
- Accompaniment skills: at least a competent level of proficiency on a chordal instrument is advisable for leading vocal exercises and for accompanying purposes. Traditionally the piano is used, but the guitar may be just as effective in this role.

## Effective Teaching:

- Skill Acquisition Theories: awareness of how people acquire skills (perceptual, cognitive and motor) is useful background knowledge to the learning process.
- Lesson/course planning: effective private teachers know how to structure a lesson well with clear & appropriate objectives outlined and addressed. In group teaching, a program of work is often necessary.
- Effective Communication: teachers need to be excellent communicators and a positive source of inspiration to their students – this is a hallmark sign of good teaching practice.
- Time Management: adhering to best practice in this regard in one’s own teaching, and also knowing how to pass on time management skills to students/clients
- Diagnostic skill: the ability to accurately discern technical faults and have quick-working, effective solutions – this is the culmination of one’s knowledge base to date.
- Singing Teaching Methodologies: intimate knowledge of a particular methodology is self-evident for practitioners of a particular methodology, e.g. EVTS, CVT, SLS etc - what this author calls vocal ‘maps’. However, it would also be beneficial for independent teachers to be aware of the main ideas contained within the various methodologies on offer in the marketplace for

the purposes of understanding the variety of approaches in the wider vocal community.

- Learning Styles: a teacher’s clientele is comprised of various different types of learners who can be categorized and catered for according to various theories, e.g. ‘VARK’ (Neil Fleming), ‘Multiple Intelligences’ (Howard Gardner), David Kolb’s ‘Learning Styles Inventory’ (LSI) with Honey & Mumford’s variant ‘Learning Style Questionnaire’ (LSQ) etc.
- Learning Disabilities: one’s clientele may contain people who are suffering from a learning disability (SpLD) that needs to be taken into account during the teaching/learning process, e.g. Dyslexia, Dyspraxia, ADD, ADHD etc.
- Personality Disorders: one’s clientele may also contain people who are suffering from a personality disorder which can potentially complicate the teaching/learning process, e.g. OCD, Borderline personality disorder, anorexia, bulimia, or negative effects from sexual abuse, drug/substance abuse etc.
- Technology: knowledge of how to use the requisite technology in lessons, e.g. computers, CD players, iPods, memory sticks, sound systems, keyboards, mics, Skype video, video cameras etc.

## Performance Skills:

- Biomechanical/ergonomic efficiency: in order to sing & move effortlessly and with maximum efficiency. This can be assisted by methods such as Alexander technique, Feldenkrais etc
- Warm-ups/downs: body release and vocal release exercises that lead to an optimized vocal state of readiness to rehearse, practice or perform with the corresponding calming set of vocal exercises to help bring the voice back to a normal state again after exertion.
- Practice Routines: advice on effective practice strategies – how, where, when, how often, how much, what to practice etc maximizes practice time.
- ‘Peak Performance’ strategies: advice from the arena of sports medicine has a lot to offer performers of all types.
- Performance Anxiety Strategies: deep breathing, visualization techniques, NLP, EMDR etc.
- Visual performance: provision of guidelines regarding the visual side of performing, e.g. mic technique (including basic PA orientation and how to sound check effectively), stagecraft, gestures, facial expressions, movement, command of stage space etc.
- Industry Knowledge: in order to give meaningful and accurate careers advice one needs to stay abreast of current trends within the particular area of the music industry that one’s clientele hails from.

## Medical Issues:

- Vocal Health/Hygiene advice: Knowledge of accurate vocal health advice should be passed onto all students/clients as routine procedure.
- Relevant Anatomy & Physiology: at least a basic knowledge of vocal anatomy and vocal function is a fundamental underpinning of understanding the singing process. Some endoscopic orientation & basic interpretation would also be beneficial.
- Neurological implications for singing: an appreciation of how the right brain (creative, emotive) and left brain (patterns, language) interact in the singing process, in addition to which areas of the brain are involved in language acquisition and musical learning.

*Continues on next page...*

- Reflexive, emotive, 'primal' sounds and their relationship to singing.
- Vocal Conditions/Pathologies: at least a basic knowledge of various medical conditions which can affect singers, e.g. reflux, cysts, sulcus, polyps, muscle tension dysphonia (MTD), nodules, granuloma, respiratory conditions, bruxism, TMJ, chronic sinus problems, hay fever etc, and the related treatment modalities is advisable.
- Medications and their effects: at least a basic knowledge of common medications and their possible affects on singers, e.g. aspirin, antihistamines, cortisone etc is advisable.
- Voice specialists/therapists: at least a basic knowledge of what the various specialists and therapists who work with singers with medical conditions offer, e.g. ENT, SLT, Physiotherapy, Osteopathy etc, and knowledge of who the 'singer-friendly' practitioners are in one's geographical area is useful.
- Medical Referral System: it is advisable that singing teachers know the workings of their particular medical system in reference to the medical referral system in order to advise their students.
- Hearing Protection & Health: aural health must not be overlooked, particularly for those singers who routinely sing in loud, amplified environments or even opera singers practicing in a small, sound reflective practice room.

### Acoustic Science:

- Aerodynamic/Myoelastic properties of the vocal folds: e.g. 'Bernoulli Effect' etc
- Spectrographic analysis: being familiar with what spectrograms look like and how to interpret them at least in a basic form could be advantageous for use as biofeedback in a teaching situation and also for interpretation of voice research.
- Frequencies (Hz): knowledge of hertz and how it relates to sung pitch.

- Harmonics (F0): ratios of the fundamental. Also, partials and overtones and the implications for resonance in the singing voice.
- Formants: acoustic properties (both boosts and cuts) based on the shape & size of the vocal tract as a resonator.
- Sound Pressure Level: or volume, measured in decibels (db), and its implications for singing.
- Phonetic symbols: at least a basic knowledge of phonetic symbols making the interpretation of voice research more accessible.

### Legal/Ethical Issues:

- Professional ethics: knowing what is expected of a professional and adhering to an appropriate ethical code of behaviour.
- Confidentiality: teachers can become privy to confidential information and this must be dealt with sensitively and appropriately.
- 'Duty of Care': when dealing with minors or vulnerable adults awareness of this responsibility is critical. A criminal background check ('CRB') may also be required.
- Insurance: e.g. Public Liability Insurance, Professional Indemnity etc.

Although not intended to be exhaustive, the above points will be presented as an ever-expanding 'mind map' in order to outline the breadth of knowledge and skills which the author believes is advisable for vocal coaches to be in possession of in order to be fully equipped to fulfill the specialized remit of effective vocal coaching in today's market.

Any of these areas can be updated and expanded upon as part of a commitment to lifelong learning. However, it is important that multi-disciplinary boundaries of expertise should remain adhered to, but cross-pollination of ideas resulting from dialogue within the various vocal specialisms can only enrich all those involved in voice care and development.

## Josephine Antoinette Estill, 1921-2010

**It is with great sadness to tell you of the passing of the singer, teacher and voice scientist, Jo Estill, a true pioneer and innovator in the field of voice research.** In 1992, the Voice Research Society, the previous incarnation of the BVA, first brought Jo Estill to the UK to present her unique approach to voice training, based on an extraordinarily lucid and practical physiological explanation of vocal function. Those of us present at that first five day course were witness to nothing less than a revolution.

Josephine Antoinette Vadala was born in Donora, Pennsylvania on April 25th 1921. Her parents' families were from Italy and she was very proud of her Italian roots. Music was in the family and she always sang, even as a small child, accompanying her father who played guitar while she sang Italian folk songs. There is not space here for me to list her many achievements as a classical singer but after many years singing (including a

tour of Europe in the 1954) and studying singing she decided to return to college to begin academic study of the voice before teaching. Despite reading all the literature available on voice and the teaching of voice, she remained unconvinced by the lack of physiological based instruction presented. I remember visiting her several times in Santa Rosa in the late 1990s and flicking through the books she had by other renowned teachers, and being amused as well as impressed by the pithy comments and criticisms in the margins. She was a woman of sharp and discriminating intelligence, questioning everything that wasn't backed up by sound science or practice based on physiological knowledge. There was not much that escaped her penetrating and disciplined gaze and she was fearless in challenging those teachers who took refuge in the worst kind of fanciful imagery over clarity and knowledge. She was the most well-read teacher of other teachers' works (and scientists) that I have ever come across.

Her great contribution to the study and

understanding of voice, The Estill Model, is a peerless explanation of vocal function, that connects physiology to a narrow range of predictable acoustic results, accessed through simple exercises that anyone can learn and practice. It gives not only understanding but control and with that the ability to produce the voice, either singing or speaking, 'on demand'.

I am not the only one to mourn not just the loss of a true mentor and great teacher, but also a much loved friend. She had a wonderful sense of humour and one of my abiding memories will be of how much we laughed together. However, I am sure that all of us also share a tremendous sense of privilege that we in turn have such an extraordinary legacy to give to our students and a very great debt of gratitude. Thank you Jo.

*.Anne-Marie Speed, February 2011*



## AGM STUDY DAY

By John Rubin.

**This year's AGM Study Day is on Laryngeal Irritation. This is an area that should prove of interest to the broad community of the BVA, regardless of specialism, as irritation of the vocal tract is ubiquitous and impacts on all of us. It can be particularly irksome in a professional voice user. The Study Day looks at several aspect of irritation to the vocal tract.**

I start the sessions off with an overview on Laryngeal Allergy, posing the question: is it a real entity? It will be interesting to see what the audience decides on the basis of fairly scantily available documented evidence.

Glenis Scadding, the Rhinologist, Immunologist, Allergist then expands on the concept of the unified airway, in particular looking at the entire upper and lower (nasal and lung) airway as being involved in the same processes and responding in similar fashion to environmental irritants.

After coffee the second half of the morning session continues with Margaret Johnson, the Chest Physician explaining in greater detail about the lower airway and its many manifestations. This should really help us to further understand the implications of asthma and other chest diseases on the power-source of the voice.

Harsha Kariyawasam, another allergist, then completes the morning session with a thought provoking discussion on food allergies and preservatives. What really lurks behind all of those e-numbers we read about on food labels and what are the implications to us?

After lunch, the afternoon starts with Paul Carding giving the Gunnar Rugheimer Lecture, his rather provocative title being "More questions than answers- current controversies in the management of voice disorders". I am most definitely looking forward to his ruminations in this regard!

Julian McGlashan then will provide us with an update on Reflux investigation and management. Hopefully, much as I posed the query, is allergic laryngitis a real entity, he will pose a similar query about reflux, and again you will need to decide on the basis of rather conflicting information.

The final speaker, Phil Jones, takes a more personal patient's/client's perspective, looking at just how something as 'trivial' as the common cold can affect them/ their livelihood/ their well-being.

There will also be a couple of panel discussions that hopefully will allow for some stimulating exchange between the delegates and the speakers (and between the speakers themselves).

I am looking forward to a great day, and hope you will be there to join us!

Please also remember that we have the BVA's AGM at the start of the day (starting 09:30) so the academic programme begins at 10:15.

### NB: New AGM Study Day Venue, Baden Powell House

The Assembly Hall, Baden-Powell House Conference Centre, 65-67 Queen's Gate, LONDON SW7 5JS

Baden-Powell House is at the corner of Queen's Gate and Cromwell Road, next to the Natural History Museum. Closest tube stations: South Kensington or Gloucester Road.

### Annabel Bosanquet, 1950 - 2010

**"Annabel had great skills of empathy but also the ability to enable people to make the positive changes they needed"**



Annabel died on 16 November 2010 shortly after her 60th birthday. She was diagnosed with advanced lung cancer in August and the disease progressed with great speed.

Annabel originally trained as an actress at the London Academy of Dramatic Art, and in the 1970s acted in a number of roles, including the touring company of *Godspell*. After the birth of her beloved daughter, Rachel, she trained as an SLT between 1980-1983, at the School for the Study of Disorders of Human Communication in Blackfriars.

After qualification Annabel went into practice at Enfield Health Authority, working with both children and adults, but felt a particular affinity with voice and with those recovering from strokes. She loved in depth work with individuals but found the increasing NHS bureaucracy frustrating so in 2001 she left Enfield to focus entirely on private voice work. In her busy Harley Street private practice her background as an actress was a real strength with the many performer clients.

Annabel was able to use her own fine voice and acting skills in reading for InterAct Reading Service, the charity which uses professional actors to deliver a live reading service in hospitals and at Stroke Clubs to people who have had a stroke. She was a much-valued member of their team and loved the work. Her knowledge of literature was wide and she collaborated with Heather Kay on the creation of the successful Voice Care Network (VCN) anthology 'Voice Catcher'.

In the past few years Annabel combined work for the VCN, for Interact and with private voice clients; she was an active member of the Association of SLTs in Independent Practice. One of her greatest strengths was her intuitive and skilled work with the emotional aspects of voice. Her mother, Camilla, was a Jungian analyst and Annabel too was interested in this work; she was an active committee member of the Champernowne Trust, which promotes Jungian psychology and its interaction with the arts. She was deeply engaged in the idea of life as a spiritual journey – 'a searching for something beyond what the world contains, something transfigured and infinite', as Bertrand Russell described in one of the pieces she chose to be read at her funeral.

Annabel was a delightful and lovely person; she was warm, generous, funny, intelligent, modest, strong and gentle – a person full of grace. She loved dancing, gardening and walking and was finely tuned to the natural world, to people and to life. Her colleagues and friends mourn her passing, and we send our deep sympathy to her daughter, Rachel, husband, Mike, and to her mother, brother and sister, and their families.

*Christina Shewell*

## THE VERBAL ARTS WORKBOOK

By David Carey and Rebecca Clark Carey

Published by :

ISBN:

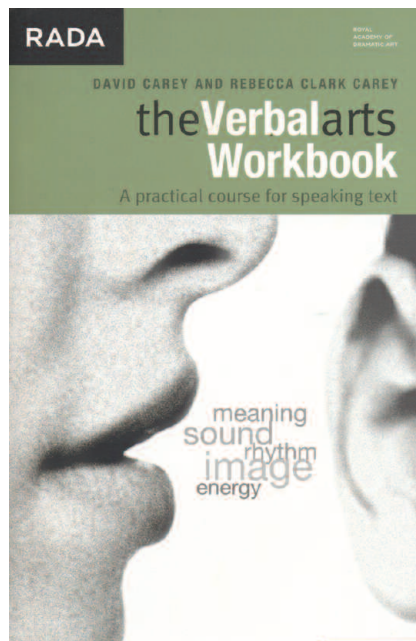
*Reviewed by Mel Churcher*

I have had the good fortune to work with David Carey both as a colleague at Central School of Speech and Drama and when he was my mentor for my research MA in Voice Studies there, and also to know the work of Rebecca Clark Carey. Their warmth, passion for language and knowledge of how actors work pervade this book.

The Verbal Arts Workbook is designed for the drama student or actor but also contains handy tips for teachers throughout. It follows David and Rebecca's excellent *The Vocal Arts Workbook* and DVD and explores how 'what' you say interacts with 'how' you say it; these two books are complementary, as you can never divorce voice, speech and meaning. The Verbal Arts Workbook concentrates primarily on games with text to uncover meaning, whilst still reminding actors to warm up first! The authors, rightly, call it: 'a practical course for speaking text with clarity and expressive power.'

The book looks at the components of speaking dramatic text with a chapter on each: the sound the speaker makes to voice the language, the image, both literal and metaphorical or evocative that is conjured up for the speaker and the listener, the sense or what the words mean both to actor and audience, the rhythm, which conveys feeling and provokes response and, finally, the argument or structure and logic of the language. Each of these chapters contains a 'framework' section, which introduces the topic, an 'exploration', which provides practical exercises to 'warm-up' for the topic and then many exercises using texts.

The book ends with a summary chapter, a vocal warm-up, a section on choosing a curriculum to work on and a bibliography.



There are texts and suggested texts throughout. These range from classical to modern and from poetry to prose. Each chapter ends with an extensive list of suggested texts and a bibliography for further reading.

The practical exercises are many and varied. There are some based on (and credited to) the work of leading practitioners such as Cicely Berry and Patsy Rodenburg that are given new twists but there are also many, many new and imaginative ones. Physical games and exercises, imaginative work both alone and with a partner and explorative text work are all set out in detail to allow students or actors (or teachers) to work either alone or within a group.

All in all, this is a clear, rich compendium of text based voice work that shines with integrity and commitment to its subject. It will prove invaluable to both students and teachers of spoken language and prove a worthy companion book to David Carey and Rebecca Clark Carey's first book. I suggest that both *The Vocal Arts Workbook and DVD* and *The Verbal Arts Workbook* should find their way onto every drama student's bookshelves.

## diary dates

**FAIR EXCHANGE:** Voice Teachers and Speech and Language Therapists explore their professional boundaries and share skills and techniques.

**Sunday, April 10th 2011, 10.00 – 4.30**  
Wilkins Haldane Room, University College, London, WC1E 6BT

*Numbers are restricted to 50 delegates*

### THE ACCENT METHOD – A 3-DAY COURSE

**Friday 6th & Saturday 7th May 2011 plus Wednesday 7th September 2011**  
9.30am – 4.30pm, Nutford House, Brown Street, London W1H 5UL

*This course is now fully booked. If you would like to go on to the waiting list in case of a cancellation, please send in a completed form without payment.*

### AGM STUDY DAY: Laryngeal Irritation Sunday 3rd July 2011

The Assembly Hall, Baden-Powell Queen's Gate, London SW7 5JS  
*(Please note change to the previously advertised venue).*

Includes the Gunnar Rugheimer Lecture: 'More Questions' Than Answers – Current Controversies in the Management of Voice Disorders' by Prof. Paul Carding.

### VOICE CLINICS FORUM

**Friday, 18th November, 2011**  
Wythenshawe Hospital, Manchester  
Programme available soon but meanwhile PUT THE DATE IN YOUR DIARY NOW!

For more details of courses and application forms see our website:  
[www.britishvoiceassociation.org.uk](http://www.britishvoiceassociation.org.uk)



## WORLD VOICE DAY

**World Voice Day is held every year on 16th April.** This year the BVA contacted colleagues around the world with suggestions of ways in which they could broadcast the message of how important our voices are to us and how we can keep them healthy and functioning well. We are hoping that we can put up some of the activities on the website in due course. The BVA has focussed on Occupational Voice this year and has produced an information leaflet for the general public about ways in which our voices can be affected by our work and what can be done to reduce the impact of vocal stress in the workplace. Finally there has been a multinational questionnaire which volunteers have carried out with the general public which is hoped may increase our evidence base on the incidence of voice disorders. The responses will be collated and the information will hopefully be made available sometime in the future. The centres contributing include the USA, Brazil, Israel, and the UK.

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