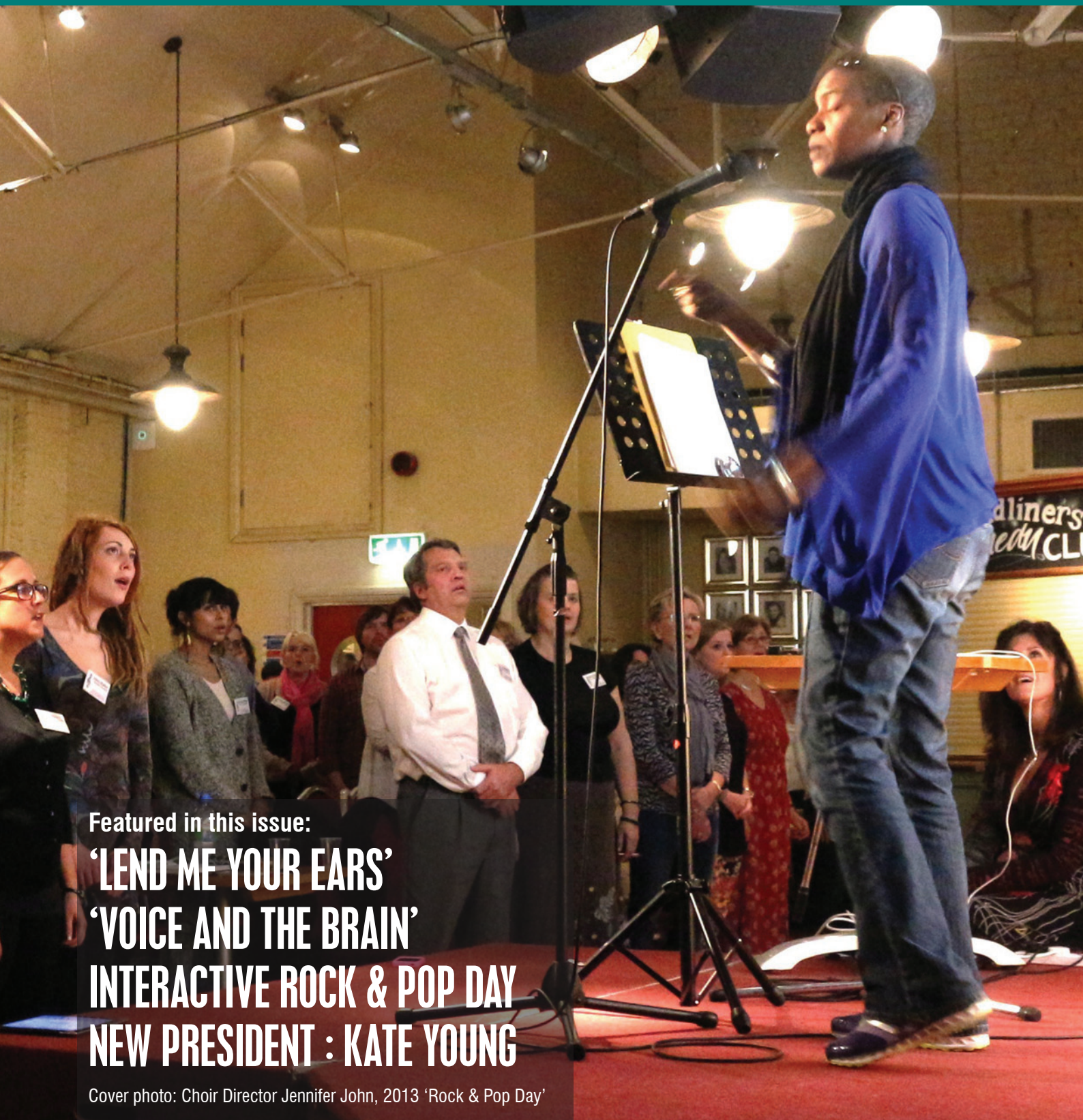


THE BRITISH VOICE ASSOCIATION

COMMUNICATING VOICE

 BVA

VOLUME 14: ISSUE 2 – AUTUMN 2013



Featured in this issue:

'LEND ME YOUR EARS'

'VOICE AND THE BRAIN'

INTERACTIVE ROCK & POP DAY

NEW PRESIDENT : KATE YOUNG

Cover photo: Choir Director Jennifer John, 2013 'Rock & Pop Day'

www.britishvoiceassociation.org.uk

AGM & STUDY DAY 2013

Lend Me Your Ears

Baden Powell House; 30th June 2013

Sound Advice by Jeffrey Davies

Photos John Baines

Five papers were presented on fundamental aspects of hearing and voice by speakers from different disciplines, generating some thought-provoking ideas and advice including much of interest for teachers and performers.

David Howard (Professor and Head of Department of Electronics, University of York): The Gunnar Rugheimer Lecture “The singing voice in performance – The shape of the vocal tract and its acoustics”.

David presented a brief introduction to the physics of sound and acoustics, wave forms, sine waves and their behaviour in tubular structures. He elucidated the effect of constricting and changing the number of nodes and antinodes in stopped pipes. (The first three modes relate to formants F1, F2 and F3). The analogy with the vocal tract was immediately obvious. A constriction near a velocity antinode lowers the frequency and thus decreasing the mouth aperture decreases the formant frequency. Shifting the constriction, (tongue position) modifies the shape and space in the vocal tract, changing the vowel sounds (determined by F1 and F2 frequencies).

David entertainingly took the shape-space prediction of vowels a fascinating step further. Using MRI scanning of a singer singing various vowels and analysis with software which calculates the tube (vocal tract) space, he is able to derive a

3-D model of the vocal tract via 3-D printing from which a plastic model is created. With just a narrow slot as the vibrator, the model phonates the vowel from which the MRI scan was derived. The sounds of i and a for example were easily recognised. With a flare for memorable demonstration, he presented video results of linking a series of vocal tract 3-D models to a keyboard such that pitch could be varied to play a melody using five vowels. This “Vocal Tract Organ” was played with tenor and bass soloists to give a choral effect. Science can be fun!

Modifying the shape, surface texture and topology of the structures, some fine-tuning of the vowels should be possible. Possibly the singer's formant F3 region, and the timbre and texture-related formants F4, F5, F6, F7 could be investigated further, and the approach perhaps used as a research tool in aspects of artificial speech and speech recognition.

Lydia Bello Hernandez continues...

Eminent ENT Surgeon, Mr Phil Jones, dispelled the myths surrounding the work of Alfred A Tomatis, who had hypothesised the neuro-chronaxic theory: if one cannot hear it then one cannot possibly sing it. One particularly interesting point was his report on twelve million Americans with tinnitus who also suffered from stress-related or psychiatric illness. He also used clear visual representations of sound waves to give a simplified explanation of what sound actually is: a vibration consisting of both longitudinal and sine waves in any medium that has both inertia and elasticity. A short anatomical exploration of the inner ear and the subsequent neural processing involved was a timely reminder of how much we take our brilliant and complex bodies for granted. When asked if you can sing with hearing loss, Jones' answer was an emphatic 'yes'. The hearing-impaired singer can still sing with the use of hearing aids and trust in the brain's phenomenal ability to 'listen' and organise sound. This went against Tomatis' more pessimistic view.

Professor Graham Welch from the Institute of Education and pioneer of the national singing programme 'Sing Up' discussed

“Five papers were presented on fundamental aspects of hearing and voice by speakers from different disciplines, generating some thought-provoking ideas and advice...”



Professor David Howard and his 3-D vocal tract model



(left to right) Paul Whittaker, Kim Chandler and Paul's signer in conversation.

the neuro-psycho-biological components of processing and producing song. He explained the integrated neurological modularity involving musical lexicon, phonological conversion and lyrical expression. Having explained the relationship between singing and the nervous, endocrine and immune systems, he placed much emphasis on singing as an emotional experience. He gave an incredibly interesting insight into the combination of prosodic and melodic features of sound with hormonal and stress state experienced in utero, showing how we arrive in the world with a preconceived understanding of voice and emotion. He talked us through the ideal learning approaches for children and gave examples of age-dependent comfortable pitch ranges and vocal play. He acknowledged how a traumatic singing-related experience as a child can often have a huge impact on voice confidence in later life. Adults learning to sing may be out of tune because as children they were given inappropriately pitched music. He explored the social brain and how singing can encourage empathy, co-ordination and entrainment within children. A huge emphasis was placed on the role of singing in promoting self-concept and social inclusion. Not only do positive social benefits come from singing, but also undeniable proof of improved reading ability in those that had sung in childhood. He emphasized the importance of environment and music as a 'normal' part of early development. The Chorister Outreach Programme

was also an example of how children can act as positive role models, with eleven-year-olds teaching five-year-olds. Overall, Professor Welch managed to explore aspects of both the neuro-physiological aspects of singing and the existential gains that can be carried through from childhood to adult life. May his incredible work continue to give hope to our children's lives.

To follow on from Professor Welch's thought-provoking talk, Karen Wise from Cambridge University gave a highly intriguing presentation focusing on adult deficits. Her aim was to explore the disparities between self-defined tone-deaf adults and those with real congenital amusia. She explained the various cognitive mechanisms involved in pitch perception and the paradox between 'talented' and 'non-talented' adult voices. She explained the diagnostic criteria involved in confirming amusia within adults. She made us consider our ability to discriminate between components of music, such as contours, scales, rhythms and metre. Her research had critically analysed the complex process of pitch perception and subsequent pitch production. This was an absorbing talk, placing much emphasis on the need for repetitive experience and exercising the melodic processing modules of the brain (just like when learning to sing as a child) so that improved pitch accuracy can be an attainable goal.

President of the BVA, Kim Chandler, interviewed Paul Whittaker OBE about his childhood, educational background and service to music in later life. From the moment he stepped on the stage he had the entire audience veering between uncontrollable laughter and complete admiration for his personal determination and phenomenal professional achievements. Having spent the majority of the day learning so much about the perception and production of musical sound, it was refreshing to listen and learn about the human element. He felt the inaccessibility of music to the deaf was an area that needed to be tackled head-on. Although simply learning about his life was entertaining enough, the audience was lucky enough to see the wonders of the psycho-acoustic phenomenon and power of tactile perception first-hand.

They gave an interactive demonstration by simply placing his fingers on Ms Chandler's larynx he was able to replicate the note, albeit an octave lower. It was absolutely breathtaking! Then, with his hearing-aid still removed, he went on to sing an entire piece of music, mentally transposing the key and translating that into muscle memory for the correct positioning. It was simply remarkable!



Paul Whittaker 'pitch matching' with Kim Chandler



Kim Chandler hands over the BVA Presidency to Kate Young.

Final comments from Neil Winscom...

As one of only a few engineers and technologists in the BVA, I am particularly interested when the topic of a study day involves acoustics, or how technology can help us to understand the workings/use of the voice.

As a fellow engineer, I was particularly interested in the two presentations given by Professor David Howard. The first was the biennial Gunnar Rugheimer Lecture, which Prof. Howard began by describing the elements of a sound system - in ourselves, these are provided by the lungs, the vocal folds and the vocal tract. He then went on to explain how, at the formant frequencies, the pattern of air pressure pulses within the vocal tract appears to be stationary, creating certain fixed places that have maximum sound energy (nodes) and other places that have little or no energy (anti-nodes). Of course, the vocal tract has a complex and variable shape and singers and singing teachers are very familiar with altering its shape, in order to locate the formants at certain frequencies, or to bunch them together, and thereby enhance or colour what is being sung on a particular note. However, Prof. Howard intriguingly intimated that some new research, which may be published soon, may shed some new light on the significance or otherwise of what is often referred to as "the singer's formant".

He then went on to describe how, through computer modelling using data taken from MRI scans, it had been possible to create real 3-dimensional models, in plastic, of the vocal tract. The rigid plastic models do not behave exactly like our



Prof. David Howard receiving the Gunnar Rugheimer Award

flexible tissue and the significance of all the contours of the tract is not yet fully understood. Nevertheless, this is exciting, leading-edge technology and we were shown two models, one producing an "ee" sound and one producing an "ah" sound. The final treat was to hear these artificial tracts singing. First, we heard two tracts singing in 4-part harmony with two real singers and then a whole bank of tracts providing the accompaniment, as a vocal arrangement of the orchestral score, to a performance of the aria "O Mio Babbino Caro" from "Gianni Schicchi". Quite amazing!

Prof. Howard's second presentation moved from sound production to what we hear - which is, of course, greatly influenced by the acoustics of the room. Just as in the vocal tract, nodes and anti-nodes can be created at certain frequencies, giving rise to dead spots within a room. In very few concert halls can the acoustic characteristics be altered for each performance and Prof. Howard recommended that all performers check out their performance spaces - a simple clap can be quite informative. Reflections from the walls, multiple bounces and absorption by soft materials can all combine to give different listening experiences in different parts of a room. So for the best audience experience, where is it in a room that a performer should ideally stand or sit? - apparently, it's in the corner!

Neil Winscom is a freelance Chartered Engineer, with a specialism in communications-related electronic and software engineering and a particular interest in audio and voice communication.



Delegates enjoying a coffee break

BVA STUDY DAY

Voice and the Brain

St Williams College, York; 14 September 2013

Report by Bryony Simpson; Speech and Language Therapist, Northern Lincolnshire and Goole NHS Hospitals Foundation Trust
Photos John Baines

There are some research studies and conclusions that leave you wondering why they bothered. Recently I have sat through presentations that seem to state the obvious, such as, people who are not eating die sooner than those that are and, necessary though these studies may be, they do not greatly stimulate us to enquire further.

However, this study day was just the opposite experience – giving participants an abundance of mental stimulation, new learning and a hunger to investigate further.

There was plenty of nourishment for both right and left hemispheres of the brain with the ancient hall of St Williams College reverberating to the singing and laughter that accompanied the afternoon sessions!

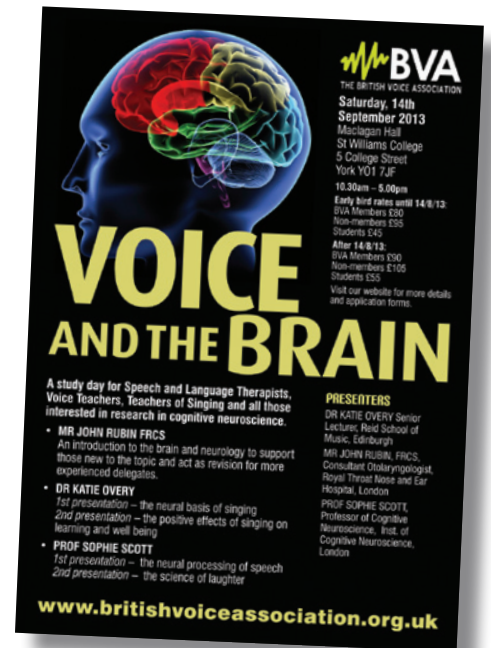
Mr John Rubin, eminent ENT surgeon and Superhero of the BVA, kicked off with the unenviable task of demystifying the neurology of voice disorders in an hour. Most managed to keep up with the journey from neuro anatomy and physiology, including why women can multi task because of their denser corpus callosums (there had to be a reason), through afference and efference, how voicing happens, the neurologic disorders of voice and their management.

Many would say that members of the BVA have voices on

the brain and this was the title of the next presentation by Professor of Cognitive Neuroscience, Sophie Scott.

Professor Scott described the use of MRI and scanners to study questions such as: What areas of the brain activate for speech and non speech sounds? How does this alter for impressions, beat boxing, acting and other fascinating variations? Sounds simple? Not so! Many years ago, when I trained, we focussed on distinct areas of activity in the brain such as Broca's and Wernicke's but Professor Scott work demonstrated how infinitely complex is the process of neural processing of speech and sound in voices and how much more we have to discover. Our morning ended on the revelation that the posterior frontal gyrus is developed in direct proportion to number of years doing phonetic transcription and the primary motor cortex in phoneticians is more complex than non phoneticians. However, given that the number of gyri is determined in utero, it may be that they have a predisposition from birth!

The afternoon moved on to the neural basis of singing and Dr Katie Overy described a new model of singing and the brain. We heard that singing has a distinct neural network from speech and it predominates in the right hemisphere. All



Sophie Scott and audience

were gratified to hear that musical training can change brain structure and function. Dr Overy described in detail her study relooking at Melodic Intonation Therapy with aphasics and the potential for the functional reorganisation of the brain.

The Science of Laughter, a presentation by Prof. Sophie Scott examined what happens to us when we laugh, whether it is a basic universal human emotion – it is, and also the riveting news that rats laugh and increase their propensity to do so when tickled more as infants by researchers - and you thought science was boring!!! We use the voice more than the face to distinguish laughter and we are also able to detect the difference between real and posed laughter with different parts of the brain activated accordingly

The talk ended on the memorable quote that “Laughter is the shortest distance between two people” (Victor Borge).

Having been lifted up by the focus on laughter and the replaying of broadcasters Brian Johnston and Jonathan Agnew yielding to hysterics on air as well as Jim Naughtie heroically succeeding to contain his, we moved on to the final talk of the day, The Positive Effects of Singing on Learning and Well Being from Dr Katie Overy. Recent work supports the hypothesis that singing can support learning of a foreign language – something we all demonstrated to ourselves by singing “Hello, good to meet you” in Hungarian. Other studies showed that singing together promotes pro-social behaviour amongst children and made them more helpful and cooperative when working together.

We finished the day on the positive news that 1,000 choral singers reported that singing together enriched and enhanced their quality of life promoting enjoyment, cognition, emotion and sociability. Not bad for an activity that is cheap, accessible and not reliant on technology!



Professor Sophie Scott



Katie Overy (facing the camera) and Jenevora Williams



John Rubin

Emma Winscom, Singer, Composer and Teacher, gives her perspective on the day...

To singing teachers, a day on “Voice and the Brain” may strike as a complicated exposition of the processes attached to the production of human sound. It was certainly full of a great deal of information, insight, explanation and opportunity for question, as are all BVA events. Moreover, it contained a good deal of humour and much sharing of experiences and knowledge. Interesting to me particularly were the great mysteries of the synthesis of the brain’s activities. We were treated to a day in the beautiful surroundings of St. William’s College in York, lit by day-long sunshine.

Mr. John Rubin started the day with an overview of brain function – a ‘user-friendly’ guide – which is no mean feat to a room full of predominantly non-scientists. His detailed presentation, accompanied by explanatory slide sheets, led us from neural networks and the functions of the brain’s left and right sides, via the composition and functions of parts of the brain, into the areas of language, voicing and communication. In most people (95%), the left side is apparently dominant; it is more analytical and deals with language, understanding and expression, whereas the right side is concerned more with intuition, deals with visual activities and groups information for interpretation by the left side. Finally, Mr. Rubin went on to

consider when this goes wrong and communication dysfunction occurs. Of particular interest was the description of how the cause of such a problem is ascertained, prior to treatment. The presentation raised many questions and set the scene wonderfully for the remainder of the day.

Next, Sophie Scott, Professor of Cognitive Neuroscience, gave us the first of her two presentations. Her first talk was as fascinating and informed as her later one was amusing, incorporating many aspects of how speech is recognised and the relationship of visual memory to the production of voiced sound. She also looked at the reasons for absorption of regional accents, and the extent of linguistic memory in one’s own and other languages. The development of the brain in utero was also included. The presentation touched on the physicality that is sometimes employed in speech production - overtly, for example, in comedy. Some voice-over and speech specialists also alter their sound through emotional connection and visual memory. We also investigated the language of ‘The Clangers’ ...a new area for many!!

Prof. Scott returned after lunch to look at the science of laughter - a fascinating presentation which again looked at emotional connections/influences and the universality of a good laugh. As a necessary, natural reaction, it would appear to be worldwide, as are many core emotions such as fear, disgust, happiness, relief, contentment and physical pleasure. Laughter, it would appear, is the only positive, cross-culturally recognized expression. Thank goodness for this - and also for the fact that when tested, the delegates could identify instantly the image of someone with a forced smile, and distinguish it from that of someone who is genuine. If we stay intuitive, mankind has a hope, it would seem!

The final presentation of the day was from Dr. Katie Overy, who spoke on the positive effects of singing on learning and well-being. This resonated with the whole room and generated a wide-ranging debate. It was of particular interest to me as it afforded the opportunity to consider synchronization and imitation, patterning, mirroring and subtlety and how these might be applied in the contexts of teaching autistic students and in group singing activity. We also had the chance to vocalize and sing together, albeit briefly.



St Williams College, York

BVA STUDY DAY

INTERACTIVE ROCK & POP DAY

George IV Pub, Chiswick London; 29th September 2013

Report by Jayne Barker

Photos John Baines

"Sunday Morning Rocks!" is how Kim Chandler cheerfully greeted a room packed full of singers, teachers and speech therapists at the 6th biannual *Rock and Pop Day*. She welcomed delegates from England, Ireland and Scotland to the event. The timetable for the day promised a wonderful variety of contemporary voice presentations from different experts in the field. Before we knew it we were off and racing.

Two short sessions in the morning dealt with "performance anxiety" presented by David Combes and "deconstructing riffs and runs" presented by Jono McNeil.

David began by cautioning that performance anxiety may strike at any time and that as teachers we must understand it. His thesis on performance anxiety provided the basis for an informative, detailed and practical session on understanding the physical symptoms of anxiety. Using NLP (Neuro Linguistic Programing) techniques he taught us one simple mental exercise to help prepare the body in a positive way. It involved thinking back to a time when we were incredibly happy with ourselves on stage. We linked that state of mind and body to a physical cue so that at any time we could recall that positive mood when needed! He used a mix of scientific research alongside hilarious anecdotes to make it a brilliant opening session.

Jono's session on riffing or trills or embellishment or melisma



Viktoria Hansen



Jono McNeil

or licks or runs, or whatever you wish to call it, was a basic introduction with a small workshop to finish. He outlined what makes a good riff; That is, note separation, clean (not aspirate tone) and speed. We then tried two examples from Beyonce and Robin Thicke, Jono left us with a three-step process for riffing. If you missed the day and you want to get to know more Natalie Weiss was recommended for excellent online videos.



After morning tea we began the first of another two 30 minute sessions. The first was on the latest findings on vocal distortion presented by the CVT (Complete Vocal Technique) team of Julian McGlashan and Viktoria Hansen. Julian spoke about the history of the research on vocal distortion and explained in detail the few studies that have been conducted on the subject. He was driving home the point that distortion was a legitimate and safe vocal sound to make. He tag-teamed with Viktoria, who gave an over-view of the terminology that CVT

"The timetable for the day promised a wonderful variety of contemporary voice presentations from different experts in the field..."



Elfy Chevetton

uses to classify contemporary voice sounds. Unfortunately there was no time for practical applications and a quick rushed attempt at group distortion to conclude was not enough to let people truly enjoy the effects of distortion.

Next up was Elfy Chevetton and Tori Burnay, who taught us all about what a voice clinic is and how it differs from a general ENT clinic. They stressed the importance of any singers having difficulties to request their GP refer them to a dedicated voice clinic not just an ENT clinic to get the best treatment. They both did a fantastic job of welcoming us into the world of a voice clinic. Everyone left the session very clear on exactly what to expect at an initial consultation. Over all it was a clear and informative session.

After lunch it was time for everyone to get involved. The organisers of the event Dane Chalfin and Kim Chandler co-presented on their research into primal sounds. Dane introduced primal sound as a useful model that Janice Chapman had originally discussed for classical singers. Dane explained that primal sounds are present at birth and that no one needs lessons on how to make these sounds when born. By using these sounds Dane asked the question “do we create immediate empathy in our audiences?” The promise of such a strong emotional and instant connection to audiences is something worth trying out! Dane and Kim showed the larynx performing four primal sounds on scope videos and we all then sung with these sounds. The four sound families they expertly guided us through were Sighing, Whimpering, Whinging and Yelling. This session was a perfect blend of solid, relevant research, group participation and practice. It had a real outcome of making people better singers, who emotionally engage and move people, and making better teachers who have simple and effective ways of getting great results with students.

Next came a round table discussion on effective auditioning techniques run by vocal coaches, who were the judges on the recent TV show *The Voice* auditioning panel. They shared practical advice on body language and image, song choice and demeanour and attitude. The main tips, for those who missed



Tori Burnay

out on the day, were to choose songs in the right key to show off your voice (not necessarily the original key!), to choose a song that you can “interpret the hell out of” and to be yourself. Professor David Howard gave an in depth presentation on what sound was, formants and how the human ear responds sound. He had the incredibly talented Bellatrix (Female World Beatboxing Champion) to demonstrate the jaw dropping complexity that the vocal tract and articulators are capable of. She was a real hit! People interested in Beatboxing were encouraged to look up the UK Beatboxing agency called the 5th Element.



Bellatrix – Female World Beatboxing Champion



Jennifer John

Comments on the final session from Jill Draper

In June this year I set-up the *Sing With Soul Ladies Choir* in Bristol, for women to express themselves through song.

The BVA *Rock and Pop Day* provided the perfect opportunity to develop as a choir leader. I'd never led a choir in my life! What began as a challenge to help women to find their voice had become a mission.

The day also provided a chance to catch-up with old friends, develop new networks and share industry news. As it drew to a close *Sense of Sound's* Choir Director, Jennifer John, took



David Combes

centre stage. She lifted her arms and invited us to sing.

Initially we all followed the alto line then Jenny gave us our respective mezzo and soprano parts. As she laid harmony upon harmony the sound in the room grew and grew. We were no longer a room full of singers, vocal coaches, speech therapists and surgeons; we were a hundred strong choir. Singing. Smiling.

Whilst singing, I was particularly focused on Jenny's choir directing skills; keeping accurate tempo, giving us harmony lines, motivating us, adding dynamics and phrasing and even using our bodies as percussion (still working on that!). It was a choir leading master class and I loved it.



The 'Rock & Pop Day' venue: The George IV pub in Chiswick

THE PRESIDENT'S REPORT

By Kate Young

I welcome you to my first report as President for the BVA. The last three months have been busy with activity across the BVA network. For those who may not know my background I am a Clinical Lead Speech & Language Therapist specialising in voice disorders and have run the Derby Voice Clinic with my ENT colleague, Dr Sharat Mohan, for 15 years. We have seen many changes along the way to voice services and none more so than the last few years. I hope to provide throughout the time I work in the role of president to continue the excellent work and strategies that have been put in place.

The Council is again looking at ways to increase and maintain BVA membership, make the work of the BVA more accessible to members and non-members alike through public media and other opportunities, and continue our core business of providing education and public support to the high stand we have come to associate with the BVA. The BVA has continued to run excellent courses and provided support and information to BVA members. Already this year we have had four excellent courses including 'Lend Me Your Ears - AGM study day' including excellent lectures by David Howard and his singing larynx models, 'Voice and Brain', 'Pop and Rock' and 'Weak Wobbly or Working' at the end of October. The feedback has been very encouraging and I extend our sincere thanks to Sara Harris and the Education Working Party (EWP) for all their hard work. The EWP has 10 courses planned this year and we look forward too seeing you at one or more events.

The BVA has a reciprocal agreement with the Australian Voice Association (AVA) where by members can attend courses run by the other association at member rates. We have new links with the recently formed British Laryngological Association (BLA) and a representative of the BVA attends their council meetings. We look forward to working well together. The BVA is working towards professional links with other mutually supportive associations that are in the BVA and the membership's best interests for the future of our organisation.

We have been working with the Communications Working Party, under the guidance of Kim Chandler outgoing president, to develop a presence in social media which has been going from strength to strength. The BVA is keen to keep up to date and reach out to new members and interested professionals in new ways along with our normal lines of communication. There



Kate Young

are a wide selection of leaflets that have been produced by the BVA regarding voice issues. The 'Valuing Voices' project is a good way to get professionals and others talking about 'photo albums' and I hope you will feel keen to record yours and your friends and families voices too. Please see the website for more details. A further initiative is to use the Newsletter to share professional working stories and hopefully encourage others to contribute to the BVA Council. We welcome your thoughts and ideas.

World Voice Day is fast approaching, 16th April, and I encourage you all to consider how you will raise awareness of voice and its disorders in your areas. We would be happy to hear about any projects and the outcome for the newsletter. Posters and further information are available via the website.

As you will be aware from our last AGM, the financial situation has been under threat in our current economic climate. Education and courses run by the BVA are our core business. The membership was polled regarding some expenditure changes involving stopping the annual subscription for our journal LPV to make necessary and urgent savings. It was decided after much careful discussion to go forward with this plan. I am sorry for this loss however, as always, an alternative plan to provide access to current research and literature to members is underway and we look forward to giving you more information in the near future.

I look forward to continuing to work with the BVA Council and Executive over this year to support our changing needs and to see you all at a course some time in the year.

“The Council is again looking at ways to increase and maintain BVA membership, make the work of the BVA more accessible to members and non-members alike through public media and other opportunities, and continue our core business of providing education and public support to the high stand we have come to associate with the BVA.”

A DAY IN THE LIFE OF TORI BURNAY

BSc (Hons) MRCSLT MHPC

Principal Speech and Language Therapist
specialising in Voice

Every day is totally different from the next, which is one of the reasons I enjoy my job so much. The exception to this is the time the alarm goes off which is 6am. I am a night owl and early morning rising does not come easily. I shower and then begin the process of meal preparation for my two daughters who need lunches and supper ready to go off with them for the day. This is not an easy task at 6.30am and I do this catching up with events listening to Radio 4, sipping a large mug of rooibos tea to which I am addicted.

By 7am the rest of the house wakes up. My husband has the job of getting our girls, aged 3 and 6, dressed and ready for school so that I can get to the hospital by 8.30am latest. The 30 minute tube journey is my time for reading up on articles and planning presentations/teachings sessions.

I work for Guy's and St. Thomas' Foundation Hospitals Trust on a 3 day part time basis spread over 4 days and until recently was based clinically at St. Thomas, but my time is now split across both sites as our multidisciplinary Voice Clinic has moved to the Guy's ENT Department. This means that my SLT-led voice therapy endoscopy clinic is also there, so Tuesday and Friday mornings are at Guy's. I set up the SLT-Led Voice Clinic in 2005 and run it either on my own or with my colleague, Sue Warner, most Tuesday mornings. The clinic starts at 9am so I get time to grab a coffee and porridge and quickly trawl through emails as best I can. Monday is my day away from work so there is always a lot to catch up with. The Clinic has 3 or 4 patients booked into it. Patients attend for a variety of reasons, including for review of their larynx if voice quality does not seem to tally with general ENT clinic diagnosis; troubleshooting when therapy is not successful; therapy trials and speaking and singing in action for singers who have been working well in therapy but need to extend the same patterns into singing. This approach gives excellent insight into what can be impacting on a singer's voice and gives more detail for the therapist. It is also incredibly useful for liaison with the singer's vocal coach if they are working with one. I have learned a great deal working

with singers in a range of genres and continue to do so. I ask singers to do a quick vocal warm up before coming into the hospital and to bring an 'easy' and more challenging piece to trial parts of during the scoping trial. We are then able to put voice techniques into practice and evaluate how these feel and sound.

The sessions are intensive and each 45 minutes tends to fly by at a great speed. I have to take great care not to get behind on all the admin that goes along with these sessions as there are often issues raised regarding reflux management, use of asthma inhalers and so on, and I often need to liaise with GPs regarding these. I also need to ensure that the session is documented clearly with a plan for treatment for the treating speech and language therapist if it is not me. All our notes are now electronic which is great for access but means that most of the session has to be entered once the person has left the room and this can be incredibly time consuming.

More recently, I have been offering support to my colleagues working with patients who have had radiotherapy and/or surgery for cancer of the head and neck with resulting dysphonia. I am trialling the use of the SLT-Led Voice Clinic



to evaluate not only laryngeal status but to ascertain whether voice therapy is likely to be effective as a treatment thus informing vocal prognosis. Timing of intervention and liaison with the consultant ENT surgeon is imperative in these cases, so that I am able to work with the referring speech and language therapist and the patient to develop understanding and awareness of how the voice is affected.

The morning session usually ends at 1pm and I leave the ENT Department and pop into the SLT Dept at Guy's to have a meeting with my Head of Service or one of the voice team therapists to catch up on any issues regarding service management or Trust related targets or to provide supervision sessions. We are constantly in danger of cuts to the service and have been working with savings, which means at present

we have to absorb two days of clinical time. This generally means that waiting lists are a little longer and patients wait between session blocks. The rest of the team is usually breaking for lunch but I have to get over to St. Thomas' Hospital on the shuttle bus and pray that it is working. I manage a snack on the bus and then arrive to start the afternoon session at 2-ish.

I am fortunate to have my own office/treatment room at St. Thomas' in the SLT Department. I usually only manage to see a couple of patients after a Tuesday clinic but tend to see about 6 patients for treatment on a full day. New patients take an hour and half with an hour of that being face to face contact. This enables me to build a rapport with them and allow them to talk in detail about their voice issues and how this is impacting on their life. This appointment is often the first time that anyone has ever listened to them in great depth and can be very emotional for them. There is a lot of information sharing on my part and I also try to make a recording of their voice for analysis. There is always a plan at the end of the session and I aim to start working with the person straight away so that they have strategies and/or activities to focus on away from the session. It is the enormous variety of people I have the pleasure of working with that keeps me on my toes. I particularly enjoy working with professional voice users but also with people experiencing more complex difficulties.

This week I worked with a gentleman who was puberphonic with a high pitched voice quality and a tremendous amount of strain and laryngeal effort. He was highly distressed by his voice and others' perceptions of him. He had been told in his country of origin that he should suck lozenges in his late teens and later in his twenties that he should have hormone injections. He assumed that nothing could be done. A detailed case history followed by explanation of what was likely to be

happening preceded a more hands-on approach. He was able to achieve modal voice during our session through laryngeal manipulation and circumlaryngeal manual therapy techniques along with pitch exploration. He will be returning for further sessions to work with establishing this different 'place' for his voice and then generalising this into his social and family life. Time for this to be achieved can be swift or very slow depending on the circumstances.

I frantically try to input notes after the afternoon sessions and then liaise with my secretary, who is chasing me for session slots for new patients. There is always so little time to catch up with emails and vet new referrals which come in electronically and need to be checked on a daily basis. I then have a quick check on the list for the upcoming Friday's Voice Clinic, which is led by Miss Elfy Chevetton, ENT Consultant. We have 2 clinics running in parallel now on Fridays and this has helped to reduce waiting times to 6 weeks. We have medical students carrying out projects and these require planning and supervision.

I am supposed to finish at 4.30pm but am usually late and leave at 5pm to get back to collect the girls by 6pm. On Thursdays I run a busy private practice in the afternoon which runs until 6.45pm with catch up time after that so it is usually a late one. I also try to see singers I am working with in action so may catch a gig or show which can give added insight.

My first job takes over between 6 and 8.30pm as I hang out with my girls doing the usual Mum jobs and reading umpteen stories before they reluctantly agree to get into bed. My day is certainly one with a high vocal load! After that I cook something, which I find relaxing. I am also the chairperson of the school PTA, so I am often involved with organising one event or another, until I can do no more and flop into bed.

MULTIDISCIPLINARY STUDY DAY

IRRITANT ISSUES

Reflux, Allergy and the Voice

SUNDAY, 12TH JANUARY, 2014

Baden Powell House, 65-67 Queen's Gate, London SW7 5JS. 9.30am - 4.30pm

Suitable for all professionals working with the voice. Subjects to be addressed will include how reflux and allergies can affect the vocal tract and how they can be managed through medication and diet.

Speakers agreed at this time:

DR REHAB AWAD, Voice Specialist Speech and Language Therapist

MR TOMM COLES, Nutritional Therapist, Paget & Coles Ltd, London

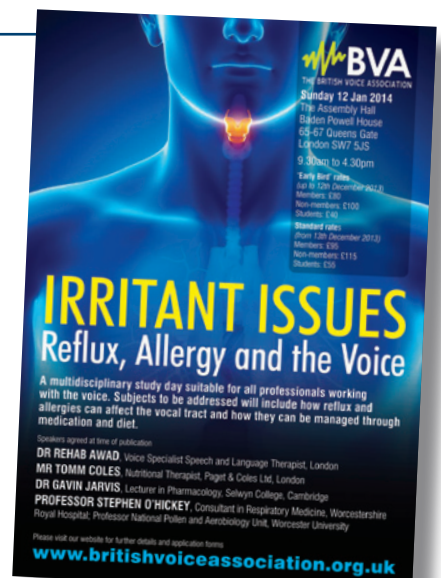
DR GAVIN JARVIS, Lecturer in Pharmacology, Selwyn College, Cambridge

PROFESSOR STEPHEN O'HICKEY, Consultant in Respiratory Medicine, Worcestershire Royal Hospital, Professor National Pollen and Aerobiology Unit, Worcester University.

Early Bird (up to 12th December): Students £40, Members £80 and non-Members £100

Late rate (from 13th December): Students £55, Members £95 and non-Members £115

For full details and application forms on our website: www.britishvoiceassociation.org.uk



BVA
THE BRITISH VOICE ASSOCIATION

5 MINUTE INTERVIEW

FRITH TREZEVANT

Singing Teacher

When did you join the BVA?

I don't remember, it was so long ago! 1991 I think but it might have been earlier.

How did you find out about the Association?

I had lessons with Janice Chapman in the early 1980s and when I found that she was involved in the Association I wanted to join and keep up with what she was doing, making the connection between singing and science.

What led you to become a member of the Education Working Party?

It seemed like the natural place for me to be. The courses have always been a very important part of my own professional development. Also there's always nice food and wine at the meetings.

How many meetings do you attend each year?

I attend Council, Executive and Education Working Party meetings, so quite a lot! Some of these are Skype meetings, saving me the travel and making a cost saving to the Association. But I like to attend in person when I can. I find the meetings stimulating, thought provoking and energising, and I have enjoyed getting to know the powerhouse colleagues who are behind the smooth operating of the BVA machine.

How many people are there in the Team?

The EdWP has 12 members

What are your duties?

I organise the Roadshows which showcase the BVA to music colleges up and down the country. We send out an ENT, SLT, singing and voice teachers and sometimes other practitioners to speak about technique and voice health, and to garner membership and raise our profile.

How much time do you spend with your commitments to the WP in a week, month?

It varies depending on how long it takes people to get back to me and say no, they can't do the date I've asked about! At the moment I am spending about half an hour a day on getting a show together, but once it's set up it will almost run itself, as the colleges are keen to have us and do a lot of the organising themselves.

Why do you do this?

Because I love it. I think it's terribly important. I have my career because of what I learned at BVA courses, books I was directed to, the advice of colleagues, networking with other teachers. I want to be able to put something back and make sure there is a viable BVA for the future.

What advice would you give to new members wondering whether to put themselves forward for nomination to Council or offering to help with a BVA Working Party?

If you do this you will meet and get to know people with talent and vision and energy, and this will inspire you. You'll have fun. Your take on courses and situations will add to the breadth that is already there in a unique way.

In 5 words sum up how the BVA benefits you.

I owe it my career.



Frith Trezevant

WANTED NEW MEMBERS

REWARD £10 DISCOUNT OFF ANY CONFERENCE FEE

As announced by Kim Chandler at the AGM on 30th June 2013, we have a new initiative in place. Introduce a new member and get a voucher for a £10 discount off a conference of your choice (within a calendar year).

**JUST ASK THE NEW MEMBER TO
MENTION YOUR NAME WHEN APPLYING**

INTERNATIONAL MATTERS

ICVT 2013

Christina Barry shares her highlights of ICVT 2013 Brisbane, Australia 10-14th July 2013.

The title "For the love of Singing: Learning, Teaching, Performing" encapsulated the wonderful programme organised for the International Congress of Voice Teachers in Brisbane. From the opening ceremonies to the closing moments, we were entertained, enlightened and inspired. The traditional Welcome to Country by a local Elder from the Nanukul Yuggera tribe with accompanying dance and singing, reminded us that song is an ancient means of communication and then more Australian singers from all genres opened the conference culminating in the entire hall singing 'Come, Come ye sons of art'. Talks and masterclasses by keynote speakers Mary Saunders-Barton (musical theatre), Daniel Zangger Borch (contemporary commercial), and Håkan Hagegård (classical) had us all talking about teaching different styles. Some phrases which struck me were: "be great, don't imitate", "live your experience", "stay in character, don't be the singer", "anticipate", "invite your audience in". All applicable to any genre. The vast selection of topics available in parallel sessions meant a daily challenge to choose which ones to attend. Day One concluded with Opera Queensland's stunning performance of Rossini's Cinderella and the walk back to our hotel was noisy as we enthusiastically reviewed it.

In the Richard Miller lecture, Ingo Titze used his title 'Appoggio: leaning on the breath of Richard Miller' to cover a range of issues. A main theme explored the difference between larynx size and vocal volume. Variations in breath pressure and vocal fold layer recruitment during phonation have a big impact, but humans have also learnt how to exploit resonance in effective ways. In the 21st century teachers may have to incorporate new technology and start to use Apps in the studio to help students monitor how they sing. As a non-expert on contemporary commercial music I learnt a lot in Daniel Zangger Borch's masterclass. I was pleased he kept asking students to pronounce final consonants even when using a microphone – it's not just me that nags about hearing the text. Ron Morris both entertained and enlightened while speaking about 'Articulation and vocal efficiency', Physiotherapist Scott Cook discussed 'Head and Neck Issues', and Sangeetha Rayapati gave us new ideas about 'Teaching Amateur Singing Seniors'. An energy charged workshop by American a capella gospel/jazz group Take 6 rounded off the day. This Grammy award-winning sextet was a conference highlight for me. The workshop explored both arranging (all done by one or two members) and how they achieve such precise intonation despite their very complex harmonic and melodic arrangements.

New Zealander Judy Bellingham had us singing early the next morning in a warm up class. Her routine emphasises a long physical start, then vocalisation and technical work using light-hearted games. 'The power of singing in our lives', a presentation by Gary McPherson, was underlined by the superb singing and coaching in Håkan Hagegård's following masterclass. Håkan was particularly good at encouraging

singers to imagine what has happened just before the song is uttered (Think, Eyes, Act, Sing) and to make the audience believe that what is happening onstage is true. The afternoon parallel sessions on composers included Wagner, Britten, Sammy Cahn and Australian Miriam Hyde. Contrasting styles for the next sessions included 'Gospel' and 'Arias for young voices'. Jazz in the foyer entertained us as we browsed the bookstalls and posters and then an inspirational concert to finish the day by my new favourite group *Take 6*.

The final day started with more warm up ideas and then more parallel sessions to tempt us. I chose Margaret Genovesi-Brown's exploration of neglected Italian Art song and Jennifer Condon's account of how she resurrected Peggy Glanville Hick's 'Sappho', originally composed for Maria Callas. Speed paper topics included 'Libby Larsen's songs', 'The Baryton Martin Voice as heard in Pierre Bernac singing Poulenc' and 'The role of Mirror Neurons in vocal pedagogy'. After lunch I learnt more about songs by Madeline Dring, by Lee Hoiby and then by Nordic composers. All too soon the marvellous closing ceremony concluded the wonderful conference. Five days of fellowship with other enthusiastic teachers, new ideas about repertoire and pedagogy, inspirational performances had left us wanting to get back to the studio to implement it all. Only four years to wait till the next ICVT which will be in Sweden.

PEVOC 10

Kim Chandler writes...

PEVOC10 in the beautiful Czech city of Prague was the fifth PEVOC in a row that I've attended and presented at. I absolutely love this conference format for the breadth of presentations offered, all from a multi-disciplinary cross section of the voice world (i.e. medicine, voice therapy, vocal pedagogy and voice science). It's also gaining in popularity,



Marcus Hess and organisers

each one seeming to be bigger than the last, in addition to attracting a wider worldwide audience outside its 'Pan European' moniker. Quite aside from the cutting-edge voice education on offer, the other benefits are the opportunity to catch up with colleagues from all over the world and to meet new colleagues from which invaluable links are formed. I encourage all to start gearing up for the next one in Florence in 2015."

In conversation with Julian McGlashan (also a presenter) on the train journey home from 'Rock and Pop'.

The local organisers were Jitka Vydrova and Jan Svec. The Conference hit the right balance between updating and research, presentations and workshops in an excellent venue. Highlights for Julian were from Gail Woodson "Identification of Epithelial Stem Cells in Human and Porcine Laryngeal Mucosa", Japan's Synthesized Voice Creation and Ingo Titze discussing Voice Science Vision – Where are we going?

But the one fact that has stayed with him is "6 singers had been murdered for singing a Karaoke version of 'My Way' badly! *ED*."

EDITORIAL

As always this is a full edition of the Newsletter. There are reports from the AGM and Study Day to Rock and Pop in London, via The Voice and Brain in York. BVA members who presented and attended International Conferences in Australia and the Czech Republic share their experiences of the multidisciplinary events that are so part of BVA territory.

Our new President, Kate Young, acknowledges the work of voice care professionals within the Voice Clinic in her Report so to continue this theme "A Day in the Life" features leading SLT, Tory Burnay (also a presenter at Rock and Pop;) exhausting reading!

Another initiative, for this and future editions, is the "5 minute" interview with BVA Council or Working Party Members beginning with Frith Trezevant. It is hoped that this will whet the appetite and encourage new members to share their expertise, in Frith's words "contributing towards the BVA of the future."

Lynne Wayman, Editor

Contact me with letters, opinions ideas etc at lynnewayman.voicecentre@virgin.net

LEWISHAM HOSPITAL VOICE CLINIC'S DATABASE

Tony Aymat, Consultant ENT Surgeon, kindly agreed to make the Lewisham Voice Disorders Unit database available to other voice clinic teams during the Voice Clinics Forum meeting held in Manchester in November 2012. I am delighted to report that he has sent the database to us at the British Voice Association and it is now available as a downloadable resource on our website. You can find it either under our 'UK Voice Clinics' section (in the left hand menu on our home page), or alternatively under the section entitled 'Downloadable Resources'.

We are extremely grateful to Tony and all at the Lewisham Voice Disorders Unit for making it available and we hope other clinics find it a useful way to collect essential data, not only for their own statistics, but also as a means of creating a potential national database for voice disorders.

WORLD VOICE DAY : 16TH APRIL EVERY YEAR

World Voice Day is celebrated annually on 16th April. The idea began in Brazil and then spread to the USA. The idea is to celebrate healthy voices and highlight the importance of voice at work and in society. See our website for more information.



IMPORTANT MESSAGE ABOUT THE LPV JOURNAL

As of 31st December 2013 the BVA's agreement with Informa Healthcare for Logopedics Phoniatrics Vocology (LPV) will end. Therefore, the last issue that you will receive under this agreement will be Volume 38, Issue 4 (December 2013).

We thank those BVA members who replied to the questionnaire about LPV this Summer; your replies helped the Council to make their decision as to the best way forward in difficult financial times.

Informa Healthcare has generously offered an exclusive 10% discount to BVA members off the price of an individual subscription to Logopedics Phoniatrics Vocology (LPV).

Should you wish to continue receiving LPV on an individual subscription basis after 31st December 2013, please visit the Informa Healthcare store site to purchase the journal, and enter your exclusive code – SLOG - to activate your 10% discount.

If you have any questions regarding your discount, or wish to contact Informa Healthcare directly please email journals@informa.com.

Informa Healthcare web link: <https://www.informahealthcarestore.com/1651-2022.html>.

Email: journals@informa.com

diary dates

FUNDAMENTALS OF THE SINGING VOICE 2014

(in conjunction with City Lit, London)

Every Sunday morning between 10.30am and 1.30pm at the City Lit, 1-10 Keeley St. London WC2B 4BA starting Sunday 26th January and finishing on Sunday 30th March 2014.

The course is designed for delegates to develop a fundamental understanding of how the voice works and how this understanding can be applied to the art of singing and teaching singing.

VOICE CLINICS FORUM

Friday 8th November 2013

The Post Graduate Centre, Wolfson Lecture Theatre, Birmingham City Hospital, B18 7QH

Study day focusing on hot topics in voice such as recurrent nerve reinnervation, the management of difficult cases, reflux in singers and OperaVox: the new voice analysis App.

IRRITANT ISSUES: REFLUX, ALLERGY AND THE VOICE

Sunday, 12th January, 2014

Baden Powell House, 65-67 Queen's Gate, London SW7 5JS

Subjects to be addressed will include how reflux and allergies can affect the vocal tract and how they can be managed through medication and diet.

MY TONGUE GOES WHERE?

Saturday, 29th March 2014

Royal Conservatoire of Scotland, Glasgow

A second chance to hear Dr Ron Morris, (Speech and Language Therapist and professional Countertenor), explore the anatomy and physiology of the articulators.

See our website 'Events' page for more information and a application forms (when available)

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