

THE BRITISH VOICE ASSOCIATION

COMMUNICATING VOICE

 BVA

VOLUME 15: ISSUE 2 – AUTUMN 2014



Featured in this issue:

**‘RECOVERING VOICES’
‘VIBRATO!’**

**NEW COUNCIL MEMBERS
VAN LAWRENCE PRIZE ABSTRACT**

Cover image: Cecilia Pemberton (photo John Baines)

THE BRITISH VOICE ASSOCIATION

Van Lawrence Prize

www.britishvoiceassociation.org.uk

THE PRESIDENT'S LETTER

FROM KATHARINE LEWIS

'Waving or drowning' was the title of the Harris's presentation at the *Vibrato* day on 12th October 2014. Inspired by this, and with apologies to Stevie Smith, I will take as the theme for this letter 'not drowning but waving'!

The first couple of months of my Presidential year have been full of matters to think about and act on, but, despite the onset of the new academic year, and all the challenges of pupils old and new which that brings, I am still proudly 'waving' the BVA flag! As a singing teacher, my work has been informed and enlightened by many wonderful BVA study days and conferences, and it is a good feeling to think that I can give something in return.

The Council is fortunate indeed to have dedicated and hard-working members with diverse skills, ably assisted by our Administrator, Jackie Ellis, and Company Secretary, Kristine Carroll-Porczynski. I have to report one sad loss from Council: Frith Trezevant, a loyal and committed member, has had to resign due to pressures of work and personal circumstances. Frith's house in the West Country was badly damaged by the storms last Christmas and repairs are still not completed – definitely 'not waving but drowning'! I extend warm thanks and very best wishes to Frith.

New to Council, or perhaps I should say re-newed (as she has served before), is Gillyanne Kayes, teacher and researcher, and also Amanda Carr, a speech language therapist. A warm welcome is extended to them and also to Dane Chalfin, now back to Council and President Elect.

The Education Working Party, under the chairmanship of Emma Winscom, continues to do marvellous work planning and running conferences. After *Voice Clinics Forum*, there will be '*Collaborative Working*' on 25th January 2015, the *Accent Method Course* (this time in Belfast), a *Music Theatre Day*, and the AGM on 5th July 2015 will incorporate a study day on child voice. Work is also in hand for some collaboration with the De Haan Centre in Canterbury, which promotes research into the effects of singing on health and well-being – my thanks to Jenevora Williams and Becky Moseley-Morgan for establishing this contact. Another collaboration will be a joint event in January 2015 with the London Voice CEN. More details of all these events will be distributed soon. Changes and new initiatives are being discussed with regard to *Roadshows* and *Fundamentals of the Singing Voice* – more news of this in due course.



Katharine Lewis

The decision to stop the distribution of LPV to all members was not one taken lightly, and was informed by a very real need to rationalise financial outgoings. Work is continuing on ways to fill the gap, but this has been slowed by some excellent plans coming face-to-face with Copyright Law. Council is hopeful that a new initiative will be announced soon, and is deeply grateful to the membership for their support and understanding.

Many thanks must go to Kim Chandler and Dane Chalfin for all that they do for the website, and especially for promoting the BVA to our ever-increasing numbers of Facebook Friends and Twitter followers. Kim has now moved to Spain, but will continue to head the Communications Working Party.

Built on the bedrock of membership income, our finances are quietly stable, under the watchful eye of our excellent Treasurer, John Rubin. Ways to increase membership are always under discussion, so I will take this opportunity to remind everyone that, if you introduce a new member, you will receive a voucher for a £10 discount on a conference! And I am pleased to say that the raffles have now produced a grand total of £368!

So, I feel that I am 'not drowning but waving'! Does this apply to the BVA as a whole? Very definitely, it does!

EDITORIAL

It has been enjoyable meeting BVA members and new delegates at the well-subscribed events in July – *Recovering Voices* and October – *Vibrato*! These diverse study days attracted a wide range of voice professionals and the final panel sessions allowed for questions and opinions to be expressed. My ruminations continued throughout my journey home and during the following week... in fact *Vibrato*! left me with even more questions, which is good! As ever, I'm

indebted to Owen, Mel, Gordon and Secundino, who reported these events bringing the programmes to life for those of you not able to attend.

A number of books are ready for review so look out for the email request from our Administrator, Jackie Ellis. I hope to include a *Book Review* section in the next edition of *Communicating Voice* – so a chance for you to curl up, warm, with some interesting Winter reading.

Lynne Wayman, *Editor*

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BVA STUDY DAY REVIEW

RECOVERING VOICES

Sunday 6th July 2014

Baden Powell House, London

*Report by Owen Judd, Consultant Laryngologist and Neurotologist, Royal Derby Hospital**Photos: John Baines*

INTRODUCTION

This was a fantastic day for all those attending. There were a diverse range of delegates from professional singers and singing teachers to speech and language therapists and ENT surgeons.

The day was especially useful for the singing teachers amongst the audience as it addressed many of the problems seen in this area.

A great time was had by all, with many questions, discussions and opportunities to learn.

The organisation for the day was outstanding with a fantastic venue in Baden Powell House, great catering and a good choice for both lunch and coffee breaks.

A special mention must go to the outgoing President of the Association, Kate Young, who put in a sterling performance as

master of ceremonies. Gratitude goes to her for an excellent and extremely well organised day.

SPEAKERS

Gillyanne Kayes, a nationally renowned singing teacher and author of a number of seminal textbooks, gave a fascinating talk on *"Problem solving troubled voices in professional theatre performers"*. The talk focussed on problems elite professional voice users may face and strategies to deal with them. It was especially interesting to hear the parallels between high level professional singers and elite athletes and there was a comprehensive discussion of the *"Child Star Syndrome"*. It was a very interesting and well delivered précis of various strategies.

Tori Burnay, a highly experienced Speech and Language Therapist (SLT) from Guys and St. Thomas' Voice Clinic gave us *"SOS – Scoping our singers: the role of the SLT in troubleshooting complex voice issues"*; a very eloquently and clearly presented session on her role. It focussed on the importance of educating the patient about their voice problem and physiology of the voice, along with how self-awareness in voice care is paramount. There was an excellent summary of common pathology with various imaging and scoping modalities. The prime message was that scoping patients to obtain a clear understanding of the pathology is an essential part of the assessment and evaluation process and highlighted the importance of this procedure to monitor response to therapy.

Declan Costello, a renowned Consultant Laryngologist/ENT Surgeon, gave us his take on *"Laryngeal Surgery in Singers: Why, when and how"*. Following a run through his impressive career path to date, we were treated to a comprehensive yet succinct précis of surgical intervention in voice disorders. There were gasps from the audience when a particularly large laryngeal lesion was seen pre and post-treatment. Special mention was

The panel (left to right): Declan Costello, Tori Burnay, Gillyanne Kayes and Karen O'Connor.



made of the importance of voice rest after phonosurgery. The appropriate length of rest was deliberated and generated a stimulating discussion.

Karen O'Connor, an international Musician and Performance Coach, gave us her unique insights into the psychological side of singing in her address; *"Singing on your Mind"*. The key to this session was the understanding that both general and situational psychology can affect a vocalist's ability to perform at their best. It looked at the parallels of sports psychology and performance psychology including fascinating demonstrations and examples. A particular favourite was the synopsis of the *"inner Chimp"*! Special thanks go to Pheobe Eley, who eloquently gave personal examples of the problems elite performers face including a touching insight into her own journey.

VAN LAWRENCE PRIZE PRESENTATIONS

The audience attending was honoured to have three fascinating and articulate presentations from the short-listed candidates for the *Van Lawrence Prize*.

Ann Leatherland presented her work on; *"Text delivery in Classical and Musical theatre singing"*. Most impressive was her in depth use of high level statistical analysis in her results and a succinct conclusion. In essence the study demonstrated that the durations and intensities of vowel and consonant phonemes are specific to the genre being sung and how this may be used to facilitate a genre-authentic performance.

Rita Patel presented her study on *"Physiological differences in glottal wave characteristics between children and adults"*. There was an enthralling run-through of the use of high-speed digital imaging for the assessment of vibratory motion, and its differences with traditional videostroboscopy. The proposed findings of the study showed that there are fundamental differences in the vibratory motion of paediatric vocal folds when compared to adults and how this may translate into clinical use.

Cecilia Pemberton gave the prize winning presentation on; *"Efficiently and cost effectively managing teachers' voice problems"*. This work highlighted the importance of good voice health in the teaching population, and the huge economical



Tori Burnay

impact dysphonia can have on the individual and the workforce in general. It detailed the work of the *"Teachers Voice Care Project"* as an innovative and proactive prevention and early intervention programme for dysphonia in teachers in Australia. Its implementation has succeeded in a cost saving of approximately half a million dollars and improved teachers' lives and voices.

See page 10 for an abstract of Cecilia Pemberton's winning presentation.

ROUND TABLE DISCUSSION

The day culminated with a highly informative round table discussion with a panel comprising all the days' speakers. Many questions were expertly fielded by the BVA President, Kate Young, and passed on to the appropriate expert.

Van Lawrence prize finalists: (left to right): Cecilia Pemberton, Anne Leatherland and Rita Patel.



Discussion postulated the psychological aetiology in patients referred to voice clinics and the effects of surgical intervention.

Post-surgical treatment with voice therapy was debated along with strategies the panel use to persuade reluctant post-surgical patients to return to performing.

In summary, the whole day was a stimulating and educational experience for all involved. Whatever the profession of those that attended, there was something for everyone to learn and take away. A grateful thank you must go to the BVA and the organising committee along with their President Kate Young.

MEL MEHTA CONTINUES...

Another excellent array of speakers awaited us on the Programme for this day and they did not disappoint.

Gillyanne Kayes started the day by discussing the problems encountered in professional theatre performers and the problem solving skills which she employs. She highlighted some of the specific issues faced by an elite performer – that of high demands and vocal load, increased sensitivity to vocal issues, not always being cast to sing in a comfortable style for the person and she gave us a timely reminder of how small problems can have a big effect on the performer's self-confidence. She then presented a series of case studies and explained the exercises she used. Gillyanne picks strategies from her wide-ranging experience of working with the speaking and singing voice. She is a great example of a multi-tasking practitioner even to the point of using the world of TV to demonstrate - she uses the David Walliams "*I am an English lady*" voice to access falsetto and we all had to have a go!

Tori Burnay then looked at why and how we would scope our singers and discussed how the SLT can help. She clarified the differences between the various ENT clinics, the different evaluations and scoping approaches available and what was appropriate for each situation. Tori also mentioned the psychological impact of vocal issues and went on to look at what might be the cause of the complaint of "*limited range*". This could be due to (amongst many other things); change in vocal fold status, difficulty in transitioning between techniques and held tension which might be needed for a role. She then went on to explain the benefits of scoping for the client particularly when used as a therapy trial and how it can aid the therapy process. The therapy process includes many areas, some of which are: goal setting, educating, increasing awareness of the larynx and vocal tract, direct therapy exercises as well as conservation and modification of vocal technique, and the possible use of certain counselling techniques. Information from scoping can aid all of those areas. She then looked at factors influencing recovery and the barriers. Her talk was illustrated by a video of a client and a "live" client who discussed their journeys. She packed a lot in!

There followed three short presentations by the finalists in the Van Lawrence Prize. All were so different, and the standard and breadth of topics were magnificent.

Following lunch, Declan Costello took us through his thoughts on Laryngeal Surgery in Singers. He noted that several outcomes were possible following a visit to a Joint Voice Clinic – and surgery wasn't the answer to everything. In fact he later noted that surgical cases require careful patient selection and a good operative technique. He then went on to classify voice disorders: Inflammation, Neoplastic/Structural, Muscle Tension Imbalance, Neuromuscular and showed relevant videos. He then tackled the interesting topic of vocal rest post surgery and noted a variety



Phoebe Eley

of interesting questions including; is scarring minimised if post operative trauma is avoided or does voice rest lead to poor healing as scar tissue needs to be remodelled. He then went on to look at principles of surgery, current practice post operatively and other aspects impacting on the phases of wound healing. He mentioned the findings of a Dog study where there had been no voice rest (a dog on voice rest?!) and noted that the basement membrane took longer to heal and the healing was more disorganised.

Our final section brought us neatly back to the beginning and the references to the psychological impact on performers when there are vocal issues. Karen O'Connor, with the help of Phoebe Eley, discussed the role of a performance coach with elite performers, specifically in this case, with singers. Karen is a professional oboe player and has played at the highest level. She is therefore uniquely placed to understand the devastating effect that injury and illness of any kind can have on a performer. Many of the principles she uses have been researched in the area of sports psychology and there are similarities to performers – it is down to practise (many repetitions) vs performance (one chance to get it right). Phoebe, who is a Mezzo at Birmingham Conservatoire, explained that she had a cyst removed from her vocal fold and, with help, went from "*in recovery*" to "*recovered*", thereby changing performance anxiety to performance enhancement. Karen and Phoebe explained what their sessions included, the ideas behind them and demonstrated some exercises. The strong message was about having positive associations.

Yet another lively day, a fabulous opportunity to chat, talk through cases, find out about different approaches and above all, to remember that you are not alone in this world of voice despite working in rooms with no windows or getting stuck in a studio – there will be someone in the BVA that we and our clients can turn to if things are not going according to plan.

Melanie Mehta

*Specialist Speech & Language Therapist,
Vocal Coach for the Speaking Voice.*

BVA STUDY DAY REPORT

VIBRATO!

SUNDAY 12 OCTOBER 2014
THE ROYAL COLLEGE OF MUSIC, LONDON

Report by Secundino Fernández, Otolaryngologist
Universidad de Navarra, Pamplona, Spain

On October 12th I attended, as a member of the British Voice Association, a conference at The Royal College of Music on “VIBRATO!”

According to Seashore (1937) “the vibrato is the most important of all ornaments on account of the extent of its concurrence and on account of the essential characteristics which it contributes to tone quality in the form of flexibility, tenderness and richness of sound.”

Often mentioned yet seldom discussed, this study day offered a comprehensive and frank exploration of vibrato in classical singing. Speakers and singers dissected how and why vibrato happens and its role in voice clinics and teaching studios.

You may wonder why an otolaryngologist was interested in this topic. For years I have specialised in laryngology, physiology and pathophysiology of the larynx with special attention to voice use and its disorders. The physiological basis of vibrato has long been the subject of study in the voice laboratory at the University of Navarra.

The vision and interdisciplinary work presented during this day was very rewarding. Prestigious speakers such as Rebecca Moseley-Morgan, Dinah Harris, Sara Harris and Tom Harris reviewed the concept and the different definitions of vibrato throughout history, as the study of vibrato can help scholars and singers produce an informed and authentic performance.

A central issue addressed was that of vibrato being an essential quality of beautiful singing or an optional embellishment.

A letter, written in Paris on 12 June 1778, by Wolfgang Amadeus Mozart to his father Leopold made a distinction between a good and a bad vibrato:

“Meis[s]ner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers – and this I never could endure in him. And really it is a detestable habit and one that is quite contrary to nature. The human voice trembles naturally – but in its own way – and only to such a degree that the effect is beautiful. Such is the nature of the voice; and people imitate it not only on wind instruments, but on string instruments too and even on the keyboard. But the moment the proper limit is

“...this study day offered a comprehensive and frank exploration of vibrato in classical singing. Speakers and singers dissected how and why vibrato happens and its role in voice clinics and teaching studios.”



Renee Timmers

overstepped, it is no longer beautiful – because it is contrary to nature.”

Nicholas Isherwood identified 15 types of vibrato, but voice teachers often believe that only two types of vocal vibrato exist: good and bad.

We mostly agree that vocal vibrato or laryngeal vibrato is an oscillation of pitch within some fairly tightly defined limits which make the notes being sung more pleasing in some way.

Hammer vibrato is a phenomenon produced at the level of the vocal cords particularly characterized by pulsation varying the impact velocity of the vocal folds producing a predominantly amplitude based vibrato. Hammer vibrato is also known as ‘vocal cord’ vibrato. It sounds like a long sequence of pulsations on the same note. It may be thought of as a long line of attacks.

Laryngeal vibrato is characterized by both pulsation and difference in pitch. The difference between notes in this type of vibrato may be more or less distinct. Laryngeal vibrato is achieved by moving the larynx up and down creating a variation in pitch. The vocal cords produce the pitch and the hypopharynx produces the speed.

Both vibratos may be acquired through practice.

There is debate among scientists as to the exact method of producing vocal vibrato, but there is a consensus of opinion that neuromuscular tremors that can affect any muscles are similar to the tremors which cause vibrato.

Some findings on the day are summarized below:

- Vibrato use can be good or bad.
- Vibrato use has changed over the centuries and therefore is an important element of informed performance style.
- There is some scientific evidence to show that singing without vibrato in a choir can cause a problem of unwanted beats or interference.

- There is evidence that singing without some vibrato can cause vocal strain.
- Vibrato can be used to exemplify different musical genres in both western classical music and contemporary commercial music.
- Vibrato can add warmth to the tone and emotional colour to vocal sound.

Renee Timmers & Christopher Bowen, James Weeks, Ralph Allwood & Linda Hirst gave an interesting presentation on the practical production of vibrato and its differing aspects.

The day ended with a magnificent performance by the Old Royal Naval College Chapel Choir.

Some thoughts from Gordon Stewart after the conference on October 12th at the Royal College of Music in Kensington.

It was a witty idea to hold this session in the Royal College of Music, where vibrato has long been a welcome visitor. Provided it behaves itself.

I think all of us who were there on Sunday knew something about this, this musical oscillation; we have ideas about it, feelings, personal experience. I remember well when the early *Early Music* people came swirling out from the universities in the sixties and seventies, with vibrato identified as the enemy of the

Renaissance and the Baroque, but not yet aware of the efforts that string players of that period spent finding ways of adding close shakes, and such to imitate the human voice. And equally I was amazed at the Russian sopranos in broadcasts of Russian opera, who, so it was said, equated their broad use of vibrato with emotional expression, until Galina Vishnevskaya arrived, travelling the world with her opera costumes and making it a better place, and Russian singers began to be seriously accepted across the international repertoire by changing their style a little. Then the great Spanish mezzo-soprano, Conchita Supervia, with her *chèvrottement*, or bleat, to be heard on recordings from the 1930s electrifying opera-lovers by rescuing Rossini's operas for the mezzo-sopranos. Was this the way mezzos should sing this stuff, rather than the way the sopranos who'd pinched the repertoire did? The tenor, Rossi-Lemini, whose first recordings display a similar mountain-side quality, got rid of it for the later ones. How did he do that, in those days before the technology was at hand to clean your recorded voice up?

What are the truths about vibrato? Can we cure it? Do we need to? Can we hurt ourselves by trying not to do it, or by doing it too much? How do we do either of those things? Does vibrato spoil the listener's enjoyment? And if so, is that only when we hear it in close-up, as Dinah Harris said? I have certainly preferred a silent radio or a blank screen at times. I asked the American soprano Arleen Auger before a Handel opera at a Prom whether she sang for the microphone or the hall. A naïve question from an inexperienced radio producer – and you can guess what the answer was. It was a ravishing performance for the Prommers and on the air.

On our Sunday in the College, there were jewels, if not all displayed to advantage. For me the presentation from the

The "Vibrato!" panel (left to right): Ralph Allwood, Michael Emery, Linda Hirst, James Weeks and Christopher Bowen.



Harrises: Tom, Sara and Dinah, was sadly short. I would have been happier if only they had had the bad manners to do more than wave three times and then drown (I misquote the title of their short piece, *Waving or drowning*, taken by Dinah Harris from Stevie Smith's poem). It was good to hear what Tom had to say about muscles and their natural tremor: it's the escape clause built in to their contract. As also the thought that our ears might expect tremors too. There is a point when the tremor is clinical, and it's vital to recognise that and get help (details from Sara Harris). If the wobble is part of a young person's guide to grown-up singing, then apply some training, after a certain amount of washing in the brain area. Dinah Harris showed how to set out on that path.

Conductors and directors often have the professional vibrato in their sights. Hunting it down is a fine sport for some of them, worth a pink coat or two. But managing it and finessing it is something else. James Weeks brought a fine sense of reason, humour and information to his part of the day. As a composer as well as the director of the Exaudi Ensemble, he knows about the close interrelation between voice and music. He had the results of research among the members of his permanent ensemble. By knowing what their voices can do, their qualities, their flexible outlook, he gives himself an amazing range of possibilities – of colour, effect, security and a little whiff, at times, of danger. (A little danger is important in artistic enterprise – safety is a television set and a glass in your hand and a vote for someone you know nothing about.) What they said showed how aware they are of the needs of their own voice. His artists start out with a standard of musicianship that means that their throats don't have to try to sight-read the scores. They can do varieties of vibrato and non-vibrato quality to order. There was a hint, which

Live vocal quartet.



Questions from the audience

James did not hide from us, that one or two thought it harder to sing for any serious length of time with their waves straightened out. But it was also clear that he plans his programmes with care. The pitching of the notes has to be clear whatever goes on: whether that will allow some vibrato is a choice. The range of sounds in some pieces is considerable; it might include your actual vibrato, or what passes for “weird” sounds. (But you could say that Birgit Nielsen's top C was “a weird sound” – but louder and worth more money.)

The practical session led by the tenor Christopher Bowen was accompanied by wispy representations of his voice on a screen, (there were too many pastel shades in that projection box) but he and those who joined him for a madrigal were real singers, who





Final panel (left to right) James Weeks, Linda Hirst, Christopher Bowen, Rebecca Moseley-Morgan, Michael Emery, Tom Harris, Dinah Harris, Sara Harris.

demonstrated before our very ears how they change the vibrato content of their voice according to the situation. The visuals showed us that even when “*non-vib*” is what we hear, what is actually happening has some of the happy wobble in it. This is something which is no doubt being researched as I write.

It was an agreeable day – how could it not be with so many fellow-members speaking with us? It was short by BVA standards, and more expensive too. But what an additional

pleasure to have four glories of the past come to ruffle their vibrato feathers at us on a graph: two Lehmann birds (a Lilli and a Lotte), a Schumann (Elisabeth) and an Ameling (Elly).

Next in pursuit of the exclamation marks of vocal life, we must surely draw our bows, steal the title from that failed musical by Lionel Bart, and programme “*Twang!!*”

Gordon Stewart is Lecturer and Vocal Coach at the Guildhall School of Music and Drama.

The Old Royal Naval College Chapel Choir.



VAN LAWRENCE PRIZE WINNER 2014

CECILIA PEMBERTON

Efficiently and Cost Effectively Managing Teachers' Voice Problems (abstract)

Voice injuries in teachers have long been researched and recognised as a significant problem in terms of cost to the education system, and the impact on teachers' well-being and on student learning. Research has examined the incidence of voice injuries in teachers in terms of gender, years of teaching, type of teaching, types of voice complaints, voice related absenteeism, treatment seeking behaviours and the impact of the working environment on the voice^{1,2}. Programmes including vocal hygiene and targeted voice exercises have been trailed, as has the use of amplification as a means of preventing or reducing the impact of voice injuries for teachers. Recent studies have examined the measurement of voice use and vocal volume as a means of identifying the vocal load that puts teachers most at risk of a voice injury³. Overall, the research into voice injuries in teachers has determined that the workplace is significant contributing factor to voice injuries for teachers.

Many employers are aware of their responsibility and indeed the benefit of addressing their employees' personal and work-related issues through Employee Assistance Programmes (EAPs). EAPs have a long history and research demonstrating their cost effectiveness in managing workplace issues and reducing absenteeism that could otherwise be a considerable financial burden to employers. This paper will discuss an EAP style programme established specifically to address the needs of teachers' voices.

A 2008 survey of teachers employed in a jurisdiction of 38 primary and secondary schools found that, commensurate with other international research, 26% of teachers reported they had experienced a voice problem in the previous 12 months. There was a high incidence of reported voice problems in the first five years of teaching (19%) and even higher incidence in the 16 years + (41%). The teachers reported they took an average of 0.9 days sick leave per year because of a voice problem.

Using the information from this survey, and the available voice and EAP research data, an EAP style comprehensive Teachers Voice Care Project (TVCP) was developed. The TVCP was funded by the employer for a 12 month trial in 2008 and has run successfully and cost effectively each year since. The key elements of the TVCP were:

1. **VOICE INJURY PREVENTION INFORMATION:** Each school has been provided with the Voice Care for Teachers DVD, Voice Care Tips poster to display in the staffroom, Voice Care Tips bookmarks for every teacher. A risk assessment checklist is incorporated in the Wellbeing Health & Safety manuals to be completed annually.
2. **BEGINNING TEACHER WORKSHOPS:** Voice care workshops are a compulsory component of the school induction programme, providing vocal hygiene information and voice care exercises.

3. **EMPLOYEE ASSISTANCE PROGRAMME FOR VOICE (EAPV):** All teachers have access to four sessions for voice assessment and therapy, automatically funded by employer. This is designed to encourage early intervention. All sessions are provided at locations and times convenient to schools. The employer is not aware of the identity of the teachers attending for EAPV.
4. **AMPLIFICATION:** Schools are advised on effectiveness and usefulness of amplification for their context. Amplification systems are available for loan to any teacher experiencing voice problems.

Since 2008, 185 teachers have sought individual voice assessment and treatment. All were strongly advised to have an ENT examination; however access to EAPV was not contingent on this. Many of the teachers who attended EAPV had perceptually normal voices. They reported voice symptoms but did not feel they had a voice problem and chose not to have an ENT examination. They required only one or two sessions of therapy, for voice projection and resonance techniques, and required no further intervention. 84 teachers had an ENT consult, 35 teachers were diagnosed with phonotrauma, 26 with muscle tension dysphonia (MTD), 11 with other vocal fold changes and 12 had no apparent abnormality. Treatment consisted of individual sessions and when necessary reduced face to face teaching. All but one teacher have returned to their normal teaching duties and are managing their voices well, albeit with amplification. One teacher is still unable to manage her normal classroom duties.

Since the implementation of TVCP 1,500 teachers have had access to voice care prevention information. Two hundred beginning teachers have attended a voice care workshop providing information on vocal hygiene, release of constriction and resonance exercises. Twenty five teachers have been provided with, or purchased their own, personal amplifiers. Individual schools have installed amplification systems in some classrooms and purchased megaphones for outdoor duties. There has been a 30% reduction in the number of self-reported voice related sick days (self-reported sick leave: 2008 = 0.9 days; 2011 = 0.6 days). This has resulted in a net cost saving to the employer of approximately \$500,000 in replacement teacher costs alone.

TVCP is an innovative, proactive, prevention and early intervention programme. It has successfully engaged the teacher population within this jurisdiction with voice care. It has provided a meaningful reduction in sick leave making it cost effective for the employer not solely in dollar terms but also employee relations. 12% of teachers have accessed voice assessment and treatment and another 12% have attended beginning teacher voice workshops. While TVCP provides a scalable model for efficiently and cost effectively dealing with voice injuries in teachers, it also raises further questions of how we accurately measure the incidence, severity and framework for treating teachers' voice problems.

Cecilia Pemberton is a qualified practicing speech pathologist. She has been treating clients with a variety of voice problems for over 30 years. She has been employed as a specialist voice clinician in both the public and private health services in the UK and Australia. Cecilia is co-author of Voice Care for Teachers DVD. In 2009 she was awarded Fellowship by Speech Pathology Australia in recognition of her contribution to the profession. Cecilia is currently involved in a project designed to prevent vocal injury in teachers, that was as a finalist in the 2009 NSW Safe work awards.

References cited in this abstract can be viewed on page 11.

A NOTE FROM COUNCIL

THE U3A IN BRITAIN

HISTORY

Founded in Cambridge in the early 1980s by retired lecturers, the British U3A today is neither a university nor for the retired. It is a self-help organisation providing a friendly social setting for life-long learning and teaching with over 300,000 members in the UK belonging to 900 different branches.

The U3A is sponsored by a national charity, *The Third Age Trust*, which promotes the interests of older people

and has a magazine and an annual conference. Some members are retired but not all, and there is no age requirement or age limit.

THE SOUTH EAST

There are over 50 U3A groups in Sussex and the pattern for meetings is followed Nationwide. Of the three U3A groups in Eastbourne: Central U3A have 2 talks a month and both Meads and Wealden offer one monthly talk all free to their members.

The regional network (SUN) organises study days each month mainly in Sussex as well as a summer school (publicised at the monthly meetings by the SUN's rep in each U3A). The subscription is paid once a year, Eastbourne U3As charge between £12.50 and £15.

Singing for Pleasure with the U3A

We are in our fifth year, approximately 30 singers, both male and female. We meet twice a month on the first and third Monday afternoons including Bank Holidays from September to July. Our

songs include folk, jazz, old-time, rounds, the sixties and songs from the shows. There is a break for refreshments and chat. There are no auditions and no concerts, but optional participation is available as a smaller group to sing out. Membership of the U3A costs £12.50 a year and the fees for the singing group are £2 each term and £1 per meeting.

Joyfully Singing in 4 Parts with the U3A for the more ambitious singers who would like to sing small number pieces and practise them, we will meet three times a month, on the same days after the Singing for Pleasure group on the first and third Monday afternoons including Bank Holidays from September to July, as well as on the fifth Monday. We warm up with an easy round, then move to 2-3 pieces each session, more challenging but achievable pieces which are classical or liturgical. Notions of reading music are essential, however rusty. Again, we don't have the stress of concerts, just the joy of singing in harmony.

The British Voice Association *in collaboration with the* London Voice Clinical Excellence Network
is delighted to present:

BEST PRACTICES IN AUDITORY PERCEPTUAL AND ACOUSTIC EVALUATION OF VOICE

A STUDY DAY WITH RENOWNED AMERICAN SPEECH-LANGUAGE PATHOLOGIST AND RESEARCHER **NANCY SOLOMON**, Ph.D., CCC-SLP

Friday, 9th January 2015

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

This study day will focus on best practices in auditory perceptual and acoustic evaluation of voice. It will look at the challenge of establishing clinical assessment procedures that are scientifically sound but also feasible in a busy clinical setting with limited resources. Suggestions will be given on the use of online resources and apps.

Furthermore, delegates will be shown how assessment data can be arranged into simple audit and research projects to demonstrate the effectiveness of voice therapy and promote SLT services.

The day is designed for speech and language therapists but would also be beneficial to singing and spoken voice teachers who wish to know more about voice assessment and find reliable ways to evaluate the progress of their students during training.

Further information and to book for this course, please go to:
www.nancysolomon.eventbrite.co.uk

REFERENCES CITED IN CECILIA PEMBERTON'S VAN LAWRENCE PRIZE ABSTRACT (reproduced on page 10)

¹ *Prevalence of voice problems in schoolteachers*. Journal of Voice, 12, 467–479. RUSSELL, A., OATES, J., GREENWOOD, K. (1998).

² *Voice disorders in teachers and the general population: Effects on work performance, attendance, and future career choices*. Journal of Speech, Language and Hearing Research, 47(3), 542–551. ROY, N. MERRILL R., THIBEAULT, S., GRAY, S., & SMITH, E. (2004).

³ *Variations in intensity, fundamental frequency, and voicing for teachers in occupational versus nonoccupational settings*. Journal of Speech, Language and Hearing Research 53(4) 862–875. HUNTER E.J., & TITZE I.R. (2010)

NEW COUNCIL MEMBERS

DANE CHALFIN

Dane Chalfin is a commercial vocal coach and voice rehabilitation specialist. His clients range from charting and developing artists to West End and touring shows. He is *Principal Lecturer in Performance and Artistry at Leeds College of Music*. His special interest areas include high-intensity singing, endoscopic interpretation of laryngopharyngeal gestures in singing, psychogenic voice disorders and neurology. He has presented his research at international conferences and teacher/therapist training events around the UK.

REBECCA MOSELEY-MORGAN

Rebecca Moseley-Morgan MA *Musicology BA (Hons) ARCM (Hons)*: is a professional singer, teacher, director and conductor. She studied at the *RCM and Opera School* and worked professionally at *Glyndebourne, WNO, Opera 80* and many other companies. She has directed opera productions for *Opera Festa, Opera Anywhere* and *Chipping Norton Opera* and as a recitalist performed at *Purcell Room* and *Wigmore Hall*, throughout UK and France. She has a private teaching practice where she sees 50+ singers per week. In addition to this she conducts and trains various choirs in and around Oxford.

Having been a keen member of the BVA for many years, Rebecca has begun her own research into the functionality of the mature female voice and vocal vibrato. Her MA dissertation has formed the pilot study for a research project which she is currently undertaking at the *IOE, University of London* under the supervision of Professor Graham Welch. The study is examining the effect of vocal training on the mature voice and the benefits of singing.

GILLYANNE KAYES

Gillyanne Kayes is a singing voice specialist, researcher and author. Best known for her book *Singing and the Actor*, she has particular interest in working with singers of different musical genres. Gillyanne co-authored *Successful Singing Auditions* (with Jeremy Fisher) and the *Singing Express* series for children's voices (with Ana Sanderson & Jeremy Fisher). Contributions to the Oxford Handbook of *Singing – 'Pedagogy of Different Sung Genres'* (co-authored with Jeremy Fisher & Lisa Popeil), and *'Structure and Function of the Singing Voice'* are due online in August 2014.

In addition to her private practice Gillyanne co-owns and runs the voice education company *Vocal Process Ltd.*, delivering professional development across the world to vocal performers and teachers in workshops and seminars, on DVD and online. Gillyanne has had continuous BVA membership since its *Voice Research Society* days. She served on the council between 2002-2005 and was involved in the preparation and organisation of *PEVoC 6*.

AMANDA CARR

Amanda Carr *BMedSci (Speech Science) MPhil MRCSLT*: is a voice specialist Speech and Language Therapist (SLT). She completed her undergraduate training at the University of Sheffield in 1995. She specialised in voice disorders whilst working in South Manchester from 1999 until 2004. Since then she has been the clinical lead SLT for the voice service in University Hospitals Bristol NHS Foundation Trust. In 2013, this became a regional tertiary ENT / Head & Neck service based at St Michael's Hospital in Bristol. Amanda's clinical interests include multidisciplinary voice clinics, collaborative working with elite vocal performers, perceptual voice analysis and psychogenic voice disorders. She has been a keen BVA member for many years and has presented at study days including the *BVA Roadshow, Voice Clinics Forum* and *Fair Exchange*.

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diary dates

VOICE CLINICS FORUM 2014 Friday, 21st November, 2014

The Governor's Hall,
St Thomas's Hospital,
Westminster Bridge Road,
London SE1 7EH

Topics under discussion include: the multidisciplinary management of post operative patients (including voice rest/post operative voice therapy), the multidisciplinary management of chronic cough, Speech Therapy led voice services: the pros and the pitfalls and current trends in phonosurgery. Please note: these topics may be subject to change.

This course has been awarded 6 CPD points.

We are also planning a session for recent audit/research papers. If you have anything you would like to present please let us know at: administrator@britishvoiceassociation.org.uk.

BEST PRACTICES IN AUDITORY PERCEPTUAL AND ACOUSTIC EVALUATION OF VOICE

Friday, 9th January 2015

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

The *British Voice Association* and the *London Voice CEN* are delighted to host a study day with Nancy Solomon *Ph.D, CCCSLP*, renowned American Speech-Language Pathologist.

COLLABORATIVE WORKING

Sunday, 25th January, 2015

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

This study day looks at the value of collaborative working between professions. It is suitable for all those working in the field of voice.

See our website for more information and application forms (when available)

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