

COMMUNICATING VOICE

AUTUMN 2017
VOLUME 18, ISSUE 2



The journal of **the british voice association** – the UK's voice for voice

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Phoene Cave speaking at the Association's AGM Study Day 'The Management of Chronic Cough and Related Disorders' (see page 4)



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EDITORIAL and reports from International Summer Conferences – ICVT and PEVOC

The summer seems a long time ago as I write this on a blustery autumn day, however two events in July and August bring back happy memories as several BVA members gave presentations at the International Congress of Voice Teachers (ICVT) in Stockholm and the Pan European Voice Congress (PEVOC) in Ghent.

Janice Chapman was a keynote speaker at both events, so it was good to welcome her to give a masterclass for young singers as part of *A Weekend for Singers and Singing Teachers* 23-24 Sept 2017 (see page 6)

ICVT

This year ICVT celebrated its 30th Jubilee and the newly inaugurated Royal College of Music proved a wonderful venue. "The Future of Singing – Tradition and Science in Harmony" was the multi-disciplinary theme encompassing scientific advancements, vocal pedagogy, repertoire, vocal health and rehabilitation and masterclasses. 480 delegates representing 21 countries were welcomed by Marvin Keenze noting that, as voice practitioners, we all have opinions but he encouraged us to keep open minds, share ideas and have mutual respect which set the tone for the whole congress. Kim Chandler, Jeremy Fisher, Nicola Harrison, Gillyanne Kayes, Craig Lees and myself were among the presenters.



Gala Concert

PEVOC 12

PEVOC12 "Cherishing Cross-Fertilizing Worlds" also welcomed over 400 delegates from many countries. I saw familiar faces that have presented at BVA events including David Howard, who gave a workshop demonstrating the Vocal Tract Organ, Ingo Titze's presentation explained the science behind semi-occluded vocal tract exercises and Johan Sundberg shared research in his own inimitable style. John Rubin and Ruth Epstein were part of a round table discussion entitled

"Sound exposure and protection in vocal performers", Julian McGlashan and Cathrine Sadolin shared their research "Curbing-a metallic mode", Sara Harris and Linda Hutchison discussed "Collaborative working – getting there together". Rebecca Moseley-Morgan showed methods of enabling the mature female singer to retain their sound and I gave a case study on the vocal rehabilitation of a female tribute artist.

At both these events with the plethora of masterclasses, free papers, workshops and poster sessions, the days had to be planned with military precision as there was so much to enjoy; and of course time was needed to catch up with colleagues and friends.

- ICVT is held every 4 years so I look forward to 2021 in Vienna.
- PEVOC is biannual and will take place in Copenhagen 2019.

Lynne Wayman, EDITOR

lynnewayman.voicecentre@virgin.net



THE PRESIDENT'S LETTER

by Nimesh Patel

Dear Members,

It is an honour to serve as the President of the British Voice Association this year. The association is in outstanding health following a wonderful year under Ruth Epstein's leadership.

We have a very busy academic schedule, which I am sure, will appeal to members from all of our rich and varied professions.

By the time this piece reaches print, Accent Method will have only one day left of the three day course and Interactive Choral Day will have just been held.

The Voice Clinics Forum returns in March 2018, the programme is a truly multidisciplinary day with experts covering topics such as functional voice disorders and care of the elite performer. The day always proves popular with lively case discussions and audience participation.

On April 16th we have the World Voice Day which always exemplifies enthusiasm and innovation or membership, with exciting events throughout the country (indeed the world!) that highlight the importance of voice.

In May the European Laryngological Society comes to London. The BVA have a session entitled "The show must go on" this is organised by Nick Gibbins and features a range of eminent speakers including Mr Meredydd Harries, Ms Philippa Ratcliffe and Prof Dane Chalfin.

Manchester hosts the British Academic Conference in Otolaryngology and the BVA session expertly organised by Ruth Epstein has a session on Occupational Voice Disorders. Ruth has organised a wonderful programme with an update on the latest in research and practice, speakers include Professor Hillman from Harvard and Dr Lesley Hendry.

The BVA annual academic day with Annual General Meeting has been pushed back to the Autumn, such is the crowded calendar this year and the focus is going to be on our young talent coming through the ranks – more of this anon.



Association President for 2017/18, Nimesh Patel MBChB, MSc (Voice), FRCS (ORL-HNS)

The world of voice in the UK has changed over the last year with the unfortunate closure of the Voice Care Network. The BVA executive met with VCN representatives and we had an opportunity to explore various options to join the two organisations. The BVA council unanimously agreed that it was not in the membership's interest to proceed along such lines.

In addition to the rich academic offering, we have plans this year to bring to the fore the BVA Young Ambassadors programme (ably led by Craig Lees). I hope to develop our online content with more educational resources, we are currently exploring options with David Siddall, our web guru, but any suggestions or interest from the membership would be gratefully received. Indeed, we plan to reach out to the membership to help guide the strategic direction of the BVA over the next few years. There will be a questionnaire sent to ask for views to help the BVA grow and develop in a manner that is responsive to the membership's needs. We also plan to have a new social element to the year with a members' dinner being proposed to build on the previously held (possibly rather too exclusive) past-presidents' dinner.

I would be pleased to hear from members on any matters regarding the BVA, I can be contacted via email – nnpatel2000@hotmail.com alternatively please come up and talk to me – I will be present at many of the meetings this year.

Lastly, thank you for your help, support, ideas and enthusiasm- voice in the UK is in fine fettle!

Nimesh N Patel

THE MANAGEMENT OF CHRONIC COUGH AND RELATED DISORDERS

Sunday 2nd July 2017, London

Report by CAROLYN RICHARDS

What an interesting, informative and inspirational day we had under this very important area of vocal complaints that can persist from 8 weeks to many years in some 40% of the population. Our experts began with reassuring us it is good to cough occasionally as this helps us realise our lungs are working well.

We have various reasons for coughing, it may be because of some obstruction, irritation or hypersensitive to perfumes or cold air such as air conditioning. Continual irritant coughing can cause some people to lose their jobs, e.g. lorry drivers. If the cough persists after 8 weeks, it is advisable to go to your GP to request an xray in case there are more serious problems. Another area that can cause vocal disturbances is involuntary repetitive reflux, which is a common cause of heartburn and up to 18 million people use indigestion tablets or liquid daily.

Harsha Kariyawasam



Our professional Speech and Language Therapist and Physiotherapists pointed out how stress, tiredness, asthma and allergies can also result in chronic coughing. Some found distraction therapy, controlled breathing – inhaling through the nose and exhaling out of the mouth helpful. Various physical and vocal exercises were suggested to help as well.

Our last talk of the day: The Gunnar Rugheimer Lecture 2017 given by Mel Churcher concluded with a look at how the vocal cords can be abused in the film business, needing to use dramatic emotions such as screaming, crying, whispering and shouting but also in smoky, dry unhealthy atmospheres. We were reminded that we should always warm up our voices and cool down our voices whether in acting or singing jobs. However, in the film industry, this time is rarely possible as directors are always checking the clock.

Finally, Our Voice, Body and Mind need to be able to work together so, we were left with a question to go away and

Kamran Tariq





Jonathan Fishman

consider. 'Chronos' and 'Kairos' are two Ancient Greek words for time,

"The horse with blinkers who ploughs the ground for hours and hours every day? Or, "The hawk whose sharp senses scan the area?" Don't let your diligence towards 'Chronos' choke out your attention to 'Kairos'.

Rebecca Livingston



Fiona Gillies

Are you a horse or a hawk? Overall a great day thank you British Voice Association.

Speakers:

Harsha Kariyawasam: Clinical Lead for Adult Allergy and Medical Rhinology at the Royal National Throat Nose Ear Hospital, London

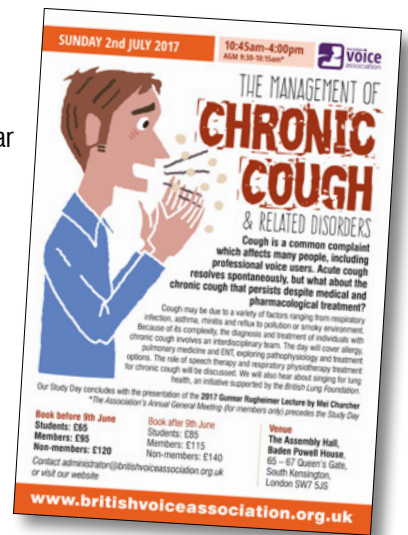
Kamran Tariq: A respiratory medicine registrar and NIHR Respiratory BRU research fellow in Southampton.

Jonathan Fishman: An ENT surgeon and Honorary Clinical Lecturer at UCL with a dedicated interest in laryngology.

Fiona Gillies: Speech and Language Sciences at the Upper Airway Service at the Royal Brompton Hospital specialising in working with patients with chronic cough, amongst other upper airway conditions

Rebecca Livingston: A specialist respiratory physiotherapist with particular interests in asthma, breathing pattern dysfunction and bronchiectasis.

Phoene Cave: An HCPC registered music therapist, a CNHC registered shiatsu practitioner, singer and vocal coach trained by Vocal Process. *Phoene Cave is pictured on the front cover.*



WEEKEND FOR SINGERS AND SINGING TEACHERS

Saturday 23rd & Sunday 24th September 2017, London

Report by GERALDINE McELEARNEY

Growing a Singer: Resourcing, nurturing, troubleshooting was an irresistible title for September's BVA event. A truly top-notch line-up of presenters and diverse range of topics promised a stimulating weekend of both practical and theoretical content of interest to singing teachers and singers. In reality, the event wasn't as structured and linear as the subtitle perhaps suggests, but the quality of every session was simply excellent.

We went straight to the top of the A-list for Saturday afternoon's opening session, a masterclass with Janice Chapman. The audience overwhelmingly comprised of singing teachers, so this was a fantastic opportunity to see a teacher at work who genuinely merits the esteem implied by the term 'master'. The participants were well-chosen: young, engaging classical singers, technically pretty competent but still developing. They were terrifically intelligent and open-minded students, bringing to the process a good awareness about what they might usefully tackle with a 'flying-doctor' teacher, and approaching every suggestion with courage and humour.

Janice herself provided a masterclass in the art of giving a masterclass. She understood her audience, at all points explaining to us her directions to the students in terms of:

*technical issue ---- remedial exercise ----
expected change in sound ---- singer's physical experience ----
pedagogical rationale.*

She judged perfectly what level of intervention was appropriate in view of the singer's impending commitments and the inevitably short window in which to work with them – input was practical and encouraging, delivered with characteristic wit. Delegates were encouraged to contribute and interact, making

for an afternoon that was as dynamic and entertaining as it was instructive.

The notion of 'primal sound' is central to the Chapman teaching model; thus, Saturday afternoon led unexpectedly but entirely logically to Sunday morning, which opened with a fascinating hour on the place of singing in evolutionary history. Jenevora Williams gave context and insight to this urge to sing that so many of us know so well!

At face value, Jenevora's subject was less obviously relatable to the conference theme; there were no takeaway tools as such, and no demonstration of teaching skill. However, it would be simplistic to see it as nothing more than an interesting diversion, a well-researched bit of anthropological perspective. It was so much more than that, making complete sense of what Janice is tapping into by building a singer from a foundation of primal sound. The value of incorporating her method into one's own pedagogical approach, the specific benefits of it in the teaching studio, suddenly became abundantly clear. The connection was underlined for me by another delegate, who questioned the relevance of mobilising primal sound in view of recent massive advances in understanding vocal physiology. It seems to me that what makes the very best teachers working today as effective as they are, is having the brilliance to synthesise these two poles of understanding and translate their understanding into meaningful, bespoke instruction.

Sally Burgess, the operatic mezzo much-celebrated for her dramatic gifts, shared with us some of the tools she used during her performing career and now in teaching. For singers today, great vocals on the opera or musical theatre stage aren't enough – audiences expect acting skills to match. Sally's ability to create and inhabit authentic characters is supported by an arsenal of simple, effective techniques for bringing notes on a

Janice Chapman and singers





Fiona Dobie



Jenevora Williams



Sally Burgess

page to life. Her ideas work for singers at any stage – as had been demonstrated the day before by one of her pupils, who sang at the masterclass with absolute dramatic conviction and commitment.

The ‘troubleshooting’ and ‘rehabilitation’ segments of the day were addressed by Fiona Dobie and Gillyanne Kayes. As we know, there is an intimate relationship between a person’s physical and/or mental health and their voice – difficulty in one domain often spills over to the other. Fiona introduced us to Emotional Freedom Technique, a non-invasive method for tackling emotional or psychological barriers that can inhibit vocal confidence and wellbeing, and undermine performance. Several delegates were able immediately to see the potential of this in their own lives; it would be fascinating to hear how they have been able to take it forward since.

Gillyanne shared the stories of two students who’d experienced difficulties profound enough to necessitate significant intervention. She set out the sequence of identification, diagnosis and rehabilitation, including the sometimes difficult decision process around treatment options. When voice trouble strikes a professional singer, the stress can be compounded by fears around loss of reputation as well as income, if one ‘succumbs’. Members of the BVA may recognise the physical demands on a singer as comparable to those experienced by elite athletes and

dancers; industry and market are, unfortunately, some distance behind in acknowledging the susceptibility to injury taken for granted in sport. Discussion ensued about this culture of perfection in which disclosure of injury is perceived as a badge of terminal vocal failure, and somehow the singer’s own fault. However, as one of Gillyanne’s case studies evidenced, trauma can occur to the most competent artist, but with appropriate intervention and a managed rehabilitation, full recovery is achievable.

The plenary session made good use of the opportunity of having such a strong group of practitioners in one place, with discussion focused on the health and employment issues raised by Gillyanne. Proceedings concluded with a quick-fire sharing of thoughts on the use of straws in the lesson setting. Janice had brought an assortment of props for her session, so perhaps a future conference topic could be the use and value of learning aids for voice teachers and students?

In conclusion, this was *such* a rewarding event. I took away lots of practical ideas, immediately applicable to both my own teaching and performing. More deeply, seeing *my* singing in an evolutionary context was incredibly grounding, and brought a new clarity about my place within the singing and teaching ecosystem. This sense of release and renewed purpose has already made me, I hope, a better teacher. Time well spent.

Tapping demonstration



Filling in the Life Balance Wheel



INTERACTIVE CHORAL DAY

Saturday 4th November 2017, London

Report by CRAIG LEES

The *Interactive Choral Day* was a joint event, hosted by the British Voice Association and the Association of British Choral Directors (*abcd*). Building on previous successes and collaborations the conference was designed to be a practical day of 'hands-on' learning, covering topics such as good leadership and rehearsal preparation, and conducting techniques, warm-ups and acoustics. The event took place on Saturday 4th November at The Gresham Centre, an international hub for vocal excellence and outreach, located just 200 meters from St. Paul's Cathedral in the heart of London.

A quick note on the venue; the Gresham Centre allowed for a flexible, intimate gathering where participants were able to move around and open up their minds, bodies and voices to the varying ideas that were showcased over the course of the day. The church's wonderful acoustics also gave the delegates' performances an extra edge of awe and presence.



Choral workshops



After introductions from the organisers (Craig Lees and Jeremy Haneman) the lively Dominic Peckham took to the floor. A man of minimal words, yet infinite talent, Dominic began by commanding the entire room, using only gesture and demonstration rather than talking and explanation. Continuing in this manner, Dominic led his audience through a series of 'Bar Raising Ideas' to try out with their own choirs, with the over-riding message being to encourage feeling and confidence in every singer that steps into a session that you are leading. When giving feedback, one delegate wrote *'Utterly brilliant, inspirational and informative, fantastic!'*

The next session took place with Jo McNally and was entitled 'Warm-ups, sight singing and repertoire; making your rehearsal time count'. Jo's way of working fused together elements of movement, gesture and the Kodaly method, along with simple melodies and choral rounds, all with the aim of making singing assessable to everyone at every level. Her one-hour interactive session saw the delegates collaborating in small teams, as well as singing together in glorious harmony. One delegate wrote; *'I really enjoyed the different approach, giving me more great ideas to work on'*.

After a superb lunch, Professor David Howard delved into 'The Acoustics of the Singer; the performing space and the choir'. A regular BVA speaker, David certainly did not disappoint, bringing his trademark brand of energy and enthusiasm to this fascinating subject. In this whistle-stop tour through vocal anatomy, resonance and frequency, David offered advice on vocal health, the impact of a singer's placement within the choir and advice on how to combat unwarranted 'pitch drifts'.

One delegate wrote; *'Lovely presentation from a great speaker, I learnt a lot from his talk'*.

Next Dr Amy Bebbington, the *abcd's* Head of Conductor Training took to the stage, delivering a practical workshop on conducting technique. In the one-hour session Amy offered insights into how to lead your choir with confidence and authority. The delegates were once again on their feet, joining in exercises to improve hand independence and working in small groups to look at tackling tricky, changing time signatures.

The day ended with flare, with a practical and engaging Gospel workshop delivered by Karen Gibson and her team. Above all, Karen allowed the delegates to let go of their inhibitions and sing from the heart in this superb finale to the day. Karen had people singing from the very beginning to the very end of the workshop, teaching two Gospel numbers in three / four-part harmony. Each and every person was on their feet clapping to the beat, with those feeling confident singing solos and ad libs. All in all it was a terrific end to the day, with one delegate writing: *'The most uplifting end to a brilliant day – I loved singing gospel for the first time'*.

In summary the *Interactive Choral Day* was a resounding success. The day brought together conductors from across the UK, offering them an inspirational experience and hopefully equipping them with new skills that they can go onto implement with their own choirs back home. The day featured some fresh new speakers and helped to solidify a mutual relationship between the BVA and *abcd*, which will hopefully yield even more fantastic events in the future.

Craig Lees (left) with delegates



ASSOCIATION NEWS

NEW FACES ON THE ASSOCIATION COUNCIL

RICHARD EDGAR-WILSON

For over 30 years I have been a tenor soloist in classical music. I have made more than 100 recordings and appeared in over 35 countries at venues such as La Scala, ENO, La Monnaie, the Wigmore Hall, the Palais Garnier and the Amsterdam Concertgebouw. As both a singer and voice teacher I recognise the importance of the multi-disciplinary approach of the BVA in ensuring good physical and emotional vocal health. In my teaching practice, I integrate a physiological understanding to inform my work with singers at varying stages of development. Current students include professional soloists, conservatoire students, school-aged children as well as singers at King's College, Cambridge and the National Youth Choirs of Great Britain. I have lectured on research techniques at the University of London (Birkbeck College) and have written book chapters, reviews and reports for among others, the journals of both AOTOS and the BVA.



GERALDINE McELERNEY

After a 20-plus year career elsewhere, returning to the world of voice in 2013 to work as a singing teacher was a huge, unexpected delight. I'd reluctantly abandoned singing after college (GSMD), where my voice had become beset with problems. Now I'm building a new career working with singers of all ages privately, and as a school peripatetic. The years following (post-) graduation were spent in theatre front-of-house, arts publishing and advertising, marketing communications, and design, including 10 years in central government. I gained an MA in Design & Brand Strategy, researching alliances between commercial and arts organisations. The BVA has been invaluable in helping me retrain, and enabled much personal insight, with its holistic, multi-disciplinary ethos. I'm especially interested in the 'whole' singer, and the support/interventions available to student singers when things go off-track. I am committed to ongoing learning and CPD as both teacher and performer.

LOUISE GIBBS LTCL, MA, MED, FHEA

Louise Gibbs LTCL, MA, MEd, FHEA is a jazz singer, composer, educator, and graduate of Columbia University, New York. She has taught and given workshops on jazz performance, improvisation and voice at every major conservatoire and many universities in the UK. She currently teaches singing for the Universities of Leeds, Hull, Chester and Sheffield, and is a specialist examiner for the RNCM and RAM. She previously held course-leading roles at Leeds College of Music (Postgraduate and Jazz Programmes) and Goldsmiths, University of London (Adult and Professional: Music), GSMD, and RCM. She has research interests in voice, pedagogy, improvisation and musical aesthetics. Louise continues to compose, perform and has recorded five acclaimed albums, the most recent being *Seven Deadly Sings for voice and septet* (2014). Louise is a keen gardener, allotment-holder and sourdough bread baker.

SARAH WRIGHT-OWENS

Sarah Wright-Owens performed professionally for years in opera and music theatre. She sang for the BBC, with Opera Factory, D'oyly Carte, Birmingham Opera Company, Travelling Opera and English Touring Opera. She re-trained as a Speech and Language Therapist and then worked as an SLT for the Warwickshire PCT before taking up the role of Clinical Vocal Consultant in the Professional Voice Users in the Queen Elizabeth Hospital Birmingham. Sarah has regularly taught singing in schools and colleges and recently was course leader on a contemporary music degree which she is currently up-dating with the latest vocal pedagogy and voice science. Sarah still performs when she can; she teaches professional and amateur singers in many vocal styles, rehabilitates singers with vocal problems, mentors singing teachers and vocal groups and runs a *Breathe Easy* singing group for COPD sufferers in the West Midlands.

SUNDAY 21st JANUARY 2018

10:30am - 5:00pm



CHAIN REACTIONS

This will be an interactive and practical day suitable for speech and language therapists, spoken voice and singing teachers and performers.

Nicholas Gibbins and Greg Ryan will be discussing the effect of biomechanics on the larynx with primary causes elsewhere in the body. Practical cases will be used to highlight the success of kinetic chain assessment and subsequent management.

The afternoon will be two 90 minute workshops, ***Sounding from the whole body with Barbara Houseman*** and ***Singer's Gym with Michael Dahl Rasmussen***, focussing on body and voice work from two exciting and dynamic voice teachers.

SPEAKERS

Nicholas Gibbins

*ENT, Head & Neck and Voice Consultant,
University Hospital, Lewisham*

Greg Ryan

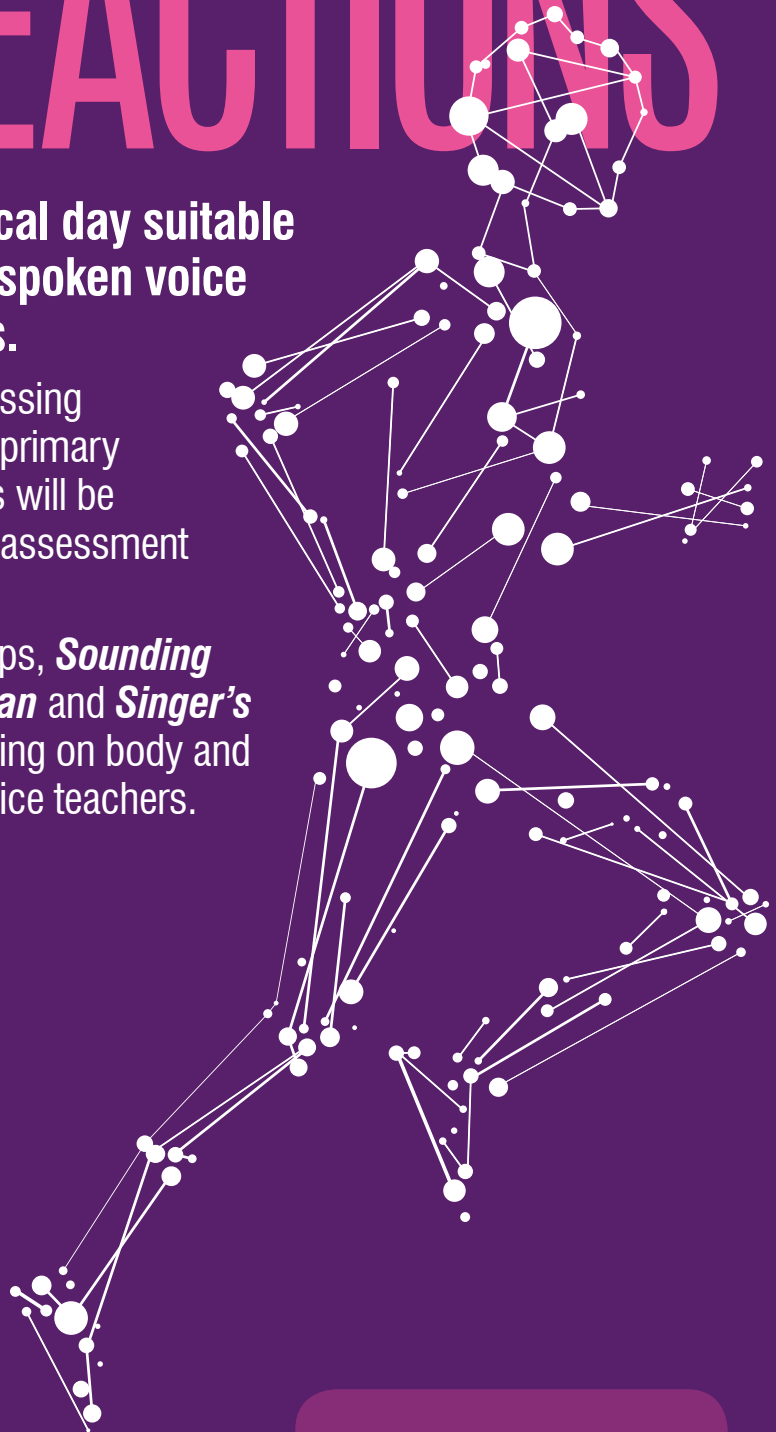
*Musculoskeletal and Sports Physiotherapist,
Harley Street, London*

Barbara Houseman

Voice, Text, Acting Coach and Director, London

Michael Dahl Rasmussen

Actor, Singer and Composer, London



EARLYBIRD RATE

Before 22nd Dec 2017

Students: £50

Members: £75

Non-members: £95

STANDARD RATE

After 22nd Dec 2017

Students: £60

Members: £90

Non-members: £110

VENUE

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

Contact administrator@britishvoiceassociation.org.uk or visit our website

www.britishvoiceassociation.org.uk

Vocal Choices: 20 Key Exercises for Teachers and their Pupils

Liz McNaughton and
Matthew Kemp

ISBN 978-0954316549
Phoenix Again Publishing

Review by Andrew Ashwin
*Bmus (Hons), LRSM, PGDip. Baritone,
Singing Teacher, ABRSM Examiner,
Head of Singing, Repton School*

Vocal health in the teaching profession has long been a topic of discussion, and research has repeatedly shown that teachers make up a disproportionately high percentage of visitors to voice clinics. In their new publication, *Vocal Choices*, Liz McNaughton and Matthew Kemp tackle this issue head-on, providing accessible information on a range of topics related to voice use in education, as well as a set of user-friendly exercises designed to maintain healthy vocal function in both teachers and pupils.

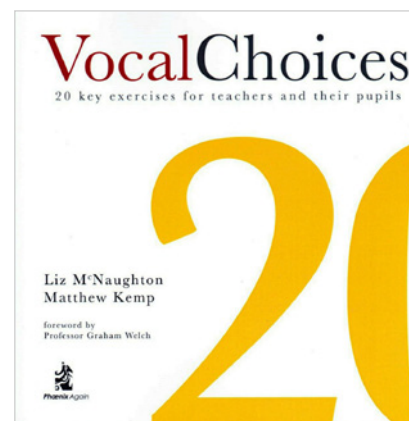
The genesis of the project is explained in detail, along with many interesting insights into the important role of music education in SEN schools, and especially the need for more awareness of healthy voice usage among teachers in all sectors of education. That fifty percent of teachers will suffer some

form of vocal problem during their career is a particularly striking statistic, reinforcing the argument in favour of aiding teachers' vocal health. There are further informative chapters on topics such as vocal-fold wear and tear in the teaching profession, the effect of dysphonia on pupils' ability to learn, and the legal implications of voice problems.

The exercises are split into three sections, focusing on a) whole body posture, release and balance, b) articulation and resonance and c) connecting up the breath. A clear and succinct explanation of the purpose of each exercise is particularly useful, and the exercises themselves are presented in more informal language in the following chapter, including phrases such as, "Watch out! No breath holding!"

Whilst many of the exercises will be familiar to more experienced voice users and vocal coaches (such as shoulder rolls, lip trills, sirens, hissing), they do provide an accessible starting point for teachers wishing to adopt healthy vocal habits and pass them on to their pupils. The brief overview of the vocal apparatus, with accompanying diagrams, is very effective, and the authors refer the reader to the comprehensive bibliography if further subject depth is sought. The chapter devoted to looking after one's voice and alleviating functional problems, such as hoarseness and fatigue, is written in a similar style, with easy-to-digest bite-size chunks of information throughout.

There are details of various accompanying online resources at www.vocalchoices.com, but unfortunately,



at the time of writing, the website is unavailable as the domain name has expired.

The layout of the book is accessible, well spaced and suitably colourful in the exercises chapter. At a little under a hundred pages, twenty of which are taken up by full-page children's drawings or photographs of children performing the exercises, it is a concise publication. However, its firm emphasis on helping teachers to develop healthy vocal habits that can then be taught to pupils in a fun and imaginative manner is ever-present.

Having developed the project in the context of SEN, McNaughton and Kemp also aim to target teachers in mainstream and higher education, across the English speaking world. I highly recommend *Vocal Choices* to teachers seeking a set of easy exercises to maintain vocal health, particularly non-specialist music coordinators and teachers within the SEN community.

FORTHCOMING ASSOCIATION EVENTS

See www.britishvoiceassociation.org.uk for more details

CHAIN REACTIONS

Sunday 21st January, 2018

Baden Powell House, 65 – 67 Queen's Gate, South Kensington,
London SW7 5JS, 10:30am – 5:00pm

An interactive and practical day suitable for speech and language therapists, spoken voice and singing teachers and performers.

Speakers

- **Nicholas Gibbins:** ENT, Head & Neck and Voice Consultant, University Hospital, Lewisham
- **Greg Ryan:** Musculoskeletal and Sports Physiotherapist, Harley Street, London
- **Barbara Houseman:** Voice, Text, Acting Coach and Director, London
- **Michael Dahl Rasmussen:** Actor, Singer and Composer, London

THE ACCENT METHOD: a three day course

Day 3: Monday 15th January, 2018

The Light, Friends House, 173-177 Euston Rd, London NW1 2BJ

The Accent Method is a holistic therapy regime designed to co-ordinate respiration, phonation, articulation and resonance to produce clear and well modulated speech. The aim of this course is to set out the rationale, on which the Accent Method is based, to allow delegates to experience the technique themselves and provide them with practical skills and tools to bring into their own area of work.

WORLD VOICE DAY 2018

World Voice Day is celebrated annually on 16th April.



WORLD VOICE DAY
APRIL 16th

Further information also available from administrator@britishvoiceassociation.org.uk