

# COMMUNICATING VOICE

VOLUME 10: ISSUE 3 - SPRING 2010

## CHOICE FOR VOICE BVA highlight of the year 2010

Plenary speakers at 'Choice for Voice 2010' are Markus Hess (Professor and Chair of ENT from Hamburg), Diane Bless (Professor Emeritus University of Wisconsin, Head of the Voice Division), Janice Chapman (Professor of Singing, Guildhall School of Music & Drama).

Markus is a pioneering Voice surgeon. His technical abilities with in-office (awake) surgical approaches are world recognised, as are his advances in LED-illuminated stroboscopy, and patient driven outcome measures. He is also Secretary General of PEVOC and a Founding member of the European Academy of Voice.

Diane leads a team that constantly surprises the world with its advances in voice, whether it be through high speed photography, genetics breakthroughs, therapeutics, or advances in management of healing. Her particular clinical interests are patient focussed, and relate to evaluation and treatment of individuals with voice, resonance and other communication disorders.

Janice is a world recognised singing teacher and singer. Her seminal work on primal voice, informed as it is by her researches with Pamela Davies into the neurophysiology of voicing and respiration, has broken new ground in pedagogy.

Each of our invited speakers will present their seminars on all three days so that delegates will have the opportunity to attend all three.

The choice of location for this year's event is exciting. The Royal Academy of Music offers a wonderful milieu for interaction, as not only some of the Professors but also some of the students will be participating in the event. It also provides an excellent focus for the social side of the conference. On the Thursday evening there will be a drinks reception with live jazz, followed by a Cabaret at the Royal Academy of Music. We have decided that London in the Summer has such a wealth of things to see and do that we will have a 'free evening' on the Friday so that everyone can choose how they wish to spend their time - a concert or theatre, a stroll in a park, a luscious dinner, or an early night!

We also must 'state the obvious' here, namely that the BVA is most grateful to the Royal Academy of Music staff for their vision, enthusiasm, energy and collaborative expertise in planning this conference.

An interim programme will shortly be posted on the website ([www.britishvoiceassociation.org.uk](http://www.britishvoiceassociation.org.uk)).



Markus Hess



Diane Bless



Janice Chapman

## Plenary speakers Choice for Voice 2010

### Markus Hess

Germany (PEVOC Secretary General)

Markus M. Hess, MD, is Professor and Director of the Department of Voice, Speech and Hearing Disorders at the University Medical Center of Hamburg-Eppendorf, Germany. He is a dedicated otolaryngologist and phoniatician (speech-language pathology and medicine), subspecializing in laryngology, phonosurgery, and disorders of professional voice users.

The special environment in Hamburg enables the performance of the highest level of patient care in a center of excellence. Dr. Hess brings a multidisciplinary approach to such patients as public speakers, singers, and actors. Patients receive cutting-edge minimally invasive techniques in laryngeal microsurgery as well as office-based voice surgery in topical anesthesia. Dr. Hess is a founding member of the 'German Society of Phonosurgery' and continuously contributes to the voice field as a member of editorial boards, medical journals and numerous national and international committees.

### Diane Bless

Diane Bless is Professor Emeritus at the University of Wisconsin in the Departments of Surgery Division of Otolaryngology and Communicative Disorders. For over thirty years Dr. Bless has focused her research, teaching, and clinical interests on patients with laryngeal disorders. Her papers, book and CD on laryngeal stroboscopy are frequently cited by speech-language pathologists and laryngologist throughout the United States and abroad. Her current recent research has focused on ways to prevent and treat laryngeal scarring. Her recent clinical interests have been on intensive voice therapy, video therapy and high-speed video imaging. She has presented hundreds of bench-bedside workshops and scientific presentations nationally and internationally. Dr. Bless received Honors of the American Speech-Language Hearing Association in 2003. She was the recipient of the Frank Kleffnar Clinical Achievement Award in 2009. Most recently an endowed chair was established in her name at the University of Wisconsin Department of Surgery Division of Otolaryngology.

### Janice Chapman AUA OAM

Australian born singer/teacher, Janice Chapman is regarded as one of the U.K.'s leading teachers of singing at international level. Her own career as a singer spanned over 35 years, with engagements as a principal soprano in all the major U.K. companies, including the Royal Opera Covent Garden, English National Opera, and in many European countries. In 1975 she combined her singing career with teaching when she was invited to join the faculty of London College of Music where she worked for 8 years before leaving to concentrate on her private practice. Miss Chapman is currently a member of the vocal faculties of The Guildhall School of Music and Drama, and The Royal Academy of Music, London. She became a member of the founding committee of the Voice Research Society, which subsequently became the British Voice Association, and served as Chair, committee member and Hon. Treasurer over many years.

Miss Chapman has presented papers, workshops, master classes and courses in the U.K., U.S.A., Australia, New Zealand and in Europe during the past 25 years and has achieved an international reputation. She was an invited Master Teacher at the New Zealand ICVT conference in 1994. Many of her singing clients are internationally recognised opera, recording, and concert artists. Janice Chapman also works in close collaboration with Laryngologists and ENT Surgeons in the rehabilitation of damaged voices. She has been appointed a Research Associate of Sydney University and regularly visits Australia to work with singers, teachers and in the field of research. Her consultancy and workshop clients have included The London Symphony Chorus, The Royal Shakespeare Company, The B.B.C. Symphony Chorus, The British Federation of Young Choirs, The Friends of Covent Garden, The British Voice Association, The Association of British Choral Directors and Opera Australia.

Janice Chapman is the author of a best-selling book, "Singing and Teaching Singing - A Holistic Approach to Classical Voice", published by Plural Publishing Inc. at the end of 2005, which has been adopted as a text book in many Universities and Colleges worldwide.

In the Australia Day Honours, January 2004, Janice Chapman was awarded a Medal of the Order of Australia "for service to music as an operatic singer and teacher of voice, and as a contributor to research into human sound production and vocal health". Janice was an invited speaker at the International Congress of Voice Teachers in Paris 2009.

## News from the Academic Committee

### DEAR FRIENDS IN THE BVA...

**The Choice for Voice 2010 meeting will be held on the 15th, 16th and 17th of July at and in association with the Royal Academy of Music.** Many of you who attended the previous Choice for Voice conference (held in 2008 at the Guildhall School of Music), will recall what a ferment of energy and activity it brought about. The conference was deemed to have such a 'buzz' that we decided to hold a similar event this summer.

The call for papers and workshops produced an excellent international response with contributions coming from Australia, the USA, South America, Africa, India, Russia, Israel, Turkey and from all parts of Europe. Many of the presenters have international reputations in the multidisciplinary voice world. The papers and

workshops contributed include a wide range of topics covering all spheres of our multidisciplinary interests. We, on the Academic Committee, hope that our choices will lead to a conference that celebrates all aspects of the human voice, from the super-athletes of the singing and acting world, to the dysfunctional voice, and everything in between. We believe that the programme will appeal to all the professional groups who make up our multidisciplinary BVA, bringing together performers, teachers, scientists, ENT surgeons, speech and language therapists and practitioners from associated fields.

The academic programme each day is lush, consisting of a plenary lecture and a seminar by one of the three outstanding international speakers. This will be followed by a paper session, two tranches of practical 'hands-on' workshops, poster sessions and a daily 'Artistry in Action' session (provided by the Royal Academy of Music for Classical and Musical Theatre, and RADA for spoken voice).



As we expect a large turnout for this conference and space will be limited, we would recommend early registration. It will be an event not to be missed.

We look forward to seeing you there!

**John Rubin, Ruth Epstein, Dane Chalfin**  
(Conference Academic Co-Chairs)

The papers, workshops and poster sessions will offer a wide choice for attendees. They include (but are not limited to) the following:

#### ACOUSTICS

Reliability measures  
Perceptual profiles  
Power and safety  
Acoustic characteristics of adolescent voice

#### EMOTIONS AND STRESS

Psychological approach to the voice  
Performance Stress  
Psychogenic voice disorders

#### MEDICAL AND PHONOSURGICAL ADVANCES

Advanced techniques in phonosurgery  
Vocal Trauma  
Effect of hormones  
Reflux

#### NEUROLOGICAL VOICE

Laryngeal pacemakers  
Paresis  
Laryngeal sensory testing

#### PEDAGOGY/TEACHING

Latest perspectives on teaching techniques  
Voice problems and Teachers  
Audio-phoniatric feedback  
Occupational voice disorders

#### POSTURAL AND PRACTICAL

Interactive physical techniques  
Qigong, Yoga and Acupuncture  
Physiotherapy and Osteopathy  
Natural herbs and remedies

#### IMAGING AND QUANTIFICATION

Videokymography and high speed photography  
Stroboscopic workshops  
Electroglottography (EGG)

#### ROCK, POP AND COMMERCIAL

Vocal distortion  
Rhythm & Blues  
Rehabilitation



*The Royal Academy of Music*

#### CLASSICAL VOICE

New practical methods  
Negotiating the passaggio  
Choral Voice theories  
Richard Miller remembered

#### SINGING VOICE TECHNIQUES

Gospel  
Singing in foreign languages  
Developing the 'X' factor

#### SPEAKING VOICE

Working with interpreters  
Voice disorders and Call Centres  
Improving vocal range in actors

#### SPEECH THERAPY

Vocal unloading  
Perceptual evaluations  
Speech therapy and contemporary singing

#### VOICE THERAPY

Retraining the damaged voice  
Realizing vocal potential  
Verse-speaking training

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# PRESIDENT'S LETTER

## Reporting Back

2010 is looking to be a very exciting year for the BVA. We've all been planning hard for the 3-day event **Choice For Voice 2010 (15th-17th July)**, which you'll read more about from the academic committee later. It promises to be the most exciting big ticket conference the BVA has organised to date, and I hope to see you there.

Another exciting development is the **Choral Voice** study day on **29th May** which is suitable for all singing teachers and choral conductors. Organised jointly with the Association of British Choral Directors, we've got a fantastic line-up of internationally renowned singing coach Mary King, Professor Graham Welch from the Institute of Education, and choral pedagogue Mike Brewer OBE. Topics include the solo vs. choral voice, the ageing voice, idiomatic choral sound, how conducting gesture affects voice, singing technique and adolescent voices. To enable easy access for as many members as possible, we're holding this in Birmingham. Many more events are in the pipeline too.

The BVA Council is looking for new recruits to become its directors/trustees. If you have experience or potential talent for setting strategy and helping manage our projects, then becoming a BVA Director might be just right for you. Apart from helping to uphold everything the BVA stands for, you'll get to make many good contacts. Council meetings are held in London, and travel expenses are paid for those who have to travel. We'll be sending out nomination forms soon.

May I wish you a pleasant spring, and I look forward to seeing you soon.



Stuart Barr  
President, BVA

## Addendum to MD Day

We were delighted at the success of the West End Voice Day. Our primary objective was achieved by bringing singing teachers together with the top and up-and-coming Musical Directors to learn about the musical theatre voice. But we also thrilled that several theatre producers saw the value of the BVA's offer so much that they sponsored places for their music staff too.

## EDITORIAL EDITORIAL EDITORIAL EDITORIAL

There are 3 main features in this edition of the Newsletter; Choice For Voice, The Greek Connection and Book Review Special, as well as the usual reports and news items.

Choice for Voice - A Request. The list of papers, posters and workshops give an idea of what's in store before the final programme is available. In 2008 there were reports for each day and an overview of the whole event, this is the format I'd like to

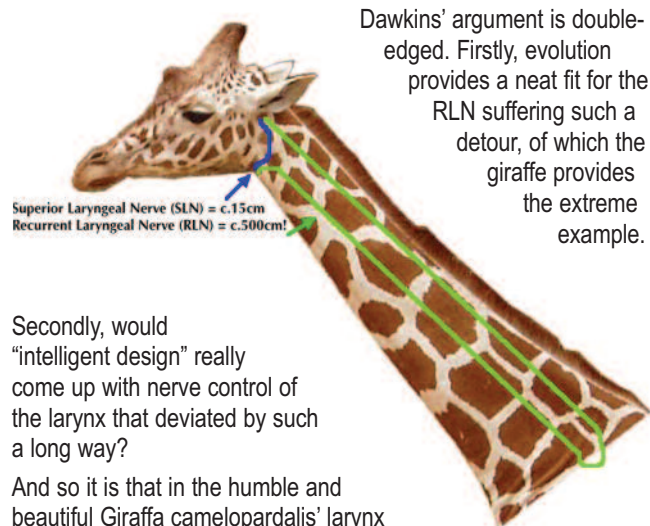
## The larynx, giraffes & evolution?

An excitable call from a colleague of mine brought the news that Richard Dawkins (former Oxford Professor of Public Understanding of Science) was using the larynx as demonstration of evolution against his creationist critics, in his magnificent tome *The Greatest Show on Earth* (Bantam, 2009).

As you may know, the larynx is controlled by two separate branches of the Vagus Nerve: the Superior Laryngeal Nerve (SLN – from above, controlling amongst others the cricothyroid and ariepiglottic muscles) and the Recurrent Laryngeal Nerve (RLN – from below, whose innervation includes many of the muscles at vocal fold level). However, the mammalian anatomy has a peculiarity whereby the RLN doesn't go straight to the larynx, but loops under the aortic arch (near the heart) and enters the larynx from below. In humans this "detour" (in comparison with the SLN) is maybe 15cm. So what, you may ask?

Now imagine you're a giraffe. As your ancestors evolved over millions of years, your genus gradually elongated its neck (in Darwinian thinking due to an advantage in survival or reproduction). As the neck lengthened, so too did the RLN, as it was trapped round the aorta. The result: the giraffe's SLN is still only a few cm long, but the RLN is now a massive 5 metres long, despite ending up at the same organ!

Why do mammals' RLNs hook back round the aorta? One of evolution's facets is the adaptation of existing features to new ends. The larynx's ancestor in our fishy forefathers is the part of the gills controlled by the vagus nerve. As the mammalian cardiovascular system evolved into lungs and a four-chambered heart, the thorax lost its simplicity and became an intricate mess of twisted connections. The result is that the poor RLN is left wrapped around the aorta, and as mammals developed necks, it had to extend in length!



Dawkins' argument is double-edged. Firstly, evolution provides a neat fit for the RLN suffering such a detour, of which the giraffe provides the extreme example.

Secondly, would "intelligent design" really come up with nerve control of the larynx that deviated by such a long way?

And so it is that in the humble and beautiful *Giraffa camelopardalis*' larynx we see the ramifications of evolution.

use again so I need reporters. Please contact me if you can help. In the occasional "Connection" series we focus on the life and work of BVA members from farther afield, this time we travel to Greece for an interview with Areti Topouzides.

During the winter months reviewers have been poring over a variety of new publications for a Book Review Special; read their verdicts on this eclectic mix of material.

Lynne Wayman, *Editor*  
lynne@lynnewaymanvoicecentre.com



# MANCHESTER VOICE DAYS 2009

*Report by Dave Willatt, photography John Baines*

**Clinical Voice Disorders Course was held in the Education and Research Centre Wythenshawe Hospital, Manchester on 9th and 10th November 2009. Sue Jones welcomed the 50 delegates, including speech and language therapists, singing teachers, laryngologists and engineers, and introduced the 17 faculty.**

Julian McGlashan described and illustrated the principles and practice of flexible and rigid stroboscopy with excellent videoclips. With an increasing number of singers seeking our advice, John Rubin provided guidance on the management of the professional singer in crisis, describing the singer's problems and the solutions provided by a speech therapist, physical therapist, singing teacher and laryngologist. Dane Chalfin gave a fascinating insight into the commercial perspective of the management of a singer in crisis, and with Sara Harris he described the clinical implications of excessive voice use.

Dr Bruno Colombeau began a professional association with Dr Guy Cornut in 1997 and took responsibility for the practice in 2000. He has a passionate interest in voice and is both a singing teacher and phoniatician. His lectures included instructive case presentations from his practice in polyclinique Portes du Sud, Lyon, and an invaluable presentation on how to manage vocal fold scarring. Adam Donne, honorary senior lecturer and paediatric otolaryngologist at Alder Hey Hospital gave an in depth and up to date analysis of respiratory papillomatosis including work from his PhD and ongoing research in molecular biology and cell culture. Declan Costello described the work of the National Laryngology Research Network, its connections to other bodies, and how to apply for research funding. Declan invites ideas for national research via email [declancostello@doctors.org.uk](mailto:declancostello@doctors.org.uk). Sara Harris discussed the appropriate voice therapy exercises for particular problems, and Tom Harris the management of a series of voice patients with challenging laryngological conditions. Ed Blake, a physiotherapist specialising in the assessment and treatment of performance based injuries, gave a live demonstration of abdominal ultrasound in establishing the appropriate use of transversus abdominis in voice and treatment of dysphonia.

One half day was devoted to signing up to two out of 8 workshops with faculty including Mark Wilson, Catherine Blakemore and Bev Ashton. Workshops included hands on rigid and flexible endoscopy, palpatory examination of laryngeal mechanisms and the relevance of posture and voice disorders with Jacob Lieberman, primal voice with Janice Chapman, Perceptual Analysis - the GRBAS scheme with Moira Little and Acoustic Voice Analysis with Julian McGlashan. I am indebted to Phil Jones's method of relaxing patients when performing rigid stroboscopy. His analogy of the required position as akin to 'a sea lion taking a fish' and to breathe 'like the ebb and flow of a wave on a beach' have proven very effective in my clinic. Course exhibitors of stroboscopy, endoscopy, electroglottography, videoimaging, equipment sterilisation and educational materials proved informative.

This outstanding course was very well organised, held in an excellent venue, and deservedly awarded 11 CPD points.

*(right) Janice Chapman and student*



*Dave Willatt, Consultant ENT Specialist, Salford Royal Foundation Trust*



*Dane Chalfin*





Abi Miller

## Abi Miller gives highlights from the SLT perspective

**This year's programme had a wide appeal, Singing Teachers attended as well as Ear Nose & Throat (ENT) Surgeons and Speech & Language Therapists (SLT) in equal measure. Lunchtime brought people together and was invaluable for lively networking, sharing information and ideas, as well as browsing the sponsor's display stands and purchasing books and resources.**

Julian McGlashan compared equipment used to view the vocal cords in Voice Clinic, concluding that a rigid scope with stroboscopy is the gold standard. Pathways of care for the patient attending Voice Clinic were outlined e.g. reassurance and education; diet and lifestyle advice; voice therapy; medical treatment; surgery; referral to other medical specialties. This talk was particularly relevant for SLT and ENT Departments setting up a Voice Clinic.

John Rubin introduced management of the professional singer in crisis from a medical perspective. He explained that many singers have vocal cord pathology but will perform successfully. E.g. a cyst on 1 vocal cord may be treated successfully by a combination of voice rest, anti-reflux treatment and SLT, rather than surgery. Lively discussion amongst the audience was stimulated around the issue of voice rest following vocal cord surgery. Recommended voice rest regimens vary – work is in progress, facilitated by the BVA, to develop appropriate guidelines.

Dane Chalfin continued John Rubin's theme, but from a commercial perspective. Singers' commercial priorities (eg. insurance and rescheduling costs, relationships with promoters, sponsors and media) contrast to their clinical priorities (health and safety of singer and voice). Laryngeal imaging may not be possible in a commercial setting but emergency work in the studio or backstage may be provided. Techniques used include low level manual therapy, voice therapy, singing technique, medication and silent coaching. However results may not be sustained beyond the immediate performance. Should singers wish to find a teacher, it is recommended that they contact the BVA.

Janice Chapman facilitated a workshop on discovering primal voice. Singers are taught muscle control by initially making primal sounds e.g. yell, cry, laugh. Humans have conscious control of the abdominal muscles but not the diaphragm. The abdominal muscles stabilise the torso and diaphragm for breath support when singing. To learn more, see Janice's book 'Singing and Teaching Singing'.

Adam Donne, presented a very impressive and thorough talk on advances in the medical management of vocal fold papilloma. This was more relevant for ENT colleagues, but was exciting to listen to, as his research was due for imminent publication.

Declan Costello suggested Voice Clinics should collaborate nationally to increase the database on voice disorders. The newly created National Laryngology Research Network (NLRN) links in with National Institute for Health research (NIHR). He suggested that ENT surgeons and SLT's take a lead in defining future research. Priority research areas were discussed e.g. comparing vocal cord medialisation techniques for vocal fold paralysis; voice outcomes following microlaryngoscopy. To access the forum, or forward research ideas contact [www.NLRN.org](http://www.NLRN.org).

SLT's can now see the effects of vocal exercises by viewing the larynx, this helps guide the choice of treatment techniques. Sara Harris fluently explained that many therapy exercises are made



Jacob Lieberman



Phil Jones and Bruno Colombeau



up of multiple parts and can have multiple uses. She outlined her approach to devising achievable therapy aims within realistic time constraints, and incorporated the patient's 3 main priorities.

The conference was a great opportunity to learn about the use of new techniques. There were occasional problems seeing visual images due to technical reasons; and a lack of handouts to supplement presentations, although some of these were forwarded on after the conference. I was encouraged by how Voice Clinics nationally could collaborate to develop research, and the implications this has for treatment approaches and service development. Well done BVA, another well organised and stimulating conference.

*Abi Miller, Clinical Lead Speech & Language Therapist (Voice, Head & Neck), Chesterfield Royal Hospital NHS FT*



*Suppliers*



*Tom Harris (left) and delegate*



*John Rubin (center left) with delegates*

## THE WEST END VOICE

### a one-day Forum for Musical Directors and Coaches

*Report by Tom Gribby, Student. Photography by John Baines*

**It was a cold autumn morning on Marylebone Road as 60 or so British Voice Association delegates made their way to the Royal Academy of Music for a one-day forum on 'The West End Voice'. After registration and a brief networking session over coffee with the various vocal coaches, MDs and other students present, we were called into the David Josefowitz Hall, where we were welcomed by the BVA President, Stuart Barr.**

The lectures then kicked off with the first being led by Anne-Marie Speed on 'A Working Guide to the Voice in Musical Theatre'. She explained the primary job of the larynx: shutting down for protective and strain functions and went on to say that this can be apparent with top notes, when the instinct is to constrict. The whole room was then encouraged by Anne-Marie to sing 'Happy Birthday' in different vocal qualities (a demanding task on a Sunday morning!), which varied from the 'party guest' (speech quality) through to the 'cousin from Alabama' (twang). She concluded that we all sounded the same when we did this and therefore did the same things with our larynxes. Anne-Marie's humorous approach made this a highly enjoyable lecture.

Nigel Lilley and Stuart Morley, two top West End MDs, took to the stage next to show us a few effective and fun warm ups. After explaining that warm ups are not only about physiology but also psychology in preparing the cast for the performance, they showed us a variety of exercises. These included some with a competitive element between groups (particularly good ice breakers for first day rehearsals), tongue twisters to 'copper-plated-kettle' and counting up and down the five note scale. They

finished by outlining that it is important to keep vocal ranges explored even if they aren't used in the show and that warm ups should not become singing lessons.

The day's keynote speaker, Mary Hammond, delivered her lecture next with some inspiring performances from the students on her postgraduate course at RAM. Mary covered a range of topics in her lecture on "Supporting West End Performers" from looking at what she had covered over the past week in terms of vocal coaching, through to audition technique and tips. When talking about technique, Mary was keen to stress how the performance of a song should appear spontaneous, as if the character had thought those thoughts for the very first time.



*Mary Hammond and student*



The first panel discussion of the day came after lunch chaired by Stuart Barr with Mary Hammond, Neil Rutherford, Simon Lee, Keith Strachan and Stephen Brooker talking about “Casting Voices in the West End”. It was informative from a student’s point of view to find out from the MDs and Casting Directors direct what it is they exactly look for in auditions. They all agreed that as well as role suitability and acting ability, being able to work with that person was also highly important.

John Rubin’s lecture was not for the squeamish as he showed us video case studies on various singers that had struggled with swellings, cysts and vocal haemorrhage. This highly insightful lecture finished with an audience member’s larynx being analysed by sight and touch, which we could all do on ourselves. Leading on from this was Stuart Barr’s lecture on “Voice Care Tips - How to keep performers on, and know when to send them off...” He explained the different environments we come across in everyday life that can affect our voices. Although some seemed fairly obvious (such as alcohol), a lot were not so apparent and Stuart informed us that this knowledge would not only empower ourselves, but also everyone around us. He gave us excellent hand-outs to illustrate these points.

The final lecture of the day, again chaired by Stuart, was the second panel discussion from Simon Lee, Stephen Brooker, Keith Strachan and Nigel Lilley on “The Problems and Solutions for MDs”. They talked about the hardest things of an MD’s job and the different tasks an MD has to undertake. This gave us a good insight into the life at the pitface.

The day was very enjoyable, giving a clear insight into various roles



*Anne-Marie Speed*

within the industry, and also very informative, giving me a lot of food for thought in my future career! Thank you BVA!

**Talking to delegates at the end of the Forum several points were raised from the panel discussions:**

- 1) Young singers are learning songs too quickly not allowing for muscle memory to be established.
- 2) Instant results are seen on TV talent shows leading to frustration.
- 3) The panel look for passion and employability in auditions.
- 4) Over the past 10 years the MT sound has been recreated and modernised giving a younger, fresher sound.
- 5) The panel felt that vocal health was the responsibility of the singer...

*Any comments welcome...*



*Panel 1 (left to right): Mary Hammond, Keith Strachan, Stuart Barr, Stephen Brooker, Simon Lee, Neil Rutherford*



*Panel 2 (left to right): Nigel Lilley, Stephen Brooker, Stuart Barr, Keith Strachan, Mary Hammond, Simon Lee*



# THE GREEK CONNECTION

## Areti Topouzides

*Interviewed by Lynne Wayman*

**I'm sure many of you will recognise Areti as she is a familiar face at BVA events. Despite the difficulties Greece is experiencing at present Areti's Vocal Studio is flourishing due to her energy and commitment which she expresses with such charm in this article.**

**LW: When did you realise that your life would be in singing?**

I was approximately 3 years old when I first became interested in voice, the use of voice, as well as in the ways of producing voice. My mother had lost her voice after surgery to remove a nodule on her thyroid gland and a laryngeal nerve had been cut during the operation. As a result she had speech and language therapy with the only existing phoniatrician in Greece. I was present during the therapy and watched my mother implementing the exercises at home, I became attracted to this procedure and I slowly began repeating these exercises as a game. Eventually my mother managed to speak again but it took many months. However this period put a stamp on my life and made the whole issue about voice a permanent reason for me to be interested in it.

I began piano lessons when I was five years old and was fortunate enough to have my aunt as my first piano teacher who was a professional soprano in the Opera House in Athens. Very soon piano lessons were enriched with a great dose of ... singing. My favourite hobby during leisure time was the composing of songs which I then performed in front of my family and loved ones. I knew this is what I wanted to do for the rest of my life. I was nominated for an award in composition and singing in a National school competition and this convinced me not to pursue scientific studies. Yet this was against my parents' wishes as they had specialised in civil engineering (my father) and dentistry (my mother) and dreamt of a quiet, conventional and non-artistic life for me, despite the fact they had offered me, by then, - without any hesitation - all possible help with lessons. By the time I had graduated from high school I had to work as a pianist-singer in order to pay for my studies.

**LW: How long has your Vocal Studio been established and has your road to success been smooth?**

Establishing a school like Vocal Studio.Gr in Greece almost seemed as a ... utopia. This is because in the Greek conscience a trained singer should only be an opera singer, whereas a commercial, pop or folk-singer is someone who has a natural talent. The idea of a singing lesson with a broader insight which would incorporate acting, dance, movement, improvisation, voice anatomy and health, and a professional attitude - instead of just taking a typical singing lesson - seemed meaningless. I literally had to struggle in order for my students to understand the necessity of a group of lessons and I have to admit that at first talent shows made this change possible.

(I use the word at first because in my opinion, talent shows are a complete catastrophe and debasement of the art of singing). Also, in order to be a successful voice teacher in Greece you either have to make TV appearances or be a famous commercial singer and you have to be very sociable. When I established this School I decided that I could not do both things simultaneously and perfectly, so I committed myself in the studying and teaching of voice. During the past years I have abstained from media and social life and I now only give time to absolutely necessary things in my personal life, my close friends' and student premieres. I'm



*Areti Topouzides*

very happy the School is well established in the field of music education thanks to my pupils' good words and recommendations and not because of any public relation or publicity. And I intend to continue like this.

**LW: What might a typical day/week/month involve for you?**

During the academic year I work everyday (including Sunday).

Three times a week there is the Diction (Speech) class, the Voice (Singing) Class and the eminent two-year course "Complete Voice Control" which is an overview of voice anatomically, technically and aesthetically. Additionally there is Performing Arts Class which is a full-day class running every Saturday; it includes a great variety of lessons and it can be attended for free by any student who has private singing lessons. Every semester I organise one or two-day seminars in various topics which are addressed not only to our School's students but to any singer, actor, voice or singing teacher who wants to participate. Personally, every couple of months I schedule travelling for educational purposes (mainly in London and more specifically to BVA courses and forums) to keep in touch and always be well informed.

During summer, when School classes are reduced - since most students enjoy their vacations on Greek beaches - I am nearly all the time in International and European Congresses, attending anything related to voice.



*Singing lessons*

**LW: How did you find out about the BVA?**

It was a few years ago on a course of Royal Academy of Music when I heard about BVA and its significant work. I became a member and I always make sure I never miss anything (educationally orientated) organised by the BVA. I've learned a lot and I'm very proud to meet the wonderful people-scientists who are BVA members. I especially thank my teacher Anne-Marie Speed who suggested that I join this "family".

**LW: What are your dreams or plans for the future?**

I don't mean to sound arrogant, but my targets aren't just high. I aim very high. I'm dreaming of becoming even better not only as a voice teacher, but also as a person. Everyday I learn something new, even from my students. One of my targets for the forthcoming year is to keep up to date and be educated about everything in relation to the science of music - without cease.

With regards to my School, I dream of never becoming tired of offering the best to my students. I dream of having the financial means to be able to invite famous voice teachers from abroad to give seminars in Greece. I've done this but at a huge cost and I still haven't invited others I would like.

I dream that voice - this so important human attribute - will receive in Greece as well, the place and respect which deserves. We should understand that as a doctor, architect or technician studies his/her profession, a singer, actor and any professional voice-user should follow serious studies on voice. I also dream that we learn to respect in Greece those commercial singers who need to be educated and informed in a more contemporary, non-classical way but healthily.

I have plans to participate in the Voice & Swallow Centre which is the first scientific centre in Greece established by phoniaticians, speech pathologists, psychologists, voice coaches and other scientific specialties and I'm very proud to be proposed to join this.

My motto, which I never stop repeating is: THERE IS NO ROOM FOR MEDIOCRITY. THE DEMANDS ARE NOW VERY HIGH. YOU MUST BE THE BEST!

I try to keep this - as far as it concerns myself and my School - by participating continually in lifelong learning congresses and courses across the world.



*Improvisation lesson with Simon Patroklos*



*Piano students*

*Areti Topouzides studied in Greece, the USA and Europe. She has performed as singer and pianist in Greece, Egypt and the USA her versatility leading to work in many genres including recording, composition and TV as producer, arranger lyricist and vocalist.*

*In 1998 she founded the first Greek Vocal Studio, a training school for the professional singer and actor.*

## ACCENT BREATHING FOR SINGERS

### BVA in association with the City Lit

We are now in the third successful year of our association with the City Lit in London and we have increased the number of sessions we are offering. As well as the ten week Fundamentals of the Singing Voice course, there is a five week follow-on course of workshops and presentations for people who have already done the longer course. And in November Dinah Harris and I ran a three session Accent Breathing for Singers course. We worked with 12 participants –one of the many benefits of being funded by the City Lit is that we can keep numbers small – and after the course I received the following from Frith Trezevant who travelled from Bristol each Sunday to be a member of the group.

The Accent Method for Singers course, (lead with vigour and good humour by the Starsky and Hutch of Dinah and Linda) was another treat for we half enlightened people who had done or read a little about the method and wanted to know more about its

background and how it could be used in our practice.

Students included a Speech and Language therapist, as well as Singing and Voice Teachers, some of whom had already had a taster on the Fundamentals of the Singing Voice course.

The days were a systematic introduction to the method (and the Swedish variations!), with a thorough exploration of body, breath, sound and rhythm. This bodywork is basic to our craft, and a vital component of healthy singing and speaking.

Using the elastic recoil of muscles, and discovering how little effort is needed for efficient phonation, leads to a remarkable ease of voicing and a sense of openness and release.

Heaving chests, tight shoulders, locked abdomens, rigid torsos, and the breathy and strained sounds that result from these can and should be a thing of the past. Accent method is key for healthy voice and for beauty of tone. Thoroughly recommended.

*Frith Trezevant*

A repeat course is planned for next year. There will be four sessions, three in February and a follow-up one in May. Further details of all these courses will be on the BVA website later in the year, in the City Lit prospectus for 2011 or you can e-mail me at [linda.hutchison@citylit.ac.uk](mailto:linda.hutchison@citylit.ac.uk)



# book reviews

## Emotions in the Human Voice

Krzysztof Izdebski, Ed.  
Plural Publishing Inc. 2008

Volume 1: Foundations ISBN-10: 1-59756-073-1 13: 978-1-59756-073-3

Volume 2: Clinical Evidence ISBN 10: 1-59756-118-5 13: 978-1-59756-118-1

Reviewed by: Evelyn ABBERTON

**The three volumes of Emotions in the Human Voice are the Proceedings of the XV Annual Pacific Voice Conference entitled "Emotions and Voice", held at the Pixar Animation Studio, California, in 2005.**

The three volumes have been arriving for review in reverse order and I have already written about Volume 3, Culture and Perception, in the BVA Newsletter; so it is a pleasure to have now had the opportunity to also delve into the riches of Volumes 1 and 2 and to draw this scholarly and extraordinary resource to the attention of fellow BVA members – with the caveat that it is clearly not possible to do justice, in a short review, to the depth and breadth of the information and varying views in the 15 chapters grouped under the heading of Foundations (Volume 1) and the 19 chapters of Clinical Evidence (Volume 2). I am not providing a blow-by-blow account but, instead, have attempted to draw out what I perceive to be some of the main themes addressed by the multi-disciplinary authors.

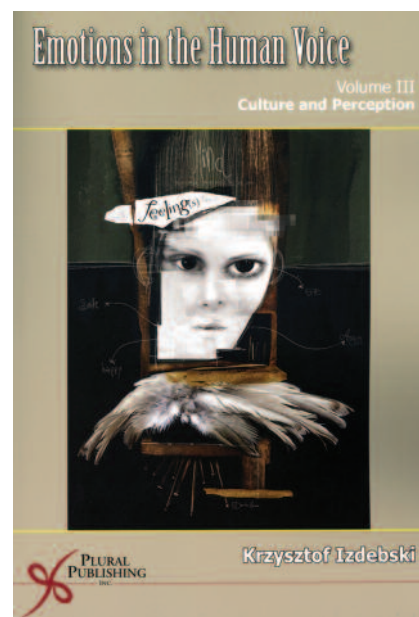
One theme permeates all three volumes: the communication of emotion is multi-modal, and study of emotions expressed in spoken language must take account of not only linguistic and non-linguistic vocalisations, but also of gesture and facial expression. However, as some of the contributors to Volume 1 point out, cultural and linguistic features are confounding factors in emotional processing, and context and listener expectation (related to beliefs and biases) must not be ignored by concentrating exclusively on assumed speaker intentions, and the acoustics of the speech signal. There is also increasing awareness that acoustic analysis must not simply rely on number crunching, and global measures of such parameters as fundamental frequency. More fine-grained analyses are needed, taking linguistic use of acoustic features into account.

An experimental paradigm, frequently presented, is to have actors simulate emotional utterances (often very brief), a selection of which are presented to

listeners for categorisation. However, this format is beginning to be criticised: the vital question is raised (for example, in Chapter 6 of Volume 1) of the validity of using simulated rather than real emotion. Another contributor points out the unreality of the practice of using nonsense syllables or single vowels rather than natural continuous speech, although other contributors (Chapter 12) emphasise the important role of redundancy in speech (including vocal communication of emotion) so that even a very reduced signal can convey emotion. Ambiguous experimental results also point up the theoretically unresolved question of the categorical or scalar nature of the perception of emotions. In this context, reducing categories to five "basic" emotions may be simplistic.

Most of the studies reported (including some on brain imaging in Volumes 1 and 2) deal with human face-to-face interaction, sometimes focussing on male-female differences, and the question of universal versus language-specific expression and perception of emotions. Experiments in Human-Computer-Interaction are also presented in the quest for more natural, speech-based, communication with computers in our everyday transactions. In this context we are again reminded that acoustic patterning must be related to the knowledge of language-specific prosodic linguistic patterns that a human speaker-listener exploits, if computers are ever to emulate human performance.

Inevitably perhaps there is some overlap of topics treated, particularly in Volumes 1 and 3, but Volume 2 is more specifically focussed and deals with Clinical Evidence. The challenge and attraction of working with people with voice difficulties is the entwining of the physiological and psychological – body and mind. The 19 chapters of Volume 2 address this interaction through studies of the expression and perception of emotion in sickness and in health, in adults, in children, between caregiver and infant, and in different languages. For healthy speakers, high inter-speaker and intra-speaker variability in affective speech is noted, and the point is made that emotional expression not only conveys the speaker's experienced (or apparent, or even dissembled) emotion but has cognitive effects in regulating interactions with others. Disruptions of these interpersonal relations are described (sometimes briefly) for a range of disorders including Tardive Dyskinesia, Cerebral Palsy, Cleft Lip and Palate,



Closed Head Injury, Parkinsonism, Stroke, Schizophrenia, Alcoholism, and Alzheimer's Disease as well as problems of phonation (including Laryngectomy) and Functional Voice Disorders. Disturbed facial expression of emotion is considered as well as vocal features and both listener's and speaker's perceptions are taken into account. The Editor makes the apparently paradoxical (but well known) point that while some pathological voices may be unpleasant, others may be both pleasant and attractive. The complex nature of vocal pleasantness is also explored in Volume 1.

BVA readers will not be surprised at the emphasis on the importance of voice quality and prosody ("the music of language") for clinicians, teachers and caregivers, and the importance of an awareness of the effects of stress on the voice. "Efficacious biologically and psychologically motivated treatment approaches" are called for. Redundancy in the vocal expression of emotion could be a useful therapeutic tool in devising compensatory techniques.

Theoretical questions on the nature and multi-modal expression and perception of emotion remain. Work continues to be done on neuro-psychological foundations and on physiological and acoustic measurement, with an increasing role for linguistic and phonetic knowledge.

I have not commented on every topic raised in the 3 volumes, (and have not simply relied on the publisher's blurbs!) but would like to point out that they are

compilations and do not need to be read sequentially or from cover to cover. Each chapter can be read on its own and provides a very full list of references. Inevitably, some of the studies presented are more accessible to individual readers than others since the contributors represent many different disciplines:

psychology, computer science, engineering, medicine, speech and language therapy, vocal art... and particular readers will, of course, from time to time, feel that their specialist body of knowledge has been neglected! Nevertheless, the conference proceedings provide a most extensive overview of

current thinking and investigation of emotion in the speaking voice conveniently between six covers – libraries will have to stock them, but many of us will be keen to have our personal copies of this rich resource.

## Breath in Action

Jane Boston and Rena Cook (Eds)

Published by: Jessica Kingsley

ISBN: 978-1-84310-942-6

Reviewed by: Chris Palmer

I was delighted to be asked to review the book *Breath in Action* edited by Rena Cook and Jane Boston. This book is a consolidation of practice which has its basis as the title suggests in breath. The first half of the book concerns itself with current Western philosophies of actor training in voice. Each eminent practitioner has been asked to consolidate their own breath knowledge and summarize their current approach whilst acknowledging aspects of past training.

The editors introduce you to a variety of practitioners and then let them do the talking, almost as if you were invited to a party where a group of voice people or a vocal fold(!) have got together to talk for 15 minutes each on their own breath journeys and current methodologies.

The first 2 groups of people I encountered felt like trusty old friends from my voice training days. All saying the same comforting things and acknowledging each others work almost as if they were picking up on each others thoughts and finishing each others sentences.

Group 1 as I shall call them talked about the Breath and the Body, which was a comforting reminder of body work. I would have liked to have seen some colours in the book as at times the chapters felt like they were speaking as a collective voice rather than being able to hear each of their voices through their writing.

Group 2 talked about Breath and the Mind and this group sounded like they had had a few drinks at the party and had really got

into their stride loosening up their voices. Special mention must go to Rebecca Cuthbertson-Lane whose explanation of the Vagus nerve, or the 'wanderer', was so clear to understand that I could have listened to more.

The third group, or section, then took over with Rena and Jane introducing and reminding us of the integration of Eastern and Western philosophies that have helped shaped current training within the voice world.

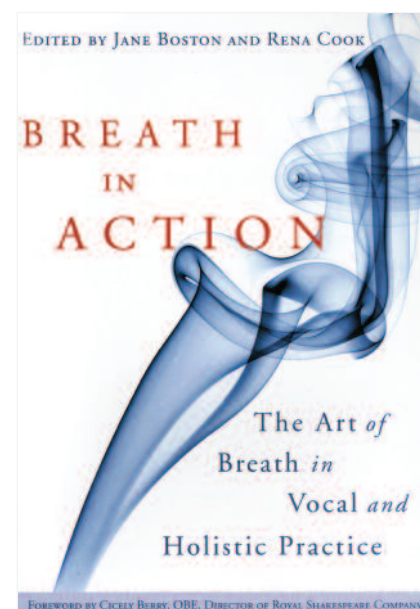
At this point at the party I became a little eager to talk less and 'do' more. If one hasn't experienced some of the work one could be forgiven for being lost. It might be pertinent to ask for a demonstration or a workshop to explain what looks odd or culturally far removed from some of the readers on paper, such as Dahnjeon breathing for instance with Tara McAllister-Viel.

When I was introduced to Marj McDaid again I wondered at first why this was in the Eastern philosophy grouping rather than the Western Celtic Shamanic grouping though I was truly interested in what Marj had to say.

Her personality in her writing shone through and again I wished for a demonstration or workshop to help explain what is so difficult to lift off the page. This made me long for a 'Breath in Action' DVD to accompany the book.

Finally the last group I met was the Breath and Performance group, once again introduced by Rena and Jane with David Carey kicking things off. Again it was wonderful to have trusted voice practitioners leading the way.

Once I was introduced to Lisa Wilson I felt the warm and friendly person in her writing. I learnt about her dogs, cat, children and husband. I found her to a



have a human voice in the book and again longed to hear more and perhaps have a practical workshop.

At this point I felt the hostesses had left us to talk amongst ourselves as they seem to disappear. I would have liked them to round things off especially as they had so carefully orchestrated the rest of the book so well.

So instead I shall. This book is a wonderful consolidation of past and current practices in breath work. It seeks to bring together a variety of sources that have interested both editors. I found this book valuable and would definitely put it on my recommended or essential reading list for my MA students in the *Practice of Voice and Singing* for next year.

Finally this book brought about some wonderful and exciting ways of exploring breath and I challenge the editors now to set up or organize a practical Voice seminar that would link solely with the book and invite us all to the party! *Cheers!*

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## The Thought Propels the Sound

Janet Madelle Feindel,  
with contributors, Katherine Verdolini  
Abbott and Aaron Ziegler

Published by Plural Publishing  
(New edition 2009)

ISBN: 978-1-59756-206-5

Reviewed by: Joan Melton

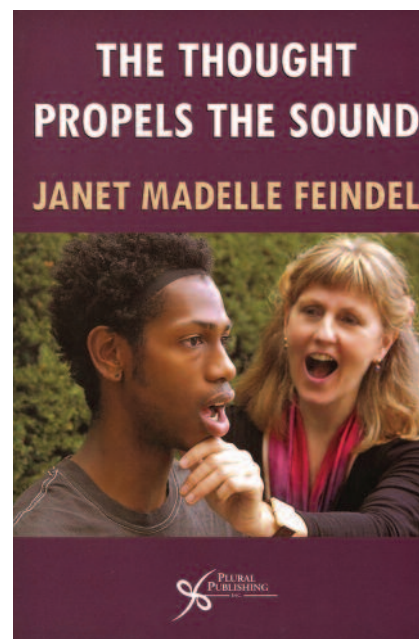
**Twice at conference workshops, I had the privilege of working with Janet Feindel's students from Carnegie Mellon.** Without a doubt, they were the most competent, delightful, available young actors I've ever encountered, and I wondered, "How does she do it?" In her new book, *The Thought Propels the Sound*, Janet Feindel shares her secrets as a multidimensional voice and Alexander coach, actor, director and published playwright.

This is a book that is long overdue. A must-have for every director and new voice teacher, and a welcome tome for some of us older teachers who cheer at comments like, "A director lucky enough to work with a voice coach should include the coach in the process of rehearsal as much as possible, while at the same time showing sensitivity to the coach's time and salary." And, "Directors need to become listeners. They must develop the ability to discern the difference between expressive, clear, and healthy voice usage and unhealthy, garbled, and strangled voice usage."

Feindel starts with an overview of Voice and Speech Methods, continues with a discussion of the Alexander Technique and her own "Vox Explora" and "Resonex." She then launches into Voice and Text, the Rehearsal Process, a discussion of Special Issues (e.g., use of fog and smoke, sound cue levels, microphones, ambient sounds, corsets, moustaches, and masks), and concludes with a chapter on Working with Voice/Dialect and Alexander Coaches. A well-illustrated Appendix (actually a full chapter) on Anatomy and Physiology of the Voice helps to balance an imagistic approach to exercises throughout the book.

In the Introduction, Feindel discusses three distinct categories of voice use: (1) good, (2) poor, and (3) controversial. Good she defines as being healthy, expressive and effective; poor as unhealthy, inexpressive and ineffective, and controversial as being "effective on one level in that the voice is true to the character demands of the play," but ineffective in its use of voice qualities that could be damaging over time. She then gives directors a check list of "questions to bear in mind when viewing/listening," and offers clear examples of performances in each category.

While Feindel communicates specifically with directors, voice teachers and actors, she offers invaluable advice to singers as well. For example, in Chapter 8, she clearly explains the difference between playing an action and playing an emotion. She says going for an emotional state "renders the actor self-conscious, and self-



consciousness is the enemy of good acting."

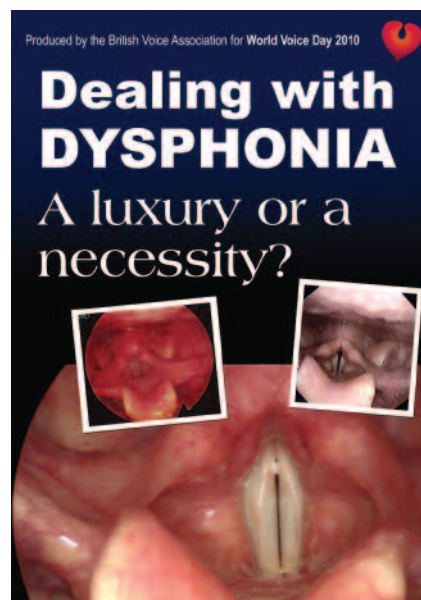
Feindel's focus on resonance is obviously an important and effective part of her work. However, some of the physical areas she calls "resonators" do not fit the definition of a resonator, e.g., teeth, chest/back. Therefore, a brief discussion of primary resonators and the physical response to image would be helpful. A clear definition of what she means by breath support would also help, and several of her references in the Methods chapter need a second look e.g., in Roy Hart and Fitzmaurice. Nevertheless, this is a remarkable, highly valuable work and I heartily recommend it!



## WORLD VOICE DAY 2010

**World Voice Day 2010 – April 16th is nearly here again and it is time to celebrate the Human Voice.**

This year the BVA are producing a leaflet aimed at getting GPs more aware of the importance of voice and the work of voice clinics. These will be circulated towards the end of March/ beginning of April and we hope you will all make sure your GP receives a copy. We are hoping to circulate the GPs through their online Journal and we would also like to encourage the Speech Therapists among you to consider maybe giving a short presentation about the importance of healthy voices and the value of voice clinics. It would be great if voice clinics could have an "Open Day" for GP's so that they can visit, see the equipment and talk to the clinic team. Take a look on the World Voice Day section of the BVA website for other ideas you might like to try to get the word out about vocal health, taking care of your voice and enjoying it in all its glory. The Human Voice is a truly amazing instrument.



## What Every Singer Needs To Know About The Body

Melissa Malde, MaryJean Allen,  
Kurt-Alexander Zeller with contributions by  
Barbara Conoble and T. Richard Nicholls

Published by Plural Publishing (2009)

ISBN: 1597563242

Reviewed by: Anne Leatherland

**A knowledge and understanding of vocal anatomy and physiology can be a vital tool for teachers and singers alike.**

A problem, however, is that books on the subject can be complex, leaving the reader grappling with how to visualize and feel the processes discussed.

Here is a book which presents clear and accurate information, but which also provides ways to build body awareness using 'mapping' techniques. The premise is that with accurate knowledge and personal understanding ('mapping') of structure and function we can develop 'inclusive' awareness of the body in motion: i.e. become aware of everything we are doing without concentrating on one particular thing to the detriment of others, or 'rapid scanning' from one thing to the next. This leaves us free to change focus/make adjustments, a vital aspect of singing and performance.

I particularly liked the layout of this book, which is consistent from chapter to chapter. Each chapter gives a topic overview, with implications for the singer. Structure and function are then discussed in detail, using clear language and accurate terminology. Glossaries are provided where necessary. The excellent diagrams used to illustrate the text are extremely clear. There are numerous practical exercises, helpfully highlighted in boxes, which encourage exploration of the processes described.

A strength of this book is that the reader is encouraged to go at his/her own pace and to return to material until ideas are grasped and the body 'mapped'. Each writer also deals with common problems regarding their topic, explaining why 'myths' (e.g. "tuck the pelvis under") may not be helpful and suggesting more accurate alternatives.

In the first two chapters MaryJean Allen discusses *Body Mapping*, *Kinaesthesia* and *Inclusive Awareness* and *The Core of The Body And The Six Places of Balance*. I have studied vocal anatomy in some depth, yet several areas of my personal understanding were helped by these

chapters; e.g. the practical exercises for mapping the spine and A-O joint changed the way I perceive my own head/neck relationship. The suggestion of using words like 'balanced' and 'buoyant' rather than the static sounding 'posture' has proved helpful in dealing with students. There is a wealth of other useful ideas.

In the next chapters Melissa Malde deals with *The Singer's Breath*, *Creating a Singing Sound* and *Resonating the Voice*. Of particular interest is her discussion of the 'gathering and lengthening' of the spine during breathing (*The Singer's Breath*). Malde explains how an awareness of this can help the singer to 'allow' the breathing mechanism to do its work efficiently. I have yet to try this with students, but having worked through the exercise myself I can appreciate its usefulness.

Malde recognises that not everyone will feel ready for detailed information about the larynx and its workings. She invites the reader to explore, without feeling intimidated. A thorough treatment of basic laryngeal structure and function is followed by useful discussion (within the limits of the book) of pitch, registers and some common vocal problems.

'*Resonating the Voice*' considers the important structures, and discusses how resonance can be changed for different singing styles. I am not sure however that keeping the front and sides of the tongue in contact with the lower teeth 'all the way around' (except for consonants) is always helpful for 'good singing' and would prefer other approaches (e.g. Chapman, Kayes, Morris).

## What Every Singer Needs to Know About the Body

Melissa Malde  
MaryJean Allen  
Kurt-Alexander Zeller



The final chapters, by Zeller, deal with 'Mapping the Structures of Articulation' and 'Physical Expression For Singers'. The articulation chapter is summed up by the idea that a different (articulatory) movement will produce a different sound. This seems obvious, but is something we often forget, especially when dealing with foreign languages. Zeller gives excellent examples to make his point. In considering physical expression Zeller deals with the difference between emotion and kinaesthesia and gives insight into the use of the arms, hands, legs, feet and face. There are very interesting ideas about 'body mapping' and characterization.

Finally, the book is neatly unified by the two Appendices by Conoble and Nicholls.

This practical book would be an excellent addition to any teacher's bookshelf whilst being accessible and useful for committed students.

## THE ACCENT METHOD a three day course

12th & 13th October 2010 and 8th  
February 2011. 9.30 - 4.30.

Nutford House, Brown Street, London W1H 5UL

Course tutors:

Sara Harris (Speech and Language Therapist)  
Dinah Harris (Singing teacher)

Maximum number of delegates: 24.

Early booking recommended.

All enquiries should be directed to: Jackie Ellis.  
email: [administrator@britishvoiceassociation.org.uk](mailto:administrator@britishvoiceassociation.org.uk)  
Phone 0207 713 0064



## Stroboscopy

Peak Woo

Published by Plural Publishing

ISBN: 1-59756-014-6

*Reviewed by: Declan Costello, Post-CCT Fellow in Laryngology, Royal National Throat Nose and Ear Hospital*

**Achieving a diagnosis in the voice clinic relies on a synthesis of history, auditory evaluation, objective voice analysis and, crucially, examination of the larynx.** Central to the examination is videostroboscopy. This book, by the hugely experienced and respected Peak Woo from New York, presents a guide to stroboscopy, from its basic principles through to helping to diagnose unusual conditions.

The quality of the printed product is, as ever with Plural publications, excellent. The photographs are crisp and the book is in (almost entirely) full colour throughout.

The intended audience is not, Dr Woo points out in his preface, all members of the voice clinic. There is little here for singing teachers, with muscle tension dysphonias and specific pathologies of performers really only mentioned in passing. There is also comparatively little for the laryngologist with an interest in neurological disorders, as neurology also only receives a brief mention.

The first twelve chapters of the book are devoted to the history and basic science of stroboscopy, the anatomy of the larynx, and how to perform the examination. The section on the basic science is useful but

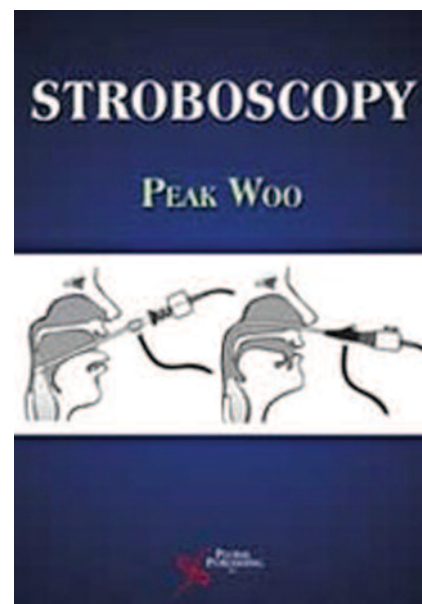
not too detailed. The section on anatomy and physiology is sufficient but not exhaustive.

The chapter on examination technique and clinic room setup is helpful but not as clear as it might have been. I would have preferred to see more photographs and diagrams explaining the technique here; I would also like to have seen a separate section on pitfalls and problems: how to examine a patient with a prominent gag reflex, for example.

The second half of the book (fifteen chapters) covers laryngeal pathology in a systematic way: inflammatory conditions, vocal fold scarring, benign lesions, etc. This second half intersperses photographs taken in clinic with operative photos. There is, in fact, little difference in quality between the two, which is a testament to the very high quality of modern endoscopic technology. There are hundreds of photographs in this half of the book, making it a useful atlas of laryngeal pathology.

Technology in the voice clinic is moving forwards very quickly, notably in the field of flexible chip-tip endoscopy and also in the area of high-speed photography. It is a shame that neither of these is mentioned in any detail, as they are sure to be in widespread use in the next few years.

This is a beautifully presented book and serves as an excellent atlas of benign laryngeal lesions. However, one major shortcoming is in the very fact that it is in the format of a printed book: interpretation of stroboscopic images requires the clinician to watch video footage, both in



real time and in slow motion. Unable to present video footage in the book, Dr Woo offers sequential frames as montages: i.e. several successive frames presented side-by-side. Although this is the best way of presenting these images in a book, it is not a very easy way of viewing these videos. It would have been very useful to include a DVD with video footage demonstrating these conditions. Production of such DVDs is time-consuming and expensive, but would have lifted this book from "very useful" to "must-have".

Nonetheless, this book is a welcome addition to the laryngeal literature. For clinicians who need a text with high-quality photographs of benign laryngeal pathology, it will be very helpful.

# CHOICE FOR VOICE 2010

**Multidisciplinary Approaches to Performance, Health and Research in Voice**

**Royal Academy of Music, London: 15th, 16th and 17th July 2010**

**PROVISIONAL PROGRAMME & REGISTRATION FORMS NOW AVAILABLE ON-LINE:**

**[www.britishvoiceassociation.org.uk](http://www.britishvoiceassociation.org.uk)**

or contact the BVA at: 330 Gray's Inn Road, London WC1X 8EE

Tel: +44 (0)20 7713 0064 Fax: +44 (0)20 7915 1388 Email: [administrator@britishvoiceassociation.org.uk](mailto:administrator@britishvoiceassociation.org.uk)



# IN MEMORIAM

## Dr Richard Miller and Dr Aatto Sonninen: both losses to the field of voice

2009 saw two sad losses to the field of voice.

**Dr Richard Miller**, (9.4.28-5.5.09) was born in Canton Ohio. He began singing publicly at the age of three and until his voice began to break gave many public performances in and around his home town. He continued his singing studies at High School and after receiving his Master of Music degree from the University of Michigan he was awarded a Fullbright scholarship to study voice in Rome. Following his studies he sang leading lyric tenor at the opera house in Zurich for four years. In 1957 he returned to the United States and taught singing, first at the University of Michigan and then at Oberlin Conservatory where he remained for 40 years. He will be remembered not just for his work as a teacher of singing but also for his research into the singing voice. He founded the Otto B Schoepfle Vocal Arts Centre at Oberlin Conservatory to explore the acoustics of singing and was one of the first teachers of singing to encourage the collection of vocal measures and their use as visual and auditory feedback for singers. He contributed many books and papers to the field of voice and was a member of the Otolaryngology Adjunct Staff of the Cleveland Clinic Foundation. His contribution to the field of singing will be missed.


**Dr Aatto Sonninen** (24.12.22 - 31.3.09) was born in Kuopio Finland. He studied medicine at the University of Helsinki and specialised first in Phoniatics and later in Otolaryngology. He chose to focus on Phoniatry (a branch of medicine specialising in all forms of communication disorder) for most of his career and held the post of Chief Clinician at Helsinki Hospital between 1957-64. He also taught Logopedics and clinical speech research at the University of Jyväskylä between 1968-85. Dr Sonninen retired in 1985 but continued to teach and research into voice at the Sibelius Academy between 1990 -95. Voice research was one of his major interests and his fundamental studies on vocal fold length contributed significantly to the reconfirmation of the aerodynamic theory of voice production after it had been brought into question by the work of Raoul Husson, and his neuropraxic theory. Many of his research studies have helped form the framework of our understanding of voice production and therapy and his work continues to impress and inspire researchers today with his insights and vocal wisdom.

## diary dates

### FUNDAMENTALS OF THE SINGING VOICE (2)

*BVA in conjunction with the City Lit*  
April 25th to May 23rd 2010:  
10.30 to 13.30  
Keeley Street, London WC2B 4BA

### World Voice Day

16th April every year. This year  the BVA's focus will be on providing information about voice disorders and voice clinics for General Practitioners.

### THE CHORAL VOICE for Choral Conductors & Singing Teachers

*In association with The Association of  
British Choral Directors*  
Saturday 29th May 2010  
10.00 - 17.30 (registration from 09.15),  
The Priory Rooms, 40 Bull Street,  
Birmingham B4 6AF

### CHOICE FOR VOICE 2010

MULTIDISCIPLINARY APPROACHES  
TO PERFORMANCE, HEALTH AND  
RESEARCH IN VOICE  
5th, 16th and 17th July 2010  
the Royal Academy of Music, London.

### THE ACCENT METHOD

12th & 13th October 2010 and 8th  
February 2011. 9.30 - 4.30.  
Nufford House, London.

A 3 day practical course. Course tutors:  
Sara Harris and Dinah Harris.  
Limited to 24 delegates. *Early booking  
advised.*

**Full details of the above BVA  
events will be on our website (with  
programme information and  
application forms when available):  
[www.britishvoiceassociation.org.uk](http://www.britishvoiceassociation.org.uk)**

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## BECOME A DIRECTOR OF THE BVA

### Have you thought of becoming a director of the BVA?

The BVA's Annual General Meeting will take place on 17th July 2010 at the Royal Academy of Music. At that meeting some new directors will be elected to serve on the Council and to act as Trustees. A Call for Nominations will be mailed to all BVA members in early May.

Do you know of someone who might make a good director/trustee of the BVA? Are you such a person? If so, look out for the Call for Nominations paperwork to be sent to you in May and submit a name.

A director and trustee must be a member of the BVA and must have:

- Enthusiasm for the multidisciplinary work of the BVA
- a commitment to devote time and effort to the BVA
- a willingness to speak up
- acceptance of the responsibilities of trusteeship
- an ability to work effectively as a member of a team

Reasonable expenses for attending Council and Working Party meetings are reimbursed for directors who live outside London.