

THE BRITISH VOICE ASSOCIATION

COMMUNICATING VOICE

 BVA

VOLUME 15: ISSUE 3 – SPRING 2015



SPECIAL BOOK REVIEW EDITION

Featured in this issue:

**VOICE CLINICS FORUM
BEST PRACTICE IN AUDITORY
PERCEPTION
'COLLABORATIVE WORKING'**

**WE REVIEW 8 TITLES
COVERING A WIDE SPECTRUM
OF PERFORMANCE & MEDICAL
TOPICS RELATED TO THE VOICE**

BVA NEWS

OVERWHELMINGLY POSITIVE FEEDBACK

On 26 February 2015 Sara Harris, Specialist Speech and Language Therapist and Dane Chalfin, Vocal Rehabilitation Specialist, gave a vocal health talk at Leeds College of Music, the BVA's most recent corporate member. Nearly fifty student singers and teachers from Pop, Jazz and Classical Pathways attended. The feedback was overwhelmingly positive with a whopping 78% giving it 5 out of 5 on the feedback forms and comments like:

"I really enjoyed it and felt extremely informed. By far the best workshop I've been to at LCM so far. Thank you. Would like to learn more."

"This was a very interesting & useful workshop. I would really enjoy having lectures on this more often and even the opportunity to learn more for a career path."

"I felt that the course was excellent but too short. Please get Sara Harris back again, and soon!"

RAFFLE PRIZE WINNER



A raffle is held at each BVA event when an extra book for review is kindly donated by the publisher. Sharon Mari was the lucky winner at Collaborative Working and received, from Kate Lewis, a copy of 'Singing and Science'.



WORLD VOICE DAY

APRIL 16th

WHAT IS WORLD VOICE DAY?

World Voice Day is celebrated annually on 16th April. The idea began in Brazil and then spread to the USA and all around the world. The idea is to celebrate healthy voices and highlight the importance of voice at work and in society.

THE BVA CONTRIBUTION FOR 2015

This year the BVA will be producing another of its information leaflets which we hope will be useful for our membership and highlight the link between stress, emotion and voice.

- Voice information leaflet: This information leaflet focuses on how stress and emotion can impact on our voice production causing pain and hoarseness, usually in the absence of any physical abnormality on the vocal folds themselves. Diagnosis and treatment options will

also be addressed. We hope the leaflet will be a useful downloadable resource for voice clinics, speech therapy clinics, singing/spoken voice teachers and also helpful to members of the public who may have received this diagnosis. *See page 8 for more about this leaflet.*

- World Voice Day Posters (A4 size): These will be sent out together with the leaflet. Extra copies are available if you contact Jackie Ellis at: administrator@britishvoiceassociation.org.uk. *See also page 8*

As always, we are hoping our members will want to become involved in celebrating World Voice Day. If you would like ideas please see the guidelines below and have a look at the reports of activities that have taken place over the years in our World Voice Day archives at: www.britishvoiceassociation.org.uk/events_world-voice-day-2012.htm

Once WVD is over, please send us information, reports and photographs about your events to put up on the website.

To help you, there is a feedback form, which you can download from the website World Voice Day page to make it easier for you to tell us about what you have done and how it went. Everyone's experience helps and encourages others to get involved, spread the word and celebrate healthy voices. Please return your form to: administrator@britishvoiceassociation.org.uk

EDITORIAL

As mentioned in the last Newsletter this Spring edition of Communicating Voice features a Book Review Special. These 8 books cover a range of topics: Voice Science and Therapy to Vocal Abuse by way of Singing on Stage to End of Life Care.

I'm indebted to all the reviewers and those who reported on a diverse mix of Study Days. Many thanks to you all and apologies to those of you who responded to my requests, so

many of you that I'm unable to answer individually. Please keep offering your expertise to report on future events and publications.

Lynne Wayman, *Editor*
lynnewayman.voicecentre@virgin.net

This edition's cover photo by John Baines shows delegates attending the Voice Clinics Forum.



BVA EVENT REVIEW

VOICE CLINICS FORUM 2014

Friday, 21st November
St Thomas' Hospital London

Photos: John Baines

Sharon Mari, Singer and Vocal Coach, gives her perspective

The Voice Clinic Forum is a day for all individuals working within the field of voice to come together and learn about the latest advances within voice care. This year, there were a vast array of topics including post-operative voice care, gaining knowledge of counter-arguments for voice rest after surgery, the role of the voice coach within a clinic and the ENT National audit.

The day was held at St Thomas and Guys Hospital London, in the Governors Suite. An inviting room with beautiful architecture, this was the perfect setting for the Voice Clinic Forum. The attendees varied from speech and language therapists, singers, singing teachers, voice coaches and ENT surgeons.

Opening with an interesting presentation about post-operative voice care was Lisa Fraser. Focusing on benign disease and how the aim of voice rest is to facilitate mucosal repair and

prevent scarring, there were several arguments presented. Lisa spoke about the tests on animals and this gave us an interesting insight on how long the healing process lasts for, including the time period from haemostasis to complete recovery. The subject had been extensively researched and the team behind the presentation displayed a vast knowledge within their subject area.

The second presentation was made by Linda Hutchison about her role within the voice clinic as a vocal coach. I found this to be very relevant to my own profession and Linda gave an understanding into the different views of the various roles. It was very helpful to see statistics and case studies of patients which have been seen in Linda's clinic. The presentation was both informative and engaging, with Linda's sense of humour making it an entertaining and interesting talk.

Treatment outcomes for polyps and cysts were discussed by Tori Burnay and Elfy Chevetton, who shared their knowledge about this subject and provided information regarding the rationale and evidence for voice rest. There were several arguments and research discussed with the pros and cons of voice rest after surgery. I thoroughly enjoyed the post-operative voice rest talks from the SLTs and surgeons perspective.

Throughout the day, there were varied presentations from the ENT-UK National Audit, papilloma in adults and children to paradoxical vocal fold function and chronic cough. Jim Hull and Julia Selby discussed the case studies of various patients they have worked with who have suffered from chronic cough and the treatment they have received. This was an area which I wasn't particularly knowledgeable in and I felt that the presentation was very powerful with the information it contained, showing that both Jim and Julia are both very passionate about the field they specialise in.



The panel: Gillian MacDougall, Moira Little, Tori Burnay, Elfy Chevetton, Lisa Fraser, Nimesh Patel

As someone who has suffered my own vocal trauma and is now working towards becoming a voice specialist, I always find the BVA courses to be very informative and exceed any expectations I may have about the day.

Overall, the Voice Clinic Forum was very well thought out and entertaining. I'm already excited about attending next year.

“Overall, the Voice Clinic Forum was very well thought out and entertaining. I’m already excited about attending next year.”

Observations by Sadie Khwaja ENT and Mark Wilson SLT

In the first talk of the day, Lisa Fraser discussed ideal postoperative voice care suggesting that advice should be evidence based and include an explanation of best practice. Then Gillian McDougall (ENT Surgeon) Moira Little (SLT) Elfy Chevetton (ENT Surgeon) and Tori Burnay (SLT) presented their management plan focusing on research, showing mainly animal studies; debating voice rest in order to reduce inflammation and scarring versus early phonation producing vibration for collagen repair. It would seem the jury is still out on a definitive time frame for voice rest.

Current thinking on Papilloma was presented by Mr John Rubin. He described his experience treating adults, explaining the various methods of removal.

Then Mr David Albert and Lesley Cavalli (SLT) presented their experience of paediatric papillomatosis with the diagnosis being made at an average age of three, usually at the larynx level with the type 6, 11 being prevalent. The use of cidofovir was mentioned as well as the limited role of HPV vaccine in those with established cases.

Lesley then discussed her role with 75% of the patients being below 5 yrs of age at presentation. Symptoms include dysphonia, chronic cough and dysphagia. The issues of webbing and scarring long term were documented and SLT therapy included strategies to reduce musculoskeletal tension, modify speech rate and articulation. This involved a Family Focus approach; teenagers needed confidence building and the under 5s had attention given to behaviour, play and social communication strategies.

Dr Jim Hull covered chronic cough and paradoxically vocal



Natalie Watson

cord motion syndrome. His account highlighted exercise induced vocal fold closure. This can produce asthma symptoms and may lead to a misdiagnosis of exercise induced asthma. A dedicated clinic and investigations was demonstrated in helping to correctly diagnose these patients and then treat them.

Julia Selby, SLT, provided a comprehensive talk on managing chronic cough patients. This involved reassurance, confidence building, education and awareness, vocal hygiene, exercises for cough control including sniff swallow, lip blowing, laugh techniques & release of muscle tension.

The final session covered research and audit. We learnt that the paediatric population accounted for 9% of the group who visited a Voice Clinic. The majority (66%) were male with nodules and cyst being the commonest pathology. Therapy was the main stay of management. We also learnt that visiting a voice clinic could produce anxiety which is either situational or personal.

The meeting concluded with everyone feeling a great splay of subject matter had been discussed and we left with thought provoking advice.



David Albert



Lesley Cavalli



Ricard Simo



Jim Hull

BEST PRACTICES IN AUDITORY PERCEPTUAL AND ACOUSTIC EVALUATION OF VOICE

Nancy P. Solomon Ph.D

Nancy Solomon

Group work



Report by Sue M Jones

Consultant Voice Therapist, University Hospital of South Manchester

Photos: John Baines

This first collaborative course between the British Voice Association and the London Clinical Excellence Network was very well attended not only by London SLT's but by those from all over the country with a few ENT Consultants joining in as well. It was taught by Nancy Solomon Ph.D. who is based in the Walter Reed Military Medical Center in Bethesda, Maryland USA. Nancy has extensive clinical and research experience and has worked with a wide range of patients with clinical voice disorders.

Nancy was clearly very knowledgeable and her engaging approach led to lively discussions. The auditory perceptual analysis session was particularly valuable for all delegates as very few were using the CAPE-V as part of regular clinical practice and Nancy clarified the process for its use as well as being refreshingly honest about the benefits and pitfalls that can sometimes be encountered.

Listening to voices and rating them on the CAPE-V form was quite a challenge and it would have been good to have a longer period to do this. Working in small groups to do this helped promote discussion and develop our skills.

The second topic Nancy covered was Aerodynamic Evaluation of Voice and her passion for this subject was obvious. She made clear the importance of understanding the science behind the measures being evaluated as well as which measures to use appropriately depending on the circumstances. Nancy spoke with authority on

pneumotachometers, laryngeal airway resistance and phonation threshold pressure! Her own research in this field has been extensive and she shared her findings. It is a shame very few of the delegates have access to the aerodynamic measures Nancy talked about but she sparked enthusiasm for making changes in clinical practice to incorporate this type of evaluation.

Acoustic evaluation of voice, which formed the third session, was more familiar to many delegates. Nancy managed to convey complex ideas and processes about acoustic measures such as jitter, shimmer, noise to harmonic ratios and spectral analysis whilst remaining entertaining and involving the audience. The interaction between perceptual analysis and new software which has recently become available (and which measures acoustic parameters of voice) elicited an especially animated discussion amongst participants.

The final session encouraged delegates to discuss how they could relate and apply what they had learned from Nancy to their own clinical practice. This was an excellent opportunity for sharing practice and the debate was well chaired by Julia Selby and Sara Harris with contributions from Nancy Solomon. A lot of the interest centred around the use of "apps" and many of the attendees shared their own experience of using voice "apps" in clinical practice for both Apple and Android platforms. These included Pianos, Sound Level Meters, Tuners and Voice analysers.

In summary, it was a most enjoyable and informative day, led by a passionate and well-informed speaker. Concentration was required for the more complex scientific aspects, but there were plenty of ideas to inform clinical practice and challenges to develop other skills particularly in the field of aerodynamic measures.

BVA STUDY DAY REPORT

COLLABORATIVE WORKING

Sunday 25th January 2015
Baden Powell House, Queen's Gate, London.

Photos: John Baines

Report by Nicola Redman

Well what an informative day. This was my first attendance at a BVA event and, aside from a lot of intelligent voice folk in one place, I didn't know what to expect. Currently training on the MA Voice Studies course at Royal Central School of Speech and Drama, I'm planning to specialise in accent and character work for voice, as well as voice for voice over, voice acting and comedians.

The day began with tea, biscuits and a free pen. Excellent start. After some initial housekeeping the first speakers commenced, Annie Elias and Peter Butcher. They had some really interesting discoveries to present regarding collaboration between their two worlds; Speech and Language Therapy and Cognitive Behavioural Therapy respectively. The role of the voice coach as 'therapist' in voice work is one we are dealing with in our training currently. Voice work is an exploratory process and often delves into areas of deep personal significance, so where do we draw the line? At what stage do we refer clients on to someone with more experience in the therapy side of things? Hearing from two differing therapist and their desire to collaborate, with a view to understanding additional support and treatment for more complex cases, filled me with hope. It's not just us voice coaches who struggle with the odd difficult case and require additional advice! It was fascinating to hear



Singers (left to right), Katie Jeffries-Harris, Emily Jennings and Tara Austin w

about their journey together and the way they've realised success in merging the two therapies to help clients for whom solo practices weren't quite sufficient. We heard about the



Peter Butcher and Annie Elias



Tara Austin and Fiona Bryan



with Fiona Bryan

Inset (right): Accompanist Jamie Matthew

journey that brought them together, the research they embarked upon and about some of their successes. The enquiry is far from over it seems, so I look forward to updates on their

progress. There wasn't much time left for questioning, time flies when you're having fun I guess.

The afternoon session saw collaboration of a different sort. Fiona Bryan and Sally Burgess introduced us to some of their work merging the training of singers and Alexander Technique.

This was a revelation! We have regular Alexander classes in training at the moment and I can fully see the benefit to professional voice users, not to mention the human condition in general, but seeing it in action during a live performance situation really demonstrated its potential within the sung voice as well, highlighting the instant effect it can have on the performer. These ladies are clearly very passionate about this area of exploration. The questions and response from the audience lead me to believe there are a few other folk interested in what they are doing too.

The theme of people coming together, merging disciplines, in order to help people and their voices, was incredibly encouraging. That's what we are all aiming for in the end. As a voice coach, we learn all the anatomy and what not, but we are also in awe of the science, knowledge and ability of the SLT. We often work from a slightly different angle and it's ingrained in us during training that we should call on those with different knowledge to our own in order to assist our clients when required. This day epitomised that beautifully.

The BVA certainly seems like an excellent place to come in order to seek guidance and collaboration for the greater good of our patients.



Sally Burgess and Katie Jeffries-Harris



Delegates choosing mood cards

SINGING BEL CANTO ART & SCIENCE

Michelle Nova & Patricia Collins

Compton Publishing
ISBN 978-1-909082-12-0

Reviewed by Maria Rivington

The survival of the *Bel Canto* technique of singing and its methods – although documented over the past 300 years from Tosi (1713) to the present day – still rely on a close teacher/pupil relationship. And although we know a great deal more about vocal anatomy today, visualisations and analogies still step in to illustrate the physical processes we cannot capture visually.

This “mystery” around singing teaching generally and *Bel Canto* in particular, sparks continual debate. However, most contemporary schools of vocal teaching will share common grounds with some *Bel Canto* principles.

Aiming for clarity, singing teacher Michelle Nova and Professor of Anatomy, Patricia Collins, fuse chapters of detailed explanations of the vocal anatomy - interspersed with practical, observational exercises and plenty of illustrations - with chapters outlining the key elements of *Bel Canto* principles; the “Imposto” (placing in the sinuses) the “Appoggio” (breath/resonance in the head), the open, Italian vowels etc.

The structure of the anatomical chapters following the airflow through the body from inhalation to singing is well conceived. Practical exercises are detailed and further along, sections on pronunciation using songs as examples and a Glossary, are excellent.

As a semi-independent teaching tool, this is a very useful volume. However, younger learners (and some adults, too) may grapple with the dense anatomical language and would achieve even further clarity from e.g. internet links to filmed examples of exercises. I am looking forward to it!



MUSICAL ENCOUNTERS WITH DYING STORIES AND LESSONS

Islene Runningdeer

Publisher: Jessica Kingsley
ISBN 978-1-84905-936-7

Reviewed by Emma Winscom

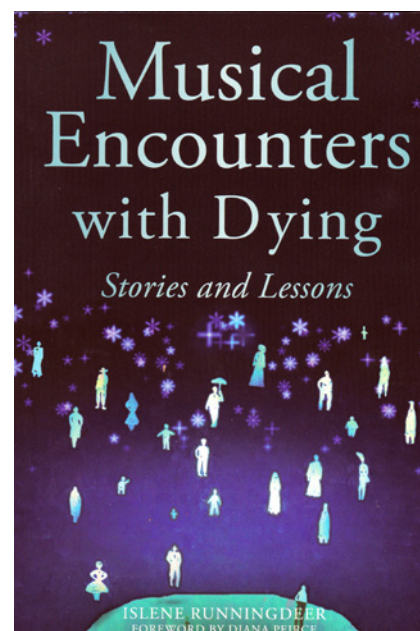
Timing, it would appear, is everything in life. Even when you may feel you have mis-timed something, if it is destined for you, you will have it present itself at a more opportune moment. The book I was asked to review definitely falls inside this truth. Islene Runningdeer has produced it now and I shall certainly make it my mission to say how special it is, not just here, but to anyone I can. It is a book for everyone, as everyone is mortal and, even if unconsciously, everyone is touched by music, or medicine, as she often analogises. These precepts are the framework upon which her life and work have been built. Through her humility, humanity and great skill, she reports for us some of the many situations in which she has been able to facilitate a musical and healing chapter at the end of someone's life.

The book is small, neat and fits in a handbag. Each medium-length chapter is preceded by a text which is symbolic to its content.

Islene gives us insights into snippets of poems from the people with whom she has worked as a music therapist, particularly in the context of end-of-life care, and opens the door for us into cultures and belief systems which hold Death Songs as usual and precious. It is a book which releases the thought that each person truly can write their own life song and death song. Through the vast range of her experiences, Islene paints in the sky the permission for every soul on the planet to live their own, unique life and craft their own stories, whether to share, to heal themselves or leave as a legacy.

If all music ‘teaching’ were given in this way, the world would be a potently healing place, more so even than it can be now. On every other page is something that will make you cry, and I readily did, but you will smile through it and, by the end of the story, be glad. I was honoured to be given a piece of writing which could do this.

Islene's gifts enable her to recount moments of beauty as her clients pass, the ways in which she was able to be



their ‘accompanist’, supporter, healer and friend through those times.

ANYONE would benefit from reading this book. It is wise, modest, insightful, helpful, respectful and honest. It is also full of joy, calm and oneness. It was as much a privilege to read it as she describes her privilege in sharing people's final hours.

Ten stars!

SMALL TALK

Nicola Lathey & Tracey Blake

Macmillan

ISBN 978-0-230-76643-3

Reviewed by Teresa O'Connor

It is always a pleasure to learn of someone so enthusiastic about their work that they are prepared to share it in book form.

In *Small Talk*, Nicola Lathey claims that 'Whatever questions you may have about your child's language development, I am here to answer them' and her purpose is to 'help identify what is going on with your child's communication and to encourage natural stages of language development through fun and games.'

One of the most useful aspects of this book is that it raises the reader's awareness of their own behaviour when interacting with infants and encourages the parent/adult's repetition of focus words and consistency in using the words in regular contexts so that the child's brain can process the 'bite-size' language and assimilate it.

There are aspects of *Small Talk* that I found confusing such as who this book is intended for. I see and hear parents and grandparents of both sexes in my local Tesco, interacting in most of the ways mentioned in the text as specialist

techniques. It has warmed my heart that these traditional interactions are passed on down the generations either because they have been nurtured or are intuitive. I don't think the adults I see have needed a book to teach these communicative skills and I am not sure that those whose parenting skills don't include traditional, games, rhymes, jingles would spend money on a book which helps them learn what to do.

Other aspects of Child Development are inevitably covered as Speech, Language and Learning are so closely interwoven and here I found some of the advice in these areas rather Nanny-like and judgemental with too many 'shoulds' and 'musts' and even the expression 'pack of lies' when referring to the child's developmental stages in Imaginative Play.

Again having been told by the author to read the section on 'autism' which she knows 'lots about' to 'be informed' I was left with very little more knowledge than I had before I read it. This is not surprising with such a big subject.

Where *Small Talk* is really helpful, is when it focuses on the physical development of voice and speech. The Developmental Stages laid out in months with indicative signs in sound and movement and suggestions for encouraging the muscular development necessary for speech were of real



interest for me and linked with games and activities I had used as a mother, grandmother and as a state school class teacher with Speech and Drama Specialism, where language and learning were highly interwoven.

I think these aspects would also be useful to pre-school, nursery nurses, child minders and infant teachers as well as TEFL teachers and would like to have a book which concentrates more on this aspect with easily accessible games and exercises.

SINGING ON STAGE — AN ACTOR'S GUIDE

Jane Streeton & Philip Raymond

Bloomsbury

ISBN 978-1-4081-4547-0

Reviewed by Jamie Read

This thoroughly enjoyable book, written in an engaging and light-hearted tone, will be of great benefit to actors and those teaching them.

Written by two of RADA's most experienced singing teachers, the book covers aspects from posture and breathing to musicality and acting through song, and includes many quotes from some of RADA's better-known singing graduates including Cynthia Erivo, Gemma Arterton and many others.

Starting with an interesting overview of how singing training has evolved at RADA and how it is used as a tool to help their actors in many ways, the personal and

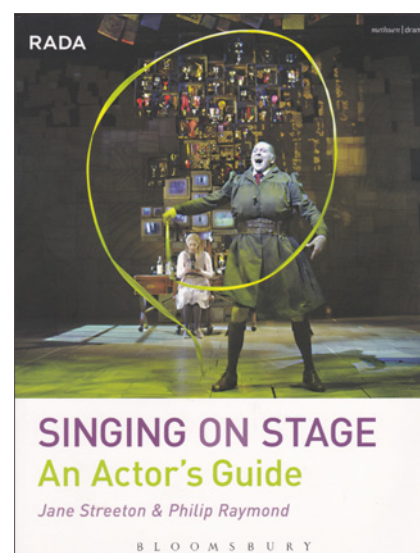
friendly tone of the book gives you a real sense of the encouraging style of the teachers who have written it, and with an underlying ethos of vocal freedom, release and relaxation, it is rather refreshing to read!

With chapters covering approaches to different vocal styles, the role of the teacher versus that of the coach, and a dearth of possible repertoire (and the level of singer that it would be considered suitable for), there is a real sense of a 'complete training'. There are, for example, very few books in my experience giving such sound advice on transitioning the student to take the reins themselves, and also on how to approach audition preparation work.

For teachers who come from a purely musical and/or technical training, this book will be of great value in helping to develop singers as all-round performers. For those who teach actors, or for actors with less singing experience themselves, the amount of exercises, repertoire

suggestions and suggested recordings to listen to at various points throughout will be ideal.

All in all, a well-written book giving a new and much-needed additional perspective to singing training.



THE VOCAL PITSTOP KEEPING YOUR VOICE ON TRACK

Dr. Adam D. Rubin

Compton Publishing
ISBN 978-1-909082-13-7

Reviewed by Lisa Popeil

Anyone who has spent time backstage with singers in a musical theatre should know what a hot-bed of vocal rumors that setting can be. Topics can range from what to eat and what not to eat to the latest obscure remedy which might save one's voice and perhaps career.

This latest small guide-book by Dr. Adam Rubin of the Lakeshore Ear, Nose and Throat Center in Detroit, Michigan has an interesting background. Not only is Dr. Rubin a laryngologist and on the Advisory Board of the Voice Foundation, but received a Bachelor's Degree in Theater Studies at Yale University prior to entering medical study.

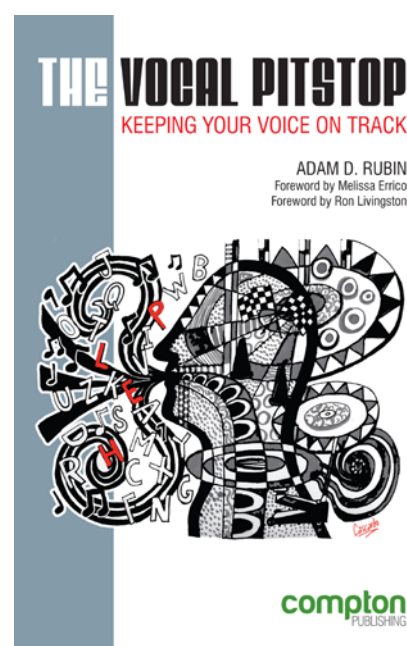
The casual tone of the book makes it accessible to a singer or other professional voice users (such as a lecturer or classroom teacher) who might have limited knowledge of anatomy or how to protect one's voice based on science rather than rumor. Included are charming drawings and a few photos as well clarifying anatomical elements of the vocal folds.

Besides anatomy, chapters cover descriptions of lesions, hemorrhage,

vocal fold tear and scars, all of which can lead to hoarseness. It would have been useful to include a bit more detail on which of these problems would most likely require surgery and which others might resolve with therapy. Singers are understandably fearful of surgery and assume that most problems can only resolve "under the knife".

Voice teachers, over time, become quite aware of the holes in the knowledge of the public regarding vocal anatomy. Most young singers, and the general public (sad to say), cannot point to the location of their larynx- often touching the thyroid gland area of their necks instead. Though the book includes a fanciful image of the voice box, a clearer image of the larynx and how the vocal folds fit within would have been useful.

A tidbit of anatomical misinformation rummaging about in the popular mind is the location of the trachea (windpipe) compared to the esophagus (food tube). In addition, few non-scientists seem to know the function of the larynx and vocal folds (protecting the airway from intruding substances), and that a throat spray which supposedly helps the vocal folds, in fact, never touches the vocal folds. That news tends to shock singers who vaguely believe that soothing substances are actually directly touching and soothing the folds. Therefore, a phrase in the book regarding how coffee, tea and other diuretics directly affect the vocal folds was mildly disturbing since it plays into the common anatomical misconceptions. The explanation the stroboscopy process



using rigid vs. flexible scopes was useful, although a short note on the use of deadeners (Lidocaine) and openers (Afrin) in the nose prior to insertion of the endoscope would have put many a mind at ease.

The Vocal Pitstop includes a helpful flow chart when a performer needs to decide whether to perform or cancel. The relaxation, stretching and breathing exercises are simple and traditional; several drug interaction suggestions are made; and the "25 Tips for a Healthy Voice" could be printed out and handed to any student of voice. All in all, a simple, friendly guide to grace the waiting area of any doctor or voice teacher.

FIFTY WAYS TO ABUSE YOUR VOICE

Robert T. Sataloff,
Mary J. Hawkshaw, Jaime Eaglin
Moore & Amy L. Rutt.

Compton Publishing
ISBN 978-1-909082-11-3

Reviewed by Karen Sell

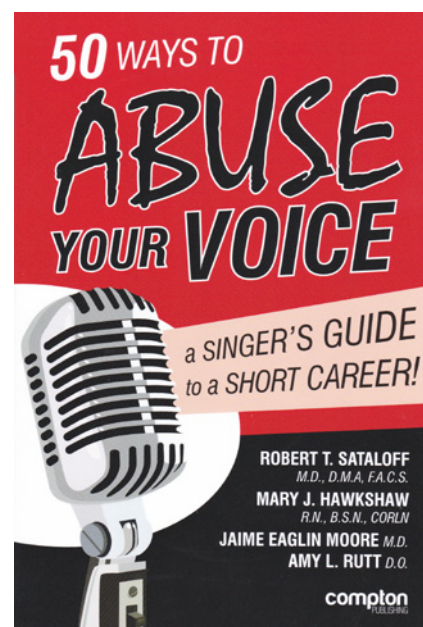
It goes without saying that any book produced by Team Sataloff is going to be a winner. In the NATS Journal of Singing (1985), Sataloff discussed ten ways to abuse the voice and then in the same journal (1986) ten more ways were considered. Now in this book we have the grand total of fifty ways that lead to abuse. The original articles have been updated and converted into new chapters, and thirty more new abuses have been

added. The chapters are short without detailed referencing and illustrations. For the theoretical basis of the guidance given, the readings suggested at the end of the book may be consulted.

The book is approachable, concise, with practical information and authoritative advice. A few selected topics are: recognising technical problems; exhaustion; choice of singing teacher; diet; allergic reactions; respiratory problems; choice of doctor; advice on over the counter remedies; gastrointestinal problems; the teaching of voice; smoking and the use of alcohol.

The aim of Team Sataloff is to provide a useful, enjoyable book, and one which will inform, enhance and extend the careers of singers – professionals, amateurs, beginners or potential has-beens. I would go further than this and say that the book should be welcomed on the book shelves of all professional voice

users and clinicians. An excellent book indeed – go out and buy it!



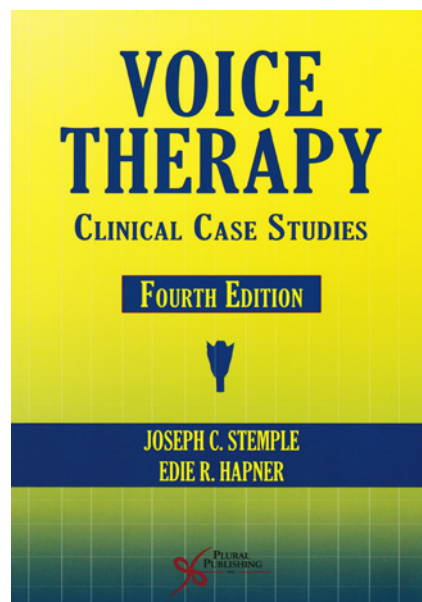
VOICE THERAPY CLINICAL CASE STUDIES

Fourth Edition

Joseph C. Stemple &
Edie R. Hapner

Plural Publishing Inc. 2014
ISBN 978-1-59756-558-5

Reviewed by Moira E. Little



Since the first edition of this book, the purpose of the text remains the same: “to provide both the student and the working clinician with a broad sampling of management strategies as presented by master voice clinicians”. Over 70 voice specialists have contributed cases to this book, mostly American, apart from the BVA’s own Sara Harris, who describes using the Accent Method with a patient.

The opening chapter on “Principles of Voice Therapy” reviews the progress made in approaches to voice therapy, summarizes the essential attributes of a successful voice clinician and outlines the main management philosophies. The second chapter “Comments on Voice Evaluation” describes instrumental measurement, perceptual assessment,

patient self assessment and the patient interview, and I was pleased to read that still “the eyes and ears of the physician and clinician cannot be replaced”.

The next five chapters include management strategies for groups of laryngeal pathologies: Primary and Secondary Muscle Tension Dysphonia; Management of Glottal Incompetence (covering vocal fold paralysis, presbyphonia, sulcus vocalis and vocal fatigue); Dystonia, Essential Tremor and Other Neurogenic Disorders (including spasmodic dysphonia, vocal tremor and LSVT for Parkinson’s Disease); Irritable Larynx Syndrome, Paradoxical Vocal Fold Dysfunction, Chronic Cough (emphasizing the need for a multidisciplinary approach) and Management of the Professional, Avocational and Occupational Voice (working with singers and actors).

The five therapy chapters follow the same format, with a brief review of the pathology at the beginning of each chapter, followed by case studies which include a history of the problem, medical and social history, voice evaluation and voice therapy (goals, rationale, types of therapy).

I particularly liked the final chapter – “Successful Voice Therapy” - which describes some of the determinants which can influence the outcome of successful voice therapy, such as patient adherence and self efficacy (an individual’s personal belief in his or her ability to change a behaviour).

An appendix on “Selected Applications Useful in Voice Therapy”, describing over 40 apps, is another welcome addition.

Since most of the contributors are American, the terminology used (eg Casper-Stone Flow Phonation, Lessac-Madsen Resonant Voice Therapy Programme) is sometimes not so familiar to the therapist in the UK, and the perceptual assessment quoted in most case studies is the CAPE-V, which is not routinely used in the UK. Similarly, I was somewhat surprised to find the absence

of “psychogenic” and “functional” voice disorders in the index, and no chapter on these.

I was a little disappointed in the black and white laryngeal photographs, which were not as clear as we have come to expect with digital imaging.

The joy of this book, however, is having the privilege of voice specialists sharing details of their clinical work, including very specific information on frequency, duration and content of therapy, with exact instructions given by the therapist.

I would highly recommend this book for all clinicians working in voice, from student to advanced practitioner, as it demonstrates very clearly both the science and the art of voice therapy in a very practical way.

diary dates

ROCK THE STAGE

Sunday, 19th April 2015

Royal Academy of Music, London

This Interactive day will explore the technical, stylistic, casting and health differences between traditional musicals and this hybrid genre, with some of the top names in the field.

Ticket available online – see the BVA website or search ‘rock the stage eventbrite’

WORLD VOICE DAY

Thursday 16th April

2015 (16th April every year)



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

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

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