

COMMUNICATING VOICE

SPRING 2021
VOLUME 21, ISSUE 1



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

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*Internationally
renowned mezzo-
soprano and now
BVA Patron, Dame
Sarah Connolly.*

*Photo by
Christopher Pledger*



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PUBLISHED BY: the British Voice Association,
c/o Caladine Ltd, Chantry House, 22 Upperton Road,
Eastbourne, East Sussex BN21 1BF.

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EDITORIAL

Hello! Welcome to the Spring issue. I do hope you're well and bearing up, despite the hold Covid is still exerting on us professionally, socially and politically. Happily, we have some great BVA events ahead of us. We're especially excited to be reframing 'Choice for Voice' as an entirely online conference. Although it's disappointing to not meet face to face at Leeds College of Music as originally planned, the team is working hard to ensure the programme is packed with fantastic content, delivered by a roster of eminent and entertaining speakers.



Geraldine McElearney

Before that, we have 'Secrets of the Spoken Voice'. It begins on April 16th – World Voice Day – with a workshop led by the wonderful Barbara Houseman. In recognition of the date, Barbara has generously made it possible for this to be free of charge to attend. On page 4 Pippa Anderson and Rebecca Schwarz give a preview.

At the end of 2020, the BVA was delighted to announce that the renowned mezzo-soprano Dame Sarah Connolly would be joining us as patron, alongside Dr Ron Baken, Dame Shirley Bassey, Dame Felicity Lott and Sir Derek Jacobi. Many readers will have seen her 'Keynote Conversation' with Richard Edgar-Wilson; on page 3 she talks about vocal health and her new role with the association.

As I write, the 2021 Voice Clinics Forum has just finished. It's always wonderful to read delegates' accounts of these sessions, or feedback based on how they've been able to use the experience and knowledge gained at a BVA event. Please do get in touch if you would like to write a review of a recent event, or share your reflections further down the line.

Look forward to seeing some of you online soon.

Best wishes, Geraldine.

Correction: In CV A/W Vol 20, issue 3, Lucy Smith's review of *The Voice in Education* (p19) contains a typographical error. Janet Baker's *Psychosocial Perspectives on the Management of Voice Disorders* was published in 2018, not 2008 – apologies.

Obituary

The BVA offers sincere condolences to the family and friends of Professor Jeffrey Davies, who sadly died on 23 February 2021, aged 78, following a short illness. He was an active member of the association and a member of Council for 3 years.

Jeffrey had a distinguished career as a scientist, notably in virology and molecular biology, working with both plant and animal genes. He published extensively and was honoured by the University of Nottingham as Doctor of Science, having completed both undergraduate and PhD studies there. He took early retirement in 2002 after 22 years as Head of Virus Research at the Colney Research Park.

As well as his work as a scientist, Jeffrey had a second career as a singer, gaining RCM diplomas in both teaching and performance; recently, he became a Fellow of the Incorporated Society of Musicians. He was also active as a director of both stage plays and opera.

On retirement, Jeffrey brought the two strands of his career together, establishing interests in voice and singing teacher training, as well as vocal rehabilitation and the voice clinic. His interest in voice and the brain was focused by his diagnosis in 2011 with Parkinson's, and he was able to make improvements to the degenerative changes to his voice brought about by the disease.

Professor Jeffrey Davies BSc PhD DSc FLS FRSB FRSA ARCM CTABRSM FISM, 1942 – 2021

Q&A with Dame Sarah Connolly

Dame Sarah Connolly is an artist of international stature, acclaimed as one of the great mezzo-sopranos of our age. In January, she accepted the invitation to become a patron of the BVA.

Are you a patron of other charities/organisations or is this your first? (Surely not your last though!)

I am a patron of many musical organisations.

Were you aware of the BVA before now?

Yes I was aware of the BVA and have always been interested in learning from the many experts involved in performance, science and psychology.

Do you see the role as largely honorific or as an opportunity to be involved?

I will be as involved as I can be and I will play this by ear. One of the problems that I think contributed to my ill health last year was taking on too much. So I'm very wary of committing in advance to anything.

What do you think an organisation like ours could/should be doing? What do singers need from a BVA?

One of my wishes is that teachers (myself included) know about the physiognomy of the voice and not just rely on experience or how something feels. That is important but detective work demands considerable knowledge.

Has your recent health experience made you think any differently about your vocal health specifically?

Yes. Taking on less responsibility and less work. I'm also facing anxieties about stamina and vocal flexibility because I'm taking Aromatase Inhibitors which destroy oestrogen. I've yet to see if they affect anything. So far so good!

Have you previously had an easy relationship with your voice; have you generally been able to rely on it?

My voice has been well trained by Gerald Martin Moore and before him, David Mason and Lynne Wayman. I do rely on my technique and it rarely lets me down. My self-belief frequently lets me down, so this has been my life-challenge!



In performance, ENO/BBC, Nov 2020 (photo Clive Barda)

Have you ever been supported by a multi-disciplinary team or accessed performing arts medicine?

Would such support have been useful at any point?

No I haven't ever had a team, even when I bruised my cords inhaling on a pitch. Merydydd Harries [ENT] helped restore good vocal health. It was scary and maybe talking to a performance psychologist would have helped.

Has it been your experience that vocal problems are something of a taboo subject amongst professionals, yet injuries amongst sportspeople are accepted and expected?

There should be no taboo. Things happen and like sports people we injure ourselves. They're open about it, we should be too.

What's the best thing about being a singer/voice musician?

The effect music has on people.

And the worst?

Tiredness and anxiety/being under-prepared.

What advice would you give to your 21 year old self?

Work hard and believe more in yourself.

What advice do you think your 80 year old self would give to you now?

Chill out!!

BIOGRAPHICAL HIGHLIGHTS

Dame Sarah Connolly CBE HonRAM HonRPS FRCM ARCM DipRCM

Education: Queen Margaret's School London, York, Clarendon College, Nottingham, Royal College of Music, London.

Lives: Stroud, Gloucestershire.

Breakthrough role: *Xerxes* (title role), English National Opera, 1998.

Premiere performances: Gertrude in *Hamlet*, Brett Dean; *Colour of Fire*, Judith Bingham; Susie in *The Silver Tassie*, Mark-Anthony Turnage; *A Welsh Night*, Torsten Rasch; *Relict Furies*, Gareth Farr; *Songs of Li Po*, Jonathan Harvey; *Tribute to Cavafy*, *Gnosis*,

Sir John Tavener; *Day of These Days*, Sally Beamish; *Good Morning, Midnight*, Judith Weir.

Notable engagements: Last Night of the Proms, 2009; *Children of Men* soundtrack, 2006; Giulio Cesare, Glyndebourne, Fricka in *Der Ring* in Bayreuth and ROH. Brangäne in *Tristan*, Simon Rattle/Berlin Philharmonie.

Awards and accolades: include ISM Distinguished Musician Award, 2011; Royal Philharmonic Society Singer Award, 2012; Olivier Award nomination for Sesto, *La Clemenza di Tito*, English National Opera 2006; Edison Award for recording of Mahler's *Des Knaben Wunderhorn* (L'Orchestre des Champs-Élysées/Herreweghe, Harmonia Mundi, 2006); Gramophone Award for Elgar's *Sea Pictures* and *The Dream of Gerontius* (BBC Symphony Orchestra/Davis, Chandos, 2014); Honorary Membership to Royal Philharmonic Society, 2020.

Secrets of the Spoken Voice

By Pippa Anderson and Rebecca Schwarz

The BVA is proud to support actors, public speakers and voice over artists with our next online event entitled, *Secrets of Spoken Voice*. A series of short workshops will begin on *World Voice Day*, the evening of **Friday 16th April 2021**. As a charity, it is of huge importance to us to give back to the voice world. We understand that circumstances are difficult, theatres are closed and filming is on hold, so **we are pleased to be able to offer the first workshop completely free of charge to participants**.

Barbara Houseman, a long-time supporter and good friend to the BVA, will lead this free session entitled 'The Communicative Heart of Voice Work.' It is always a privilege to have Barbara work with us. Her experience as a voice, text and acting coach, and director is extensive, spanning more than 40 years and working with some of the most distinguished names in the English-speaking acting profession. Using three core elements – 'commitment', 'connection' and 'ease' – Barbara will encourage us to explore practical ways of building vocal confidence, which will allow us to approach any kind of voice work from a healthier perspective.

Barbara trained with the great Cicely Berry in the voice department at Royal Shakespeare Company and went on to hone her own approaches to voicework, which she has shared in her books, *Finding Your Voice* and *Tackling Text and Subtext*. Barbara is a fully qualified Healing-Shiatsu Practitioner, an NLP Master Practitioner and a certified Clean Language Coach. Her breadth of knowledge spans across both theatre and film. Places will be limited for this free workshop and we anticipate an early sell-out.

On **Saturday 17th April**, this event continues with a further three workshops:

Matt Dudley, Director and Associate Teacher of Fitzmaurice Voicework® will lead the first of the three workshops, 'Moving and Being Moved: Finding Freedom and Ease with Fitzmaurice Voicework.' In this session, Matt will share insights into how he integrates principles of Fitzmaurice Voicework within his wider practice as a lecturer and voice coach. Participants will be invited to explore floor work, seated position posture and standing.

Matt brings a wealth of knowledge to his spoken voice practice. In addition to working with the spoken word, Matt's skills range across singing, acting technique and academic studies in theatre. As a performer, he has worked in opera, oratorio and musical theatre at venues including the Royal Opera House, the Albert Hall, the Barbican, the Salzburg Festival and with Garsington Opera. His teaching is influenced by both classical and contemporary vocal techniques and he incorporates movement work, mindfulness and ideas related to the psychology of performance. Matt's study of integrative psychotherapy continues to support his research into the psychotherapeutic nature of professional actors' training.



FRIDAY 16th and SATURDAY 17th APRIL 2021

BVA @home

SECRETS OF THE SPOKEN VOICE

The BVA is proud to support actors, public speakers and voice over artists with our next big online event: a series of short workshops on 16th and 17th April 2021. This is an entirely practical event – not a PowerPoint in sight!

FREE EVENT **FRIDAY 16th APRIL 2021 – WORLD VOICE DAY**
7.30pm – 8.30pm
BARBARA HOUSEMAN: The Communicative Heart of Voicework

SATURDAY 17th APRIL 2021 (2pm – 6.30pm)

2.30pm – 3.30pm MATT DUDLEY Moving and Being Moved – Finding Freedom and Ease with Fitzmaurice Voicework®	5.00pm – 6.00pm JOANNA WEIR OUSTON Linklater Voice Work
3.45pm – 4.45pm YVONNE MORLEY-CHISHOLM Holding the Mirror Up to Nature	6.00pm – 6.30pm Panel discussion

- Members **EARLY BIRD £30** (after March 16th £35)
- Non-members **EARLY BIRD £45** (after March 16th £50)
- Students* **EARLY BIRD £20** (after March 16th £25)

*Students must be in full-time education to qualify.

IMPORTANT NOTICE: Friday 16th April workshop with Barbara Houseman is FREE to attend (although you must sign up to participate). The prices above relate to the event on Saturday 17th April 2021. Further details on the website.

zoom **voice association**

www.britishvoiceassociation.org.uk

Yvonne Morley-Chisholm, an Associate of the Royal National Theatre's voice department, Shakespeare's Globe Theatre and the Royal Shakespeare Company, will lead us through the second workshop of the day, 'Holding the Mirror up to Nature.' This will encompass lessons from Hamlet and give an insight into methods she uses as a vocal coach with actors who perform on Elizabethan stages. Yvonne will also incorporate techniques for voice over artists performing in the intimacy of a vocal booth. The skills covered will also be transferable to benefit others who rely on their spoken voice.

We are so grateful to have Yvonne's involvement. She has a wealth of knowledge, enabling her to work successfully with dancers, actors, singers, voice artists; similarly, she was actively involved in the research behind finding 'A Voice for Richard III'. Beyond theatre, Yvonne works with journalists, TV and radio presenters, sports personalities, lawyers, medical specialists, lecturers, teachers and politicians.

Esteemed voice coach, renowned author and maverick of voice, Kristin Linklater was due to join us in leading the final workshop of the day. Like so many of our colleagues in the world of spoken voice, we were deeply saddened by her death in 2020. Kristin's work touched the hearts of so many people including those working in theatre, business, legal affairs, story-telling, the ministry, social action, poetry and song, to name just a few. Fortunately, her work continues through her books, the practice of those she has worked with, and through trained Linklater Teachers.

It's wonderful that we can still honour Kristin's name in our final workshop, 'Linklater's Legacy: Freeing the Actor's Voice, Imagination and Performance' which will be led by Designated Linklater Practitioner, **Joanna Weir Ouston**. Joanna has been a Linklater teacher since 1991. She is Senior Voice Consultant at The Oxford School of Drama, and works as a freelance voice

and performance coach in theatre and business. Her chapter 'The Breathing Mind, the Feeling Voice,' was published in *Breath In Action* (2009). She hopes to give us an experiential understanding of Linklater voice work, including its philosophy and use of imagery to help free the voice and deepen the speaker's/actor's connection to text.

Joanna's session will introduce 'release' and the 'natural breath'. She will encourage us to explore how these manifest practically and the positive effect they can have in controlling nerves and helping performers achieve peak performance. Joanna will share some of the exercises in the progression that help increase vocal nuance, bring the voice forward and expand expressive range.

This is such an eclectic group of exceptional spoken voice practitioners. We are sure the practical approaches will appeal to a wide range of our BVA family and beyond.

Pippa Anderson and Rebecca Schwarz

Dates and prices

Friday 16th April: WORLD VOICE DAY

Tickets: FREE

Saturday 17th April

Members: £35

Students: £25 (*must be in full-time education*)

Non-members: £50

Please note:

Tickets may be limited.

Recording will be made for part of this event and available for a limited time for catch up.

Yvonne Morley's workshop will not be recorded and is only available 'live' on the date advertised.

Recordings of Barbara Houseman's workshop will be available for a limited period, but it will only be available to those who are also attending the workshops on Saturday 17th April.



Barbara Houseman



Matt Dudley



Yvonne Morley-Chisholm



Joanna Weir Ouston

The Professional Voice Network

The BVA's initiative to create a 'Professional Voice Network' was introduced at the Voice Clinics Forum 2019. Its aim was to bring together regional groups of voice professionals from different fields of practice. After the initial recruitment of participants for a pilot, the project took something of a back seat during 2020 as the BVA reoriented its work in the context of a world dominated by Covid.

President-elect and PVN organiser Louise Gibbs reports on how the network is moving forward in 2021.

"One positive response to the Covid pandemic has been the widespread and normalised use of video conferencing, allowing us to keep in touch without leaving home. Thanks to Zoom, the BVA is ready to pilot the PVN and at last, connect voice practitioners across disciplines. It gives voice professionals a chance to network, to discuss 'hot topics' in vocal health, and to encourage information sharing, collaboration and research.

During March and April, the PVN pilot will run four regional evening meetings so that professionals (singing and drama teachers, speech and language therapists, medical clinicians, researchers) can get to know who in their local area they can contact for advice or to refer patients/clients to. The regions and local organisers are: **North** (Louise Gibbs) – Yorkshire/Lancashire and Scotland; **East** (Richard Edgar-Wilson) – Essex/Cambridgeshire/East Midlands; **West** (Sarah Wright-Owens) – West Midlands and South-West to Wales; and **South** (Rehab Awad) – London and South Coast.

The Professional Voice Network proper will be rolled out in 2022 with four meetings per year (March, June, September and December). You are warmly invited. If you would like to participate (the invitation is open to non-BVA members too) please contact: pvn@britishvoiceassociation.org.uk"

Louise's fellow regional organisers Rehab Awad, Richard Edgar-Wilson and Sarah Wright-Owens explain their interest in the network and their hopes for what it can achieve:

Rehab Awad – "I am lucky enough to work in one of the highly reputed multidisciplinary voice clinics in the country. I do appreciate the value of the collaborative work and the input of each and every individual in the team. The voice is a multifaceted/multidimensional entity and needs to be looked at holistically. No one specialist has the full picture. We see many professional voice users who are not within our catchment area and we immediately fall into the dilemma of who do we refer to, to get them the experienced input that they need. Having local professional voice networks means that not only are those experts put together, but also that the support is out there and accessible for both the voice users and the professionals who deal with them."

Richard Edgar-Wilson – "The BVA is built on a foundation of collaboration and cross-disciplinary conversation, and the PVN is a natural extension of this. It will be a locally-focused forum where we can continue to learn from our colleagues, and share both our knowledge, and those areas of uncertainty that we encounter regularly in our professional lives."

Sarah Wright-Owens – "We have wanted for a long time to create a regional list of highly trained voice/singing practitioners in our Professional Voice Users Clinic so that we can confidently recommend them to our patients if needed. I believe that the PVN will enable this at last to happen as we connect with talented practitioners in our own regions. Meetings will contribute to voice research collaboration, which is always of great interest to me personally, saving time and money travelling to other parts of the UK, which I have done regularly before the pandemic. Finally, having regular networking events with a chance to ask a voice specialist for advice or discuss a specific topic with them would be a gift."



Louise Gibbs



Rehab Awad



Richard Edgar-Wilson



Sarah Wright-Owens

Training the Vocal Athlete

Feedback from some of our international members

One upside of the past year's massive global shift online has been the opportunity for people overseas to connect with the BVA, some for the first time. We were delighted to welcome a number to our autumn conference, 'Training the Vocal Athlete'. Thank you to all those who gave such positive feedback.

"'Training the Vocal Athlete' has been a fantastic resource to access since the live event on the 21st November. An inspiring, refreshing and hugely comprehensive presentation of this broad, deep pedagogical perspective, and a great insight into the written books, given by the actual writers presenting the work, about which they are clearly very passionate! The online platform is very accessible and it's great to have ongoing access to revisit. Thanks to all involved. A wonderful solution to accessing international PD in this world of no travel!"

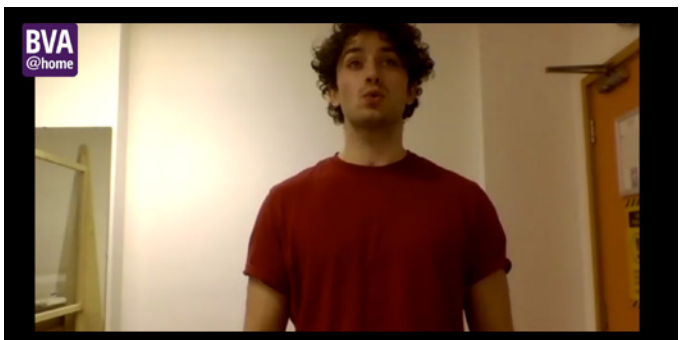
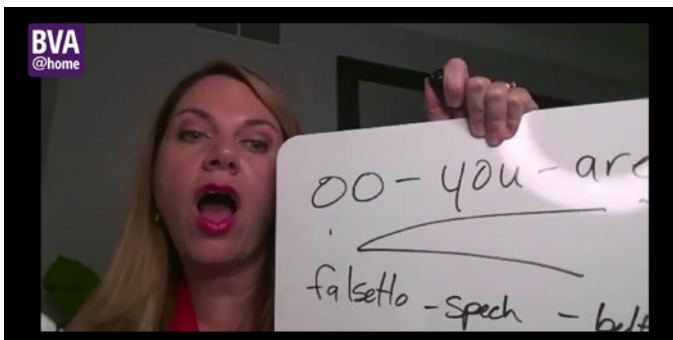
Kath Williams, Sunshine Coast, Australia

"I recently participated in the BVA workshop, 'Training the Vocal Athlete'. Though the material wasn't new to me, it's always informative to hear about other people's approaches to contemporary vocal pedagogy. But more importantly, the value of connecting with people in the voice community from around the world, especially during this challenging time of the pandemic, cannot be overstated. Looking forward to the next one. Thank you BVA!"

Machan Taylor MM, NCVS Trained & Certified Vocologist, New York, USA

"Thank you Wendy and Marci for the fabulous workshop you delivered! It was a very practical weekend with constant examples, opportunities to try things out ourselves and presentation of evidence-based practice. As a speech-language pathologist and voice coach it is always wonderful to follow courses where the scientific, pedagogical and artistic worlds meet each other. A big thank you to the British Voice Association for organising these online courses. As an overseas member I always had to be very selective in my choice of courses. Thanks to BVA I don't need to be so selective anymore and I have the luxury to continue learning from the comfort of my home at my own pace. So as much as I miss visiting the UK, please BVA keep these online courses coming! THANK YOU!"

Norma Camilleri, (Current) President of CPLOL, the European Speech and Language Therapy Association, Malta



NON-LARYNGEAL CANCER AND VOICE

Abdul-Latif Hamdan, Robert T Sataloff,
Mary J Hawkshaw

Plural Publishing, San Diego, CA, 2021

Hardcover, 271 pages

ISBN13: 978-1-63550-324-1

Reviewed by
Heidi di Quincey

This is a new book written by three respected physicians with extensive experience in voice, who have previously written together on obesity-related voice research and voice dysfunctions associated with systemic disorders. This dense book offers a very comprehensive overview of both the disease and treatment of carcinoma induced dysphonias, as well as the role of a dysphonia as an early indicator of disease.

It is written by physicians who value other professionals working in the field of voice, and the strong links that need to exist within the ENT team. Many findings do refer specifically to the USA, but individual country and world prevalence are frequently examined.

The well condensed preface draws attention to vocal impact as a comorbidity of non-laryngeal cancer, especially to the professional voice user and summarises all chapters. The prevalence of the specific cancer is examined, with its effects, treatment choices and the range of outcomes experienced.

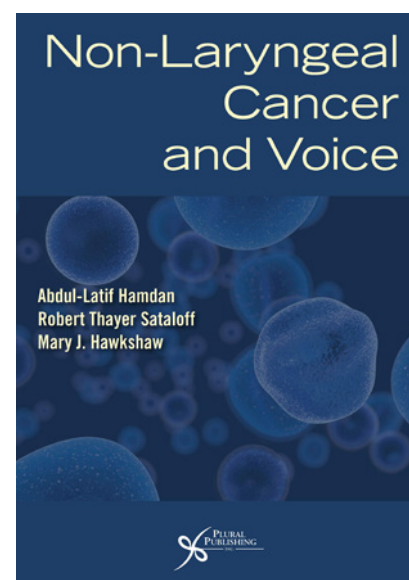
For the 'non-laryngologists', and as an excellent overview, Section 1 (3 chapters) covers the structure and

physiology of the vocal apparatus, the information required for a thorough case history, including a very detailed form for professional voice users and the comprehensive physical examination. There is a frequent focus on the singer and performer.

Section 2 (9 chapters) examines those non-laryngeal cancers which can have a direct effect on the voice or the structures contiguous with the larynx. In this section breast, prostate, thyroid, gastric and renal cancer are amongst those major cancers examined. Chapter 6 covers colorectal cancer, the third most common cancer, second to that of the breast in women. The authors explore how, with its resulting fatigue, pain and vocal dysfunction, it may typically metastasise to the lung and then to laryngeal structures. This may present with cough/choking and globus with shortness of breath. Reading these descriptions does again underline the need for a thorough examination of supra and sub glottis structures and those contiguous with the larynx and emphasises those strong links with the ENT team.

It is the responsibility of any professional hearing the patient's story to have some knowledge of the dysphonia-inducing effects of a particular carcinoma, its metastases or mass effects, as well as those induced by surgery or chemo/radiation. Mention is made of chemotherapeutic agents inducing neural damage to the laryngeal and respiratory systems, and its resultant reduction in fine control of pitch and volume.

The information is research led and well covers those incidences related to gender, socioeconomic, ethnic, environmental and dietary habits. This proves valuable when reading reports



referring to such things as inflammation markers and selective histological staining. A proportion of included research acknowledges the concomitant fatigue, depression and anxiety and those effects on voice, communication and quality of life. Dysphagia, reflux and weight loss are also detailed, with their strong links to vocal symptoms. Considering this body of knowledge, non-laryngeal carcinomas obviously have profound repercussions on the individual and their ability to respond to therapy.

This is a title I am glad to have on my bookshelf; it will be referred to for the benefit of my clients. I do often find that laryngologists focus on the professional voice user as a key target of dysphonia. Any clinician using this book should recognise that individuals so affected, regardless of their role, will need their voice and means of communication keenly at this stage of life.

Heidi di Quincey is a Speech and Language Therapist.

FORTHCOMING ASSOCIATION EVENTS

Details and programmes may be subject to change.

Friday 16th April 2021: 7.30pm - 8.30pm and

Saturday 17th April 2021: 2pm - 6.30pm

SECRETS OF THE SPOKEN VOICE

BVA@home event presented online via Zoom

FRIDAY 16th APRIL 2021: WORLD VOICE DAY

Barbara Houseman: The Communicative Heart of Voicework – FREE EVENT



SATURDAY 17th APRIL 2021

Matt Dudley: Moving and Being Moved: Finding Freedom and Ease with Fitzmaurice Voicework®

Yvonne Morley-Chisholm: Holding the Mirror Up to Nature, Vocal skills for speaking on Elizabethan stages, the intimate vocal booth and encompassing all those who rely on their spoken voice.

Joanna Weir Ouston: Linklater Voice Work

See www.britishvoiceassociation.org.uk for more information
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