

THE BRITISH VOICE ASSOCIATION

COMMUNICATING VOICE

 BVA

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Front cover photo: Professor Paul Carding, presenter of the 2011 Gunnar Rugheimer Lecture with BVA President John Rubin.

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THE PRESIDENT'S REPORT

By JOHN S. RUBIN M.D., F.A.C.S., F.R.C.S.

It has certainly been an interesting year for me as President, for your Council and for the BVA.

In reflecting over this past year...

I took over the Presidency (it seems not that long ago) from Stuart Barr, who performed enthusiastically as President during a year of significant growth and changes, and I can now look back on a busy and productive year.



FINANCES: I am happy to say that the BVA is financially solid. As reflected in the financial statements for the year ended March 31 2011, at financial close we were over 18% ahead of 2010, this is predominantly due to the Choice for Voice 2010 meeting. I am delighted to see that Kate Young, our Treasurer over the past year, has been re-elected to Council. The role of Treasurer would not be to everyone's 'taste' and Kate has taken to it with gusto and is, I understand, willing to continue to serve in this capacity.

MEMBERSHIP: Our membership is robust. In comparison to the previous time I gave a valedictory report (as I ended a term of service as President of the BVA) in June 2004, our membership has grown by 50%!

BOARD of DIRECTORS: This year we used conference-type calls as part of the Council structure more than ever before; this has allowed for greater flexibility for our Council members and allows for greater geographical diversity. As you will see, there are now more members from outside London than from the immediate London area, with 3 in Manchester and 2 in Derby. Other directors come from Brighton, Bristol, Canterbury, Woodstock (Oxfordshire) and Solihull.

I would like to thank each member of Council. All Council members are Trustees of the Company and Charity and Trustees have significant responsibilities. Your Council takes these seriously. This year Moira Little, Sue Anderson, and I come off Council. I would like to particularly thank Moira and Sue for their activities on behalf of the BVA. Moira has been a stalwart supporter of the BVA in general and of its Scottish contingent in particular, organising academic events in Scotland and generally being a presence for the BVA 'North of the Border'. I certainly hope that the new Council will find a means to continue to foster events in Scotland as well as the other regions of the UK. Sue has been the Chair of the Education Working Party for a number of years and I think the quality of the educational events that we have held attest to the Education Working Party's energy and dedication.

EDUCATION: The Education Working Party is, in my opinion, the backbone of the BVA. The work that the members of this working party put in often goes unrecognized, yet the outcome of their work is particularly visible, as it results in many of the events that the BVA puts on.

The Education Working Party has consisted of: Sue Anderson, Dane Chalfin, Jeffrey Davies, Dinah Harris, Sara Harris, Moira Little, Melanie Mehta, Philippa Moll, Jenny Nemko, Maureen Scott, Russell Smythe, Frith Trezevant, William Trotter, Jenevora Williams, Emma Winscom, (and myself ex officio). Now that I am coming off Council, I am happy to report that I am joining the EWP as a member.

BVA educational events over this past year have included: Choice for Voice 2010, Accent Method, My Tongue Goes Where? Fair Exchange, and the AGM Study Day Laryngeal Irritation course. Also the BVA Roadshows, in Belfast, Guildhall, and at the Royal Northern, culminating the year at "Chorus" (the Voice weekend at SouthBank in London which was open to the public). These Roadshows are an important mechanism of extending the BVA's

charitable aims and have proven popular. We can only offer one Roadshow per institution 'for free' and therefore ask for a contribution towards costs if we are asked back for a reprise, but we are being asked back in a few cases, which is gratifying.

Plans for the coming year include 'Rock and Pop' in September, Voice Clinics Forum in November, 'Voice Emotion and Brain' in January 2012, an Acoustics Study Day, including the Van Lawrence prize, in May 2012 and an AGM Study Day next Summer on 'From Pathology to Performance'.

Congratulations (and thanks) to Linda Hutchison for her continuing work on the extremely successful venture of Fundamentals of the Singing Voice. It is now in its 4th year in association with the City Lit. in London and consists of 2 stages, part 2 being offered only to those who have already completed part 1.

Small Groups: This year as you know I initiated 'BVA Small Groups' in an attempt to identify what the constituent membership groups of the BVA want for the next 3-5 years. The results of the initiative were summarized in the last Newsletter (Volume 11: Issue 3 – Spring 2011) and have now been passed on to the Education Working Party and the Voice Clinic, ENT and SLT Working Party for implementation.

COMMUNICATION: I believe that it was Bill Gates who said "Any tool that enhances communication has profound effects in terms of how people can learn from each other". The BVA certainly recognizes the truth of this and our "tools" include the Newsletter (so ably edited by Lynne Wayman), the website and informational flyers. The Communications Working Party (headed by Kim Chandler) continues to oversee all aspects of Communication for the BVA. A

few years ago we did not have (and did not really need?) such a Working Party; now we would be hard pressed to function without it. Again, this is an area than can go unrecognized and I particularly note that Kim and Sara Harris put in hours of time in working on 'matters of communication' for us.

Finally, hot off the press are the results of the BVA Communication Survey.

Over 300 of you responded!! Of the 4 questions...

1. Receipt by email of non-BVA educational event information: *79% of respondents said 'yes'*
2. Receipt by email of information about non-BVA products, publications etc: *80% of respondents said 'yes'*
3. Receipt by email of BVA Membership Surveys: *93% of respondents said 'yes'*
4. Continued receipt of the BVA Membership Directory: *90% of respondents said 'yes'*.

Thus there was a significant "YES" to electronic communication of information by the BVA from those members who completed the survey. It will be for the new Council to decide how to implement these results, but one thing I can note: for those of you who said "no thank you" to non BVA advertising materials, if the BVA does start using emails for such purposes, a methodology will need to be arrived at so that you can avoid getting these materials.

It has been an honour to serve the BVA as President this year and I look forward to continuing to serve it in whatever ways I can. I now turn the Presidency over to Tom Harris who I know will stably head the BVA Council through the coming year.

The new President

**TOM HARRIS M.A., F.R.C.S.,
Hon. FRCSLT**



Tom Harris is a Laryngologist specialising in the care of voice disorders and the microsurgery of benign laryngeal lesions which cause voice problems. He established one of the first truly multidisciplinary Voice Clinics in Britain.

Tom was the Founding Chairman of the Voice Research Society, a forerunner of what is now the British Voice Association. He has been on the council of the BVA on two previous occasions.

He is also a member of the British Association of Otorhinolaryngologists – Head and Neck Surgeons; a Fellow of the Collegium Medicorum Theatri (CoMeT); an Honorary Fellow of the Royal College of Speech & Language Therapists as well as being a member of International Association of Logopedics and Phoniatrics (IALP) and the European Union of Phoniatricians (UEP).

He was the principal editor and author of the VOICE CLINIC HANDBOOK and has written extensively on matters relating to aspects of voice.

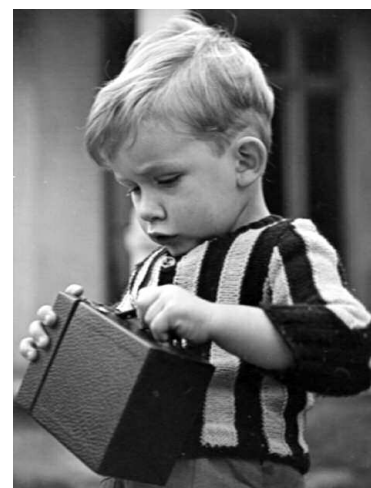
Tom has also broadcast medical discussions, reports et al. relating to care of the voice on TV and Radio for ITN, BBC1, BBC Wales, Channel 4, Channel 5 and MBC for the SKY Network as well as Programmes for Radios 2, 3 and 4 and the World Service.

He has given lectures, presented courses and symposia worldwide on aspects of voice care for more than 25 years.

His particular interests are in the development of diagnostic tools and techniques for voice problems and in improving the design of instruments for microsurgery.

His hobbies include his family (and photography, painting and fishing when time permits....).

Tom's interest in imaging started at an early age...



NEW TO THE COUNCIL

Rebecca Moseley-Morgan

PG cert. Musicology, BA (Hons) ARCM(Hons). Professional Singer, Teacher, Director and Conductor.

Rebecca studied at RCM and the Opera School, working professionally at Glyndebourne, WNO, Opera 80 and many smaller companies. As a recitalist, she performed at the Purcell Room and the Wigmore Hall, also throughout UK and France.

Currently she has a private teaching practice and sees 50+ singers per week. She teaches at St. Clare's International College and Bloxham, Independent School. She takes a holistic approach to teaching singing and is always keen to learn new techniques and methods to enrich her teaching.

She has directed opera productions for Opera Fest, Opera Anywhere and Chipping Norton Opera and also conducts a ladies vocal ensemble, Cantatrici.

Rebecca is currently taking a masters degree in musicology and will continue working towards a PhD investigating how voice science can be applied to all genres of voice teaching.

Penny-Anne O'Donnell

BSc (Hons) London, MRCSLT, MASLTIP
HPC Reg

Penny-Anne's fascination with voice started whilst at the National Youth Theatre. She then studied Speech Sciences at UCL and, having worked for many years within the NHS in both adult and paediatric fluency and voice, she now works in private practice across Worcestershire, Warwickshire and the West Midlands. Her special interest areas are Professional Voice Users and Stress Related Vocal problems.

Recently Penny-Anne enjoyed working with the RSC, Cameron Mackintosh's touring company and speaking at the Anglo French ENT Conference. She also provides teacher's voice seminars, relaxation workshops and has produced a CD/DVD "Breathe Your Way to Calmness".

Penny-Anne's love of performing continued during her post-graduate acting course at

Webber Douglas. She also trained and worked as a journalist at the BBC as a radio reporter and theatre reviewer.

She has been a fundraiser for BCC for many years helping to organise and co-ordinate events.

Katharine Lewis

BA ARCM

Katharine Lewis read Music at Durham University before studying singing in London.

Her husband's work took her abroad, first to South Africa and then to Hong Kong. In both places, she was able to enjoy combining a busy performing career with starting a family!

On moving back to the UK, the family settled in Canterbury where Katharine re-established her performing and teaching career.

Teaching is now a full-time occupation, involving King's and St Edmund's Schools in Canterbury, the Canterbury Cathedral Choristers, the Royal College of Music Junior Department and the National Youth Choir. Katharine also teaches scholarship students at the University of Kent and has recently been appointed coach to Eltham College Treble Choir.

Katharine has been a keen member of the BVA for many years.



Tom Harris with Katharine Lewis and Rebecca Moseley-Morgan

EDITORIAL EDITORIAL EDITORIAL EDITORIAL EDITORIAL EDITORIAL

As John Rubin points out, in his final letter as President, in his opinion "the backbone of the BVA is its Educational events". The Education Working Party throughout the year formulates, plans and arranges an array of multidisciplinary meetings across the UK which many members attend or, if not able, read about in *Communicating Voice*.

This edition contains reports on "Fair Exchange" and "Laryngeal Irritation", as ever I'm indebted to the people who take up my plea to put pen to paper for a report often meeting quite tight deadlines.

As with any notable organisation committed to excellence, Awards of Honour that recognise and celebrate excellence in a given field

sends a positive message to the members and inspires us all in our work. So it was with great pleasure that we applauded Professor Adrian Fourcin as he received Honorary Lifetime Membership of the BVA and listened to Professor Paul Carding present the Gunnar Rugheimer Lecture (cover photo and page 1).

We welcome Tom Harris as new BVA President and 3 newly elected Council members (see above). We wish them a successful year.

Lynne Wayman, *Editor*
lynne@lynnewaymanvoicecentre.com

FAIR EXCHANGE

Voice teachers and Speech and Language Therapists explore their professional boundaries and share skills and techniques

Julia Selby reports on the BVA Study Day in London, 10 April 2011

I have always been interested in work on healthy voices, having taken many LAMDA exams in the past and dabbled in amateur dramatics, but working full-time with a clinical caseload, I have never had the time or need to pursue this interest further. I was really pleased, therefore, to be able to go to the Fair Exchange study day to learn more about how voice teachers work.

There were four presentations in the morning session given by some of the very best speakers in the field of voice.

First, Lyn Darnley, Head of Text, Voice and Artist Development at the Royal Shakespeare Company, gave a fantastic presentation on her work with actors. Actors use their voices to an Olympic level, not just in hours of daily use, but in the demands placed on them to be creative, to bear the emotion attached to playing a particular character and to bring a text alive in terms of both literal meaning and overall rhythm and soundscape. It was fascinating to hear how Lyn works with actors every day to help them maintain a healthy, flexible, creative voice through voice, text and movement classes and pre-performance warm-ups aimed at focusing the body, breath and mind. I was in awe of the ease with which she answered our questions about specific techniques she uses - I could have listened all day!

Jenny Nemko's presentation was an excellent contrast to Lyn's and showed a different side to voice teaching. Her client group consists of academics and business people wanting to communicate more effectively. We reviewed the key components of effective communication, both verbal and non-verbal, and Jenny demonstrated some of the listening, breathing and voice exercises she uses with her clients.

The last two presentations were on the speech and language therapist's (SLT) work with disordered voices, given by two of the most experienced SLTs in the field of voice. Christina Shewell, who is also a voice teacher, works extensively with performers, from actors and singers to broadcasters and circus performers. She showed us an extended voice case history designed to acquire information on the specific needs of such clients. She also reminded us of her VSPP framework for assessing the spoken voice and gave us a structure for assessing the singing voice, something which I have tended to shy away from. Her presentation led to a short discussion of the usefulness of silent imaginative muscle work in voice therapy, which is a hot topic in current neuroscience research.

Sara Harris closed the morning with a thorough account of voice work in speech and language therapy. She gave an excellent overview of the type of disorders seen in voice clinics, the general principles of assessment and treatment, examples of therapy techniques and finally, the differences between treating performers and non-performers.

One of the most enjoyable and useful parts of the day was the group work after lunch. The groups were carefully selected to include both SLTs and voice teachers and the task was to discuss how we would work with clients described in two case studies. There was a generous and equal sharing of knowledge and ideas in our group. We tended to agree on the issues that needed



The Senate House



William Trotter



Lyn Darnley



Workshop with Sara Harris and Jenny Nemko

addressing for each client, but often had different terminology to describe them and a wide range of strategies that we would use to treat them. I came away with several new techniques to look up and people to contact and I really enjoyed being prompted to view a case from a slightly different perspective.

The day ended with discussion of our case study ideas and a wider question and answer session with the four speakers.

I got so much out of this study day. Not only did it give me an insight into how voice teachers work on healthy voices and how their approach differs from the SLT treating disordered voices, but it expanded my knowledge of voice in general. I sensed a genuine mutual respect between the teachers and therapists who attended and I think many people left feeling that further collaboration between the two professions could only enrich our skills and knowledge and benefit the people we work with.

Julia Selby is a highly specialist speech and language therapist with 14 years' experience in the field of voice. She worked initially in research before moving into full-time clinical practice combining NHS and private work.

Report by Sally Burgess from the singing teacher's perspective.

I was particularly attracted to this Study Day by the name Lyn Darnley, RSC Head of Text and Voice & Artist Development, as she was my sister's best school friend in Durban, South Africa, where we lived. The fact that we also had Sara Harris FRCSLT Specialist Speech and Language Therapist, Jenny Nemko MA, LGSM, dip Performance Business Coaching and Christina Shewell SLT, Theatre Voice Coach and University Lecturer speaking resulted in a hugely informative and entertaining programme.

Lyn Darnley described much of her voice and bodywork with actors as being 'olympic work' i.e. dealing with vocal athletes. The body requires a physical alignment, even if the role requires 'body acting', e.g. hunching over. Lyn demonstrated by showing a good and bad way of yelling to someone, calling 'hey!' leaning forward but with her head pulled back (bad), then the same but with her body aligned, neck straight in line with her spine (good). The 'good' version produced a clearer more present (louder) yell which was less taxing to produce. Hey presto!

She spoke about how the now mostly defunct repertoire system of theatre allowed actors to build stamina and stay flexible because they were doing their job every day. This system exists in only three professional UK companies these days, the RSC, the National Theatre and in Dublin.

Her actors at the RSC are under contractual obligation to do a warm up before every performance and rehearsal, they can attend the ones that she offers or do their own but there is a compulsory voice, movement and singing preparation available. The kind of show warm up that she provides depends on what the actors have been doing the rest of the day i.e. teach the people in the room not a system. Lyn did a warm up showing various methods: breathing, stretching, freeing the back of the neck (by thinking) and much more.

Massage is also freely available to her RSC actors, mostly for release of tensions. Physical relaxation allows us ready access to our technique.

Sometimes there can be resistance to 'technique', some actors want 'naturalism'.

Lyn works with actors on physicalising language, not using only the throat and the mind. Everything Lyn described using with actors I can and do use with singers who are after all acting with their bodies and voices too, just in a different way.



Christina Shewell



Discussions in the sunshine...



Discussion over refreshments...



Senate House Gardens

Jenny Nemko is GSMD trained, has acted in rep, worked for BBC schools and radio and then retrained in order to teach. In 1990 she chose to use her skills in adult work - adults with great research credentials but with little presentational experience.

We started with an exercise, useful for dealing with a hostile audience who are bored with you before you even start! In twos, one person speaks and the other doesn't listen. We observed each other's resulting body language: the speaker moved closer to the not-listener, volume was high and speech patterns were spiky. Then the speaker was listened to: result – body language was softer, voice softer and more melodic. So we learned that a hostile audience can be coaxed in if the speaker's body language is soft and friendly, with voice to match.

Jenny discussed how others see us. Our image carries 58% of our message to an observer, what we look like, our clothes, eyes, face, body language. Our spoken voice carries 35% and the content (what you say) carries only 7% of this impact. Interesting! She suggested this strategy: before public speaking (or singing) use the highway code. Stop (red), breathe out, look, listen, and go (green)!

Sara Harris spoke about the differences between voice therapy with the non-performer client and that of the performer client. The non-performer client usually has lower expectations, is often happy with simple advice and assurance, but may not accept responsibility for their therapy. The performer client is motivated to practise, happier with imitating strange sounds and trying something new. They believe they can change.

Something I've wondered about but never quite got round to playing with in my adult life, is making bubbles in water with a thick straw. This needs to be like pasta water bubbling on the stove (not simmering) into a water bottle two-thirds full. The straw works best about two-thirds down the bottle. Get the bubbles stable, then sing up and down scales through the straw. Back - pressure from the mouth and lung pressure from under the vocal folds reduces the airflow through the vocal folds and the sound is better. Sara said this method is good for reducing nasality too.

She spoke about 'tuning the resonance', a phrase I found very useful. Sara got us all making 'funny' noises: meeioi like a cat,



Indoor group work

quacking like a duck, using mmmmm, mnyum mnyum ... all giving different qualities of sounds; and we all seemed very happy to be being foolish and experimental.

Christina Shewell quoted: 'Science and Art are kissing partners', we need to know both. A new word for me is Interoception: the ability to sense what's going on in our bodies, important for any person using their voice in communicating. Imagination has a physicality (since the course I've used this phrase many times with student singers – it has a great impact), and as babies we learn by imitating our mothers first of all, mirroring what we see and hear. If we watch a good golfer play we can usually play a better game ourselves. The same applies to any art, we need to choose the best to imitate!

Christina played around with how we find an open throat for speaking and singing. We used a Hhhh (as in hugh, huge), released in a tight closed way vocally; then in a soft open way. Alternating both we asked ourselves what the difference felt like and what image came up into the imagination.

All in all, this was a most stimulating day. It was excellent to have a room full of people interested and engaged in finding the best ways to teach, encourage and use their voices to the best of their individual ability. *Thank you BVA!*



An insight into the work of JENNY NEMKO

My background is with the Guildhall School of Music and Drama and University College London, in acting, speech and drama teaching, writing and radio broadcasting. In the mid 1990's, I set up my company 'Effective Communications – Getting Your Message Across' to help people to get their oral messages across. The kinds of people I work with include government policy makers, priests, accountants, solicitors, doctors, academics and business people. So the subject matter of the message is very varied - negotiating a deal, giving criticism, chairing a meeting, making small talk, a radio interview or presenting a conference paper. Commitment to content, understanding the audience, and choosing a structure are all components of the work. But the part I like best is the delivery of the message and in particular the use of the voice in that delivery.

In a one or two day workshop for a large group of people there is limited time for voice work. I do not have individual case histories and an assessment has to be made very quickly. For this I am helped by a pre-course questionnaire (similar to that used in the recent BVA 'Fair Exchange' Workshop for Speech Therapists and Voice Teachers). Sometimes, in order to emphasise the value of clear vocal delivery, I talk about the experience of listening to some-one on the phone whose voice sounds nervous and weak and then meeting the same person a few days later only to find them looking so sharp and positive. The result: a very mixed message with a confident image and an under-confident voice. We then discuss and explore how to go about making image and voice consistent. Looking and sounding more confident is broken down into image and voice and the way these aspects are perceived.

I often mention the two methods of acting learned from my days studying to be an actor at the Guildhall School Stanislavski who said consider what is going on inside: how the character would feel and behave in any other situation apart from the text. And then the other method of acting that starts with the outside – the costume, the wig, the make-up, the posture, the voice. In a short training session there is little time to go into the internal but more external tools in the kit-bag can lead to a growing internal confidence. So at the centre of my teaching is dealing with useless tension, eradicating upper chest breathing, appearance, posture, eye



contact, explaining how the voice works, vocal health care and encouraging a set of simple fun voice exercises to be practised regularly.

In the one-to-one coaching sessions, there is time to consider the internal as well as the external; the psychological alongside the physical aspects. Time to consider where the person is coming from in terms of personality, background, culture, experience and motivation. Time for a thorough assessment in terms of body, breath, sound, vocal variety, social and regional accents, pronunciation and language. And then time to plan and enact a course of action that attempts to improve the performance.

This more thorough investigation comes into my recent work. I have been looking at the tools needed to get the message across face-to-face in an intra and inter-cultural context. Again, voice and speech is of great interest here. For those of us living in a multi-cultural city, we are often speaking the same language but in a different way. Also many people are speaking English although it is not their first language to other people for whom English is also not their first language. What do we need to listen out for when we are communicating with people from another background to ourselves? How can we speak and respond effectively? Do we have to be rude in order to be polite? These are some of the questions raised in my presentation at the British Council Global Education Conference.

Jenny Nemko, MA, LGSM, Dip. contact@jennynemko.co.uk

YOUR LETTERS:

Cathy Pope writes...

As one who has had a long successful operatic career, I would like to comment on the Classical 'snapshot' offered in the last Newsletter with the initiatives for the next 3-5 years. I have not been a member for long and therefore do not know if this has been addressed in other years but it's something that I would very much like to see on the BVA agenda.

Given the dearth of the heavier category of singers that i.e. the Verdi and Wagner varieties, we have the voices we just do not seem to train them well. There are very few classical master teachers who have researched comprehensively and can train these voices well technically. We have singers with larger voices here trying to make a career in the colleges and I think we are failing them. I have been working on this for a while now and feel it cannot be dealt with acoustics and spectrographics alone. I see musical institutions elsewhere in Europe beginning to wake up so I hope we are not going to be left behind because we are too inward looking.

I would welcome feedback from members. ED

NEWS FROM 'DOWN UNDER'

Jane Mott – Australian Voice Association (AVA) writes...

On World Voice Day 2011, activity in the Queen St Mall, Brisbane where, in addition to performance highlighting voice, they gave away several copies of *The King's Speech*, very kindly donated by Mark Logue.

With warmest good wishes from 'Down Under'.



LARYNGEAL IRRITATION

BVA Study Day, Sunday 3rd July 2011

A Speech and Language Therapist's perspective by Lucy Lowson

I was anticipating the Laryngeal Irritation Study Day with excitement (it doesn't take much to please me!) and was impressed by the programme that the BVA had lined up. I was particularly looking forward to the Gunnar Rugheimer Lecture by Paul Carding, a fellow SLT, and was not disappointed by him or any of the other speakers.

The day's first speaker, Glenis Scadding, introduced us to the concept of the Unified Airway, a logical theory. Why should anatomy that is intrinsically linked be seen as separate entities? If allergy is affecting the nose and the chest why wouldn't it affect the larynx? I began thinking of my many voice clients who tell me about their asthma and hay fever and I could see relevant links. It also made me think about the importance in a case history of talking to the client about their noses as well!

John Rubin then expanded this unified airway concept linking it directly to voice disorders. He raised the notion of allergic laryngitis and the debate: could laryngopharyngeal reflux (LPR) actually be allergy? He talked through some initial study findings that suggested a correlation between clients with high reflux scores (on the Reflux Symptom Index (RSI) and the Reflux Finding Score (RFS)) and those presenting with allergy. It seems that as SLT's we may need to be looking at possible allergy components more closely if we may not be sure if we are managing LPR when we should be looking for allergy?

Harsha Kariyawasam educated us about asthma as well as food allergies. Of relevance was the discussion about whether asthma can be present in the larynx as well as the airways - if the airway is unified why would it not be in the larynx? He also spoke about asthma and inhaled steroids and the potential causes of linked dysphonia: is the lamina propria thinned? Is there a muscle myasthenia? Is the propellant from the inhaler the real culprit?

The Gunnar Rugheimer Lecture by Paul Carding was the keynote of the day. He summarised the current status of voice management and research. There were elements of pessimism for the future regards the impact to voice services and what this might mean to those involved with voice. The positives were his discussions on the ever improving and expanding knowledge base in the arena of voice: improved diagnostic accuracy increased understanding of non-organic voice disorders; better measurement tools; improved treatment effectiveness and many new challenges for voice professionals. The thought-provoking theme was how political agendas rather than the patient and clinical decisions are driving services more and more and how can we preserve, protect and develop patient-led services in this climate.

The reflux update from Julian McGlashan offered more questions than answers! A basic overview of the various reflux syndromes began as common ground gastro-oesophageal reflux disease (GORD) vs. LPR. But with new suggestions for extra-oesophageal syndromes such as reflux asthma, recurrent otitis media and reflux cough, the potential impact that reflux may be having and its incidence has grown immensely. New thoughts on management of LPR became apparent; Proton Pump Inhibitors (PPIs) are now lacking evidence for their benefits in LPR where as alginate treatments' evidence continues to grow. It was suggested that PPIs may be useful where heartburn and choking episodes are a main feature of the reflux. Julian stated that over-prescription of



Glenis Scadding



Harsha Kariyawasam



Paul Carding



Paul Carding, Phil Jones, Julian McGlashan

PPIs may be happening and actually future management should focus on lifestyle and dietary measures alongside alginates. As SLT's, our reflux management focuses highly on these already but perhaps we should be careful not to wait for PPI treatment 'to kick in' before starting voice therapy and reflux management through education.

The final talk was a light-hearted approach to the common cold from Phil Jones. Myths were slashed and advice offered.

The day was complete. We had listened and discussed the impact on the larynx from 'attacks' of pollen, disease, viruses and enzymes. One theme ran throughout the day, our larynx is a sensitive tool, immensely valuable but also extremely vulnerable.

Report by Emma Winscom: singer, composer and teacher

As all singers and singing teachers know, the effect of viruses and of pollen and other allergens can be highly disruptive. It was therefore with enormous interest that I was looking forward to the Study Day on Laryngeal Irritation and I was not disappointed. The wealth of information from the six experts, Dr. Glenis Scadding, Dr. Harsha Kariyawasam, Prof. Paul Carding, Mr. John Rubin, Mr. Julian McGlashan and Mr. Phil Jones, encompassed the physiology and pathology of various laryngeal disorders, useful drug recommendations and a fascinating insight into allergies.

One could easily become paranoid about breathing anywhere or eating anything at all. I thought that a performing life was perilous - but all this information reminded me what a precarious business just living is!

Much has already been established about allergies, for example: links to asthma, the processes that give rise to a range of signs and symptoms, from inflammation to anaphylaxis, and the ever-increasing precision about identification of which allergens (or components of allergens) cause reactions. It was very interesting to hear about the links between different allergenic sources, giving rise to cross-reactivity i.e. a susceptibility to different but related substances. For example, birch pollen has links with cherries, apples, pears, hazelnuts and other nuts. However, there is clearly much still to be discovered; asthma, for example, can be connected with many different factors and is not only induced by allergens.

Throat irritations can arise for many reasons and we were presented with the latest thinking about how best to manage reflux, colds and flu. Post-nasal drip was mentioned twice and I have to admit that, as a singing teacher, my first thought was of poor Adelaide in 'Guys and Dolls', rather than rhinitis, reflux issues, or a predisposition to asthma!

This Study Day imparted a huge amount of information and I found myself making 7000 words of notes!

In a nutshell, however, (but be careful which nut) it would seem that if you manage to avoid ever-evolving viruses, hydrate sufficiently, arrange to grow up on a farm and stay away from selected chemicals, tree pollens, cats, grass, dust mites and peanuts, then you'll probably be okay!; in the unhappy situation of contracting a cold, vitamin C will be of little use to you (other than the comforting belief that it is); and, if you find that you are allergic to one fish, then you'll probably be allergic to all fish.

The overriding theme that came out of the day was that management of one's lifestyle is extremely important, non-exposure being preferable to extended treatment. One should look at a patient or client in the round, with a full context of history and how that person manages his or her health and lifestyle. This, of course, is completely the way singing teachers function. They have to look holistically at their singers - as biological people, as performing people and as thinking people - and lifestyle is absolutely crucial to achieve clarity of sound and happiness in the performer.

So how much of this should I pass on to my students? As singing teachers, we are already navigating our students through posture, breathing techniques, diction, characterization, lifestyle, work ethic and that all-time favourite, nerves. Do they need yet another thing to worry about? Singers already know that they should be a sober bunch - no caffeine, no alcohol, lots of early nights. Of course, if they have a serious allergy, then they must see a specialist; realistically, however, it is just not going to be possible to avoid plants and animals. However, there will be no harm in reminding them to wash their hands thoroughly, especially when colds and flu are around and to maintain a good lifestyle and diet. Personally, I shall never come to terms with the fact that chocolate is bad for you, on any level! And they need to learn to love water.

Finally, I shall continue to recommend bravery at all times: go out on stage, take deep breaths and try not to worry too much about the risks. With all these unseen hazards going on around us, perhaps an unfriendly audience or a tiring show is not such a big deal after all?

Emma Winscom has been singing, composing and teaching for over 20 years and has a private practice based in Worcestershire. Her clients are professional and amateur singers of all ages, including some with special needs and referrals from doctors. She is a long-standing member of the BVA, currently sits on the Education Working Party and, last year, presented a workshop on multi-genre singing at the Choice For Voice conference.

Adrian Fourcin awarded BVA Fellowship

Professor Adrian Fourcin has been elected to receive the 'Fellowship' of The British Voice Association in recognition of his many years of outstanding contribution in the teaching of voice science, the development of multi-disciplinary work in the field of voice and in particular his unwavering support of the BVA over many years.

(right) Adrian Fourcin receiving the 'Fellowship' award from Tom Harris.



ROCK & POP 2011 — a preview

Two years have passed quickly, but it's come that time when the BVA's "Rock & Pop Interactive Day" is set to run for the fifth time. With the inaugural 3-day "Rock, Pop & Noise" conference headed up by Maureen Scott, Mary Hammond and Graham Godfrey back in 2004, this specialised training day is now a well-established regular in the BVA events calendar.

There will be an exciting array of presenters generously sharing their expertise in the pop/rock field, and this year the programme is specifically practical in its focus. In addition to Mary Hammond and Maureen Scott sharing their pearls of wisdom, our international speaker will be Daniel Zangger-Borch from Sweden. Also presenting will be gospel/soul specialist Mark de Lisser, a new presenter David Combes, immediate past president John Rubin, BVA Council member/SLT Sue Jones from Manchester and event organisers Dane Chalfin & Kim Chandler.

Mary Hammond and Maureen Scott have between them have coached some of the highest profile pop artists today such as Chris Martin from Coldplay, Dido, The Kaiser Chiefs, The Saturdays, Bjork, Natasha Bedingfield, Mica, Muse, Razorlight to name a few. To have the people who pioneered this event continuing to be involved is such a privilege as they are both veterans of the field and are still so passionate about and dedicated to the art of teaching singing.

Daniel Zangger-Borch presented at the very first "Rock & Pop" event and we are very fortunate to have him back again. He is a very experienced performer with an impressive rock/soul voice and is a high profile singing coach in Sweden with a PhD in contemporary music performance. The eminent Swedish voice scientist Johan Sundberg was one of his doctoral supervisors and they have also collaborated together on several pieces of voice

research. Daniel is the author of popular singing method book "The Ultimate Vocal Voyage".

Mark de Lisser is another highly experienced performer and well-regarded vocal coach with a MA in Voice from the Central School of Speech & Drama. He has a very busy performing schedule as the choir director of the ACM Gospel Choir that rose to prominence on the BBC's prime-time competition "Last Choir Standing" (2008). He also presented at the very first "Rock & Pop" conference so we are pleased that he is involved again.

Presenting at a BVA event for the first time is successful session singer and contemporary vocal coach David Combes who has sung with the likes of Beyoncé, Westlife, Elton John, Annie Lennox and Kylie Minogue. He will be presenting on the latest strategies for dealing with performance anxiety; the content of which will be taken from the research conducted for his Masters thesis in 2008.

There will also be an interview with a celebrity artist that provides a fascinating insight into the pressures and rigours of a life in the music industry. This event is a 'must attend' for anyone who sings and/or teaches this repertoire, for speech therapists and ENTs who have pop/rock singers in their clinics and for anyone else who has an interest in gaining important insights into this popular style of singing.

This event will be held on Sunday September 25th at George IVth Pub in Chiswick. Please visit the BVA website for programme details and to download the application form (places are limited).



WORLD VOICE DAY 2011

World Voice Day is celebrated annually on 16th April.

This year the BVA has focussed on providing the general public with information about occupational voice disorders. We designed a leaflet encouraging people to think about their voice use in the work place. The leaflet covers some of the risk factors associated with work related voice disorders, together with tips on how to keep your voice healthy at work. Copies of this leaflet have already been circulated to BVA members and are also available as downloads from the website.

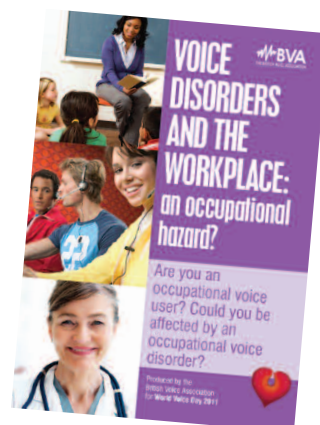
If anyone would like more copies to distribute to clients/patients please contact the BVA Administrator, Jackie Ellis, at: administrator@britishvoiceassociation.org.uk

In addition to our drive on occupational voice, the BVA also supported a 'World Voice Day Survey' designed to elicit information about general voice awareness from the public. The survey was initiated by our Patron, Ron Baken, and the questions were designed by a small international team of ENT surgeons and Speech Therapists. Countries taking part in the survey included the United States, Brazil, Israel, Kenya, the United Kingdom and Hong Kong. Members of the public were approached and asked if they would take part in the survey. Their sex and age group were recorded and they were asked the following questions: 'How many vocal cords do you have?' 'Have you suffered from hoarseness in the last 12 months?' and 'in today's world how important is your voice to you?' The answers were recorded and returned to the

international organisers. At present, they are being collated and we hope to put the final results on the website once they are complete. We had a very good response from BVA members and were able to send in approximately 500 responses collected from around the UK. The general impression from the result received so far is that the general public often do not know how many vocal cords they have but they almost always report that their voices are very important to them.

Many BVA members chose to organise their own events to celebrate World Voice Day and we have a selection of these up on the website at present. They include events in Bedfordshire, Berkshire, Cardiff, Cheshire, Chepstow, Derby, Edinburgh, Elgin, Looe, and Newcastle upon Tyne in the UK and Canada, Eire, Germany, Kenya, Macau, Malta and Serbia internationally. We hope these short reports will inspire others to do something to celebrate World Voice Day in 2012. If anyone forgot to tell us about their event and would like to submit a short report for the website they still can if they send it to the administrator either by email (at the address above) or to our usual postal address.

Sara Harris, World Voice Day Coordinator



A SCREEN ACTING WORKSHOP with DVD

By Mel Churcher

Published by : Nick Hern Books

ISBN: 1848420552 / 978-1848420557

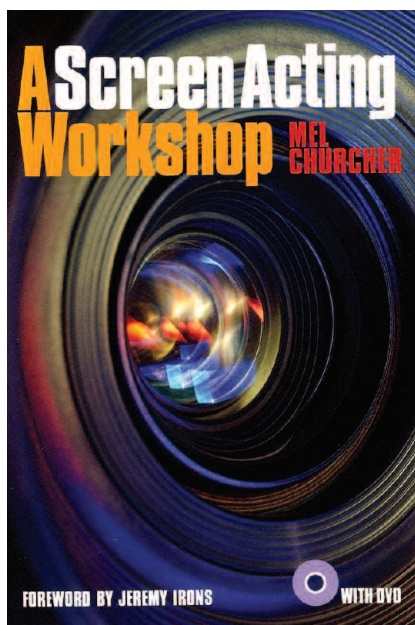
Reviewed by Gordon Stewart

I first saw Mel Churcher in action at a BVA event, and I've seen workshops of hers since then. Now here's her new book – one of those rare things, a book written for a specific purpose, but which contains truths and facts which go far beyond what it says on the cover.

Yes, of course it's about acting for film and television, about creating a fictional life that we can believe in, whether we're playing it or just watching it. You do it by looking at real life – yours. That has resonances reaching well beyond the actors who do it to make a living. They will find much in the book to enhance their specialised skills, but those whose work takes them in other directions will find much to inform them. I'm not likely to appear on screen in any rôle, but I work with performers – with singers – and I shall be using ideas and exercises from this book.

The material is divided into five Workshops, and the titles give you an idea of the scope. The first is Keeping the Life – bringing your own life to bear on the rôle you're to play. That leads naturally enough into the next workshop, Inhabiting the Rôle, which is just what it says. The physiological aspects – breathing, posture, relaxation and so on – come in The Physical Life, which also spills over into psychology. This chapter is particularly valuable for any voice user. Through the Eye of the Camera gives technical advice and tips, and Off to Work We Go is more detailed about dealing with auditions and working conditions in the industry. These are very rough explanations on my part, because, as with all good books based on wide experience, there is over-lapping; the approach is wide-ranging, but rich in detail.

It's important to know that it's more than a book; inside the back cover is a DVD, distilled from workshops. You see and hear the author in action, and realise that her clear and natural style of writing comes from her clear and natural way with people. The whole package is eminently approachable, direct, entertaining and perceptive; the DVD is smoothly edited, explicit and professional. The written text is substantial, with lots of extra information and exercises plainly laid out and easy to find. The relationship between book and DVD is crucial: the two elements enhance each other – but the set-up is elastic.



You can work the two components as a unit – switching frequently between text and DVD, following the cues given in the text. Or, as I did, you can watch the one, and then read the other – workshop by workshop.

The DVD is proof that what is in the book really works, because you can see it come to life before your eyes. The actors, who are doing good things to start with, become more intense, more vital, more real as they respond to Mel's ideas and exercises. I didn't count, but there are dozens of actors involved, not just a carefully selected, pre-conditioned small sample.

If there had to be a subtitle it could well be taken from E M Forster's Howard's End – Only Connect. You need to connect in your head as you look for truth in performance, and connect in your body as you look for the means to convey it with certainty.

Reading a book about what actors have to deal with when they face a camera is vital for them, and fascinating, too, for those of us who don't have to do that. The immediate aim may be to work on a small scale, but if you can't find your own reality there, and you have then to project into a larger space, you're going to have to manufacture something false to take its place. If you have little to project, that's exactly what the audience will get, even if they don't recognise it because of your carefully practised technical skill.

There's so much wisdom here to enjoy and incorporate into our own work. And for someone like me who has been star-struck since early childhood, the references to well-known actors are an extra joy.

Mel quotes Talleyrand's typically upside-down remark: "words were given to men to disguise their thoughts". But her words do no such thing.

diary dates

THE ACCENT METHOD COURSE FOLLOW-UP DAY

Wednesday 7th September 2011

Nutford House, Brown Street, London W1H 5UL, 9.30am – 4.30pm.

Course tutors: Sara Harris (Speech and Language Therapist) and Dinah Harris (Singing Teacher).

The follow-up day is only for delegates who completed the first two days of the Accent Method on 6/7th May 2011. A further Accent Method Course is planned for 2012. Details will be added to the Website as soon as they are available.

INTERACTIVE ROCK & POP DAY FOR SINGERS, TEACHERS AND VOICE THERAPISTS

Sunday 25th September 2011

George IV Pub, 185 Chiswick High Road, London W4 2DR, 09:30-17:30.

VOICE CLINICS FORUM

Friday 18th November 2011

University Hospital of South Manchester.

For more details of courses and application forms see our website: www.britishvoiceassociation.org.uk

VAN LAWRENCE PRIZE Call for Papers

The BVA is calling for submissions for this prestigious award to be presented at the *Acoustics Day* meeting to be held on Sunday 20th May 2012. Those wishing to submit papers should do so by 23rd January 2012 in the form of an abstract of no more than 250 words accompanied by a brief biography of no more than 100 words.

See the website for full submission criteria and contact details ('Honours, Awards and Prizes' section).

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