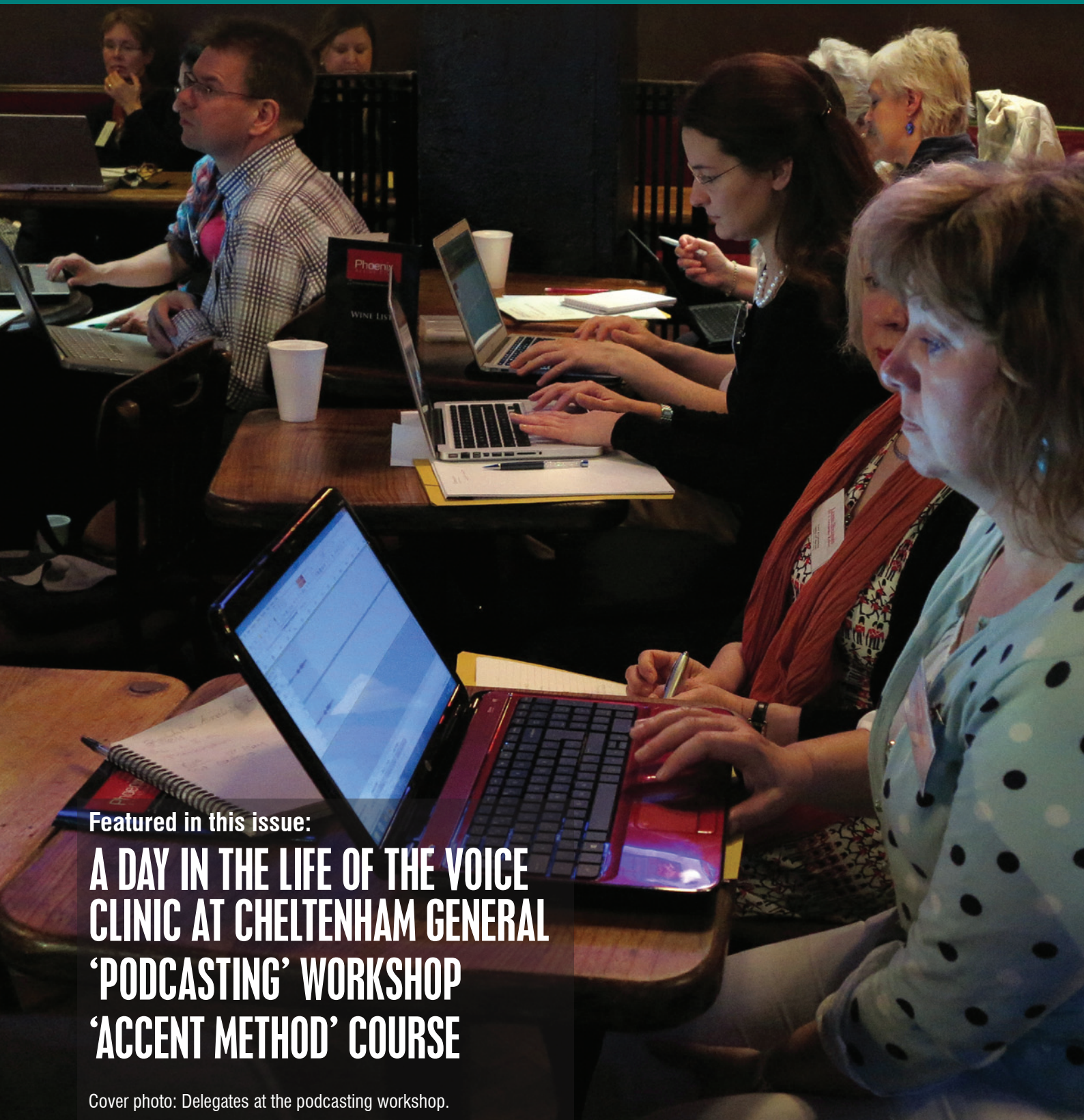


THE BRITISH VOICE ASSOCIATION

COMMUNICATING VOICE

 BVA

VOLUME 14: ISSUE 1 – SUMMER 2013



Featured in this issue:

**A DAY IN THE LIFE OF THE VOICE
CLINIC AT CHELTENHAM GENERAL
'PODCASTING' WORKSHOP
'ACCENT METHOD' COURSE**

Cover photo: Delegates at the podcasting workshop.

www.britishvoiceassociation.org.uk

A DAY IN THE LIFE...

The Voice Clinic at Cheltenham General Hospital

Mike Thomas, Jane Cantwell, Jo Scriven, Alison Mary Sutton

Voice problems that we see in the voice clinic are many and varied – the vast majority respond to a course of voice therapy from a Speech & Language Therapist. A few may require micro-laryngeal surgery from an ENT Specialist. What do we do with those who fail to respond as expected?

Our team comprises Mike Thomas, Consultant ENT Surgeon, Jane Cantwell and Jo Scriven, two Specialist Speech and Language Therapists who alternate between clinics and Alison Mary Sutton, a Voice and Singing Rehabilitation Coach. We assess, diagnose and treat a range of voice disorders including vocal cord nodules, polyps, cysts, oedema, glottal chink and muscle tension dysphonia. Video stroboscopy is used to aid differential diagnosis e.g. hidden cysts on the vocal fold or the presence of pathology in a previously diagnosed muscle tension dysphonia. A thorough patient history is initially taken in relation to the voice problem, with assessment of any contributory factors e.g. the onset and duration of the problem as well as current voice use, lifestyle and medications. Voice quality assessment is made as well as assessment of the degree of any laryngo-pharyngeal reflux.

Mike Thomas then explains the procedure of examination by rigid endoscope, which is preferable to a flexible scope in that the viewed image is considerably larger. It is sometimes necessary to use a local anaesthetic to help the patient's tolerance of the scope. Digital images are recorded on a Storz



Cheltenham General Hospital East Wing

Voice Clinics have been set up all over the country to try to address this dilemma, in the context of joint working initiatives between ENT and Speech & Language Therapy. These may include opportunities for more detailed investigation and multi-disciplinary discussion about the difficulty. Where there are on-going physical changes to the larynx, longer term studies can be recorded for monitoring over time e.g. pre and post-operatively.

Gloucestershire has run voice clinics on two acute hospital sites for the last twenty years – Gloucestershire Royal and Cheltenham General Hospitals. Following a service review, we decided to amalgamate these into one clinic at Cheltenham General Hospital from January 2013, which takes place on the second Tuesday of each month. This has enabled us to offer more appointments per clinic, provide cover for staff sickness and annual leave, and centralise use of equipment and images.

stack system using the rigid endoscope and video-stroboscopy (Laryngograph). By viewing their own images, patients can acquire a greater understanding of their voice problems and often gain reassurance at the same time. They also have the opportunity to be involved in a longer, detailed discussion with the team regarding their voice and/or singing difficulties, including possible causes and treatment options. This type

“The real value of this team approach is in seeing the images together and combining our areas of expertise to ensure the best outcome for each patient”

Jo Scriven and Jane Cantwell

of discussion is more than would normally be available in the routine ENT clinic. Appropriate further intervention can then be planned, following collaborative discussion. If surgical treatment is required, Mr Thomas will explain this, and if the patient is to receive voice therapy, an approximation time scale is given of when this might commence. Where appropriate, the patient is given a further review appointment for the voice clinic. When a referral for Singing Rehabilitation is made, Alison discusses the procedure with the patient in clinic, as she works privately. Her recommendation for rehabilitation is usually four sessions, often including breath management techniques. Each session is recorded to CD for the patient to work with at their own pace afterwards. She typically works with patients who have been diagnosed with a glottal chink, in most cases occurring as a result of voice strain and vocal fold palsy.

There are seven half hour appointments available in the Clinic, which starts at 9am. Each patient is given approximately 30 minutes per consultation. Referrals are accepted from ENT, and other Speech & Language Therapists. These typically include:-

- Patients who have failed to make expected progress in voice therapy.
- Pre and post-surgery patients e.g. vocal fold palsy, papillomatosis, traumatic injuries to the larynx.
- Professional and non-professional voice users and singers with weak, hoarse voice or diminished vocal range.

After the clinic, a report is sent to the patient's GP, Speech and Language Therapist and to ENT as appropriate. Patients can request a copy of their laryngeal images whilst in the clinic.



Mike Thomas, Jane Cantwell, Jo Scriven, Alison Mary Sutton

The real value of this team approach is in seeing the images together and combining our areas of expertise to ensure the best outcome for each patient. We have all known each other and worked together for a considerable time, and find it straightforward to liaise when trying to rectify problems. It is work that we all enjoy and we pride ourselves in trying to create a caring atmosphere in clinic that enables patients to relax as much as possible in a safe environment. Sometimes what we see in the clinic is not what we expect, but this is what makes this approach exciting!

(below) Mike Thomas, Jane Cantwell examine a patient at the clinic.



THE PRESIDENT'S LETTER

As my presidency draws to a close, it affords me the chance to reflect on the past year that seems simultaneously to have passed both slowly and quickly, in equal measure. There is little doubt that these are challenging financial times, especially for charitable organisations such as the BVA that may seem expendable when money is tight. So I'd like to extend appreciation on behalf of the BVA to our dedicated membership for maintaining their commitment to us.

I'm pleased to report that our range of courses over the year since last June have continued to be interesting and diverse, with a significant number now being held outside London. Despite the difficult financial climate that has adversely affected the uptake of some voice-related courses run by other organisations, mercifully all the planned BVA courses have gone ahead. Topics included: "I See A Voice", "The Accent Method", "How The Breath Inspires", "Voice Clinics Forum", "Mind, Body, Voice", "Voice and Podcasting" and the upcoming AGM Study Day "Lend Me Your Ears". Many thanks to the indefatigable Sara Harris for leading our largest and arguably most important working party, the Education Working Party.

Linda Hutchison's groundbreaking "Fundamentals of the Singing Voice" course, held most Sundays at the City Lit, continued successfully into its 6th year. I must take this opportunity to most heartily thank Linda on behalf of the BVA for her great commitment to designing and running this important course since its inception to the end of this most recent academic year. Council member Rebecca Moseley-Morgan has graciously accepted the role of running this course from here on.

As regards other forms of outreach, the BVA ran a successful roadshow in Bristol last year. Many thanks to Council member Frith Trezevant for arranging this event and to those who presented. Other roadshows are in the planning stage, some in new venues. I am currently in negotiations with the Musicians Union with the view to running a roadshow for their members later this year. Also, thanks again must go to SLTs Sara Caldwell and Sara Harris for the leaflets they designed this year for World Voice Day: "Reflux And Your Voice" and "Valuing Voices" (available in hardcopy from the BVA office and in pdf format on the BVA website).

The BVA's publications continue to be popular: the Newsletter, edited by Lynne Wayman and designed by David Siddall, and our peer-reviewed journal "Logopedics Phoniatrics Vocology",

"...it leaves me only to express that it has been my honour and privilege to serve the membership over the past year and to help lead this organisation that I hold so much respect for."

Kim Chandler



Kim Chandler

edited by Dr. David Howard, maintains its high standing in the field of voice, evidenced by how often it gets cited. At David's behest, a new team of Associate Editors has been approached thereby bringing together an even greater base of expertise.

As regards the activities of the Communications Working Party, the BVA website's content has been updated and maintained over the past year by Council members Dane Chalfin and Katharine Lewis, with help from Sara Harris who also runs the "Ask the BVA" section. The BVA also continues to make headway into the world of social media via our Facebook and Twitter pages, both with currently over 500 'friends'/'followers' each, many of whom are not BVA members. This provides the BVA with a cost-free way of advertising our events to a much wider network than just our membership.

The BVA Council meetings and Education Working Party meetings now take place, free of charge, at the Institute of Education. Many thanks to Rebecca Moseley-Morgan for arranging this convenient and prestigious venue. Whilst it's preferable that Council members attend meetings in person, it's not always possible or practical for every meeting. So we need to take full advantage of the various electronic means of communication available, such as Skype, in order for Council members to be able to participate in meetings when they are not able to make it in person. Maintenance of quorum at meetings is a challenging area, with busy professionals involved who live in different parts of the UK, so it is in the best interests of the BVA to make it more achievable. We hope that the amendment to the 'Articles of Association' listed in the 'Notice of Meeting' will be approved at the AGM.

Since the AGM is imminent, I'd like to remind the membership of the BVA's difficult financial position. We are running at an operational loss to the tune of a five-figure sum per annum, and have done for many years. Clearly this isn't a sustainable situation and the membership needs to take this situation to heart if we wish to have a BVA in the future. My two presidential goals of active recruitment of new members and finding appropriate, on-going fundraising strategies, such as 'Give As You Live' (www.giveasyoulive.com), are some ways forward to help alleviate this financial shortfall that I hope will continue to be in the membership's minds. (...continues)

After the AGM, the Study Day is the province of the President to decide what topic is to be covered. It may seem a slightly unusual choice for a BVA course to be about the ears, but the interaction between the ears and voice has been a topic of fascination of mine for some time, hence the title of the day being "Lend me your ears". As a professional singer and singing coach, I know the vital role that the ears play in a singer's life and for life in general so that is why I felt that a day exploring this relationship was worthwhile. I'm very pleased at the excellent array of speakers for the day, especially with some eminent new presenters coming on board.

As I leave this presidential post and hand the mantle over to our current Treasurer (and fellow Australian), Kate Young, it leaves

me only to express that it has been my honour and privilege to serve the membership over the past year and to help lead this organisation that I hold so much respect for. I also need to acknowledge a great debt of gratitude to our Company Secretary Kristine Carroll-Porczyński for her on-call help and advice during my presidency. Please give Kate the full support she deserves, and my very best wishes go to her for her upcoming term as President

IN MEMORIAM

We send our heart felt condolences to Janice Chapman and her family on the loss of her husband, John.

EDITORIAL

This edition of the Newsletter contains another article in the "Day in a Life" series, continuing the theme of team work in the voice clinic, with a close look at the work of Cheltenham General Hospital's Voice Clinic.

World Voice Day is a platform that promotes awareness of our voices; Sara Harris outlines how the BVA supported this year's event and Stuart Barr recounts his live interview with Jeremy Vine on BBC Radio 2.

A new and highly successful venture for the BVA "Voice and Podcasting" took place in May; Maya Oppenheimer provides

a personal and extensive account of her experience and as Sara and Dinah Harris travelled to Scotland to facilitate this year's Accent Method, two delegates share their thoughts with us.

Many thanks to those of you who have written reports of study days and reviewed new books, CD's and DVD's; it's good to hear from a cross section of members with diverse ideas and opinions. Browse the Forthcoming Events section to see what's coming to your area, as well as BVA events in London which promise an interesting programme for the next academic year.

Lynne Wayman

lynne@lynnewaymanvoicecentre.com

VOICE AND THE BRAIN

Following on from the enormously successful study day in January 2012, the BVA are offering another chance to hear about the latest discoveries in voice-related neuroscience.

In 2012, the delegates were disappointed not to hear from Dr Katie Overy due to illness. We are therefore thrilled that she will be giving two talks in our forthcoming September meeting: 'The neural basis of singing', and 'The positive effects of singing on learning and well-being'.

We will also be welcoming back Professor Sophie Scott to talk about 'Voices on the Brain: the neural processing of speech and sound in voices' and also 'The science of laughter - in the voice and on the brain'.

The day will begin with a useful introduction to neurology presented by Mr John Rubin.

The location will be in the beautiful Medieval Hall of St William's College, next to York Minster. The day starts at 10.30am for 11am, giving delegates from further afield the opportunity to travel to York and back on the day.

In January 2012 this event was a sell-out. We do recommend early booking for this follow-up day.

Earlybird rates (before 14th August): £80 member; £95 non-members; £45 students.
Standard rates: £90 members; £105 non-members; £55 students.

BVA
THE BRITISH VOICE ASSOCIATION

Saturday, 14th September 2013
Madagan Hall
St Williams College
5 College Street
York YO1 7JF

10.30am – 5.00pm
Early bird rates until 14/8/13:
BVA Members £80
Non-members £95
Students £45

After 14/8/13:
BVA Members £90
Non-members £105
Students £55

Visit our website for more details and application forms.

VOICE AND THE BRAIN

A study day for Speech and Language Therapists, Voice Teachers, Teachers of Singing and all those interested in research in cognitive neuroscience.

- MR JOHN RUBIN FRCS**
An introduction to the brain and neurology to support those new to the topic and act as revision for more experienced delegates.
- DR KATIE OVERY**
1st presentation – the neural basis of singing
2nd presentation – the positive effects of singing on learning and well being
- PROF SOPHIE SCOTT**
1st presentation – the neural processing of speech
2nd presentation – the science of laughter

PRESENTERS
DR KATIE OVERY Senior Lecturer, Reid School of Music, Edinburgh
MR JOHN RUBIN, FRCS, Consultant Otolaryngologist, Royal Throat Nose and Ear Hospital, London
PROF SOPHIE SCOTT, Professor of Cognitive Neuroscience, Inst. of Cognitive Neuroscience, London

www.britishvoiceassociation.org.uk

Saturday, 14th September 2013

St William's College,
College Street,
York YO1 7JF

10-30am – 5pm

More details available
on our website

BVA
THE BRITISH VOICE ASSOCIATION
britishvoiceassociation.org.uk

‘Buy a good microphone, eat green apples, don’t lean over the mic, and have passion’...

The Voice and Podcasting workshop hosted by the BVA

By Maya Oppenheimer

‘Hi, hello

I’m Emily

and I’m Maya

And this is a practice podcast

A practice podcast that we are picking up on the theme of passion and processes of passion

Passion came to mind because we are in a podcasting workshop right now, and one of the initial ingredients that was suggested we have is a passion for what we are talking about, so what is this idea?

On May 12th, beneath the autographed posters of stage performances and the knowing gaze of their cast members, delegates gathered at the Phoenix Artist Club for a day-long workshop to explore the potential of their own voices. The ‘Voice and Podcasting’ workshop attracted members of the BVA as well as academics, students and various professionals interested in designing and recording their own podcasts- a vehicle for the voice to communicate knowledge, opinion and information to global audiences.

The day consisted of two parts: instructional discussions about the details of setting up a podcast twinned with pointers on vocal tone, delivery and techniques followed by a practical session wherein attendees prepared and recorded their own practice podcasts.

The above dialogue (and snippets that follow) is an excerpt from a three-minute practice podcast I made with my friend and colleague, Emily Candela, during the workshop. It captures our reactions to the day’s themes and the processes of thinking that were provoked by the talks and exercises.

Mike Russell (creative Director of Music Radio Creative) began the morning with a talk on ‘Podcasting: an Introduction to Producing Amazing Podcasts’. His address ranged from the unique nature of the format of podcasting to the essential steps to get started: from accessing and using recording software to setting up with hosting sites and uploading audio files. Mike was generous with helpful technical advice based on his experience, and this ranged from tips about microphones that are suitable for podcasting and the importance of writing show notes to the advantages of various podcast directories and platforms.

I was interested in the discussion that emerged about what



Mike Russell

makes podcasting unique. Mike suggested that important characteristics of podcasting include its capacity for communicating niche knowledge, its potential to reach a global and diverse audience, the advantage of subscription that can anchor an audience, and the discovery of like-minded, engaged people via uploading material recorded at home at little expense.

There is a rising awareness of the potential of podcasting, and people are using it as a vehicle to communicate their passions in a specific area, be it academic in tone, personal, an interview, conversation or a solo effort.

...that idea of being passionate about what you’re listening to, for a listener, is a way of being close to the conversation. I remember that influence when I had really good teachers: I could tell that they were enthusiastic about what they were talking about so I was immediately interested even if it was something I wouldn’t otherwise pursue. Because they were so enthusiastic, I would think ‘oh, there must be something quite intriguing going on here,’ so it engaged my attention

Yeah, there’s a contagiousness

Yeah, there is something that’s contagious, that’s true.

The second talk following a coffee break was an engaging discussion on ‘How to Animate your Voice When Talking to an Inanimate Object!’ delivered by Elspeth Morrison, a Broadcast Vocal Coach. Peppered with anecdotes, tips from the trade, and asides delivered using an accent, Elspeth’s contribution to the day was a helpful reminder of considering the method of delivery. Her talk was augmented with short exercises to vary how the delegates think about voice: tackling myths about

“There is a rising awareness of the potential of podcasting, and people are using it as a vehicle to communicate their passions in a specific area, be it academic in tone, personal, an interview, conversation or a solo effort.”

Mike Russell



Jenny Nemko

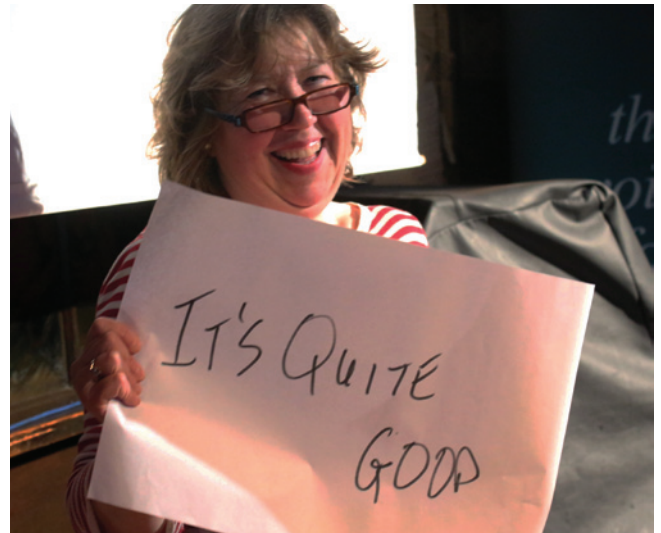
voice work (how much water do you need a day? Tea, coffee and dairy are bad for your voice, True or False?) to testing warm-up exercises.

The unifying theme I sensed linking the morning and the afternoon's introduction of the practical session 'Preparing and Recording your Podcast', led by Jenny Nemko (with support from the morning's presenters), was this matter of passion. Passion seems to be the motivation to engage in designing and recording a podcast, and it is also the key to not only being engaged yourself, but sounding engaged not only with the material topic but also with the audience.

That was one of the main instructions: buy a good microphone, eat green apples, don't lean over the mic, and have passion.

The afternoon task was structured so that delegates could have a conversation with a partner in aid of fettering out a topic of interest. Subsequently, each delegate was to record a three-minute practice podcast. In addition to making our own solo versions, Emily and I recorded a podcast in conversation with each other considering this emergent, important theme of passion.

When Emily and I signed up for this workshop, we had a specific project already in mind. A year ago we started a series



Elspeth Morrison

of on-going student-led research workshops called Metalab. The series explores the overlap (and gaps) between research methodologies that involve theory as well as practice. Our plan is to design a podcast series that draws on discussions arising in this forum peppered with our own curiosity of intersections between art and science.

We have talked a lot about our planned podcast and how we intend to structure it; we have even recorded conversations about topics of interest. It was not until we sat down that afternoon with our microphones, however, that we actually recorded our first practice podcast.

It was certainly useful for us to have had the chance to consider our motivations for beginning our own podcast and listen to others' and their approaches to the same exercise—not to mention taking home a few minutes of recorded material.

Is that what you like so much about the idea of podcasting is that you can have a conversation with an audience?

Yeah, Yeah.

And it's a means of sharing your enthusiasm about a certain topic.

Yeah, It's something I can be passionate about and share with other people.



ACCENT METHOD TRAINING COURSE DAYS 1 & 2 (OF 3)

Glasgow Caledonian University, May 2013.
Trainers: Dinah Harris (Singing Coach) &
Sara Harris (Speech & Language Therapist)

Report by Ruth McArthur SLT

NHS Community Adult Service

The Accent Method (AM) Training Course taught by Sara and Dinah Harris is an adapted version of the original Accent Method devised by Svend Smith and Kirsten Thyme-Frokjaer. Sara & Dinah undertook the original Accent Method training with Smith and Thyme-Frokjaer, and have adapted and developed the approach over several years of practice in clinical, voice coaching and singing teaching settings.

As a Speech & Language Therapist relatively new to the field of voice I was interested to learn about the theoretical background, evidence base and application of AM in clinic. Thanks to the experiential approach to teaching, I was provided with the practical tools and also the confidence to implement AM with my voice clients after this two day course. Group discussion, questions and feedback were encouraged throughout and flexibility within the programme allowed further attention any queries raised by the students. A third day will be held four months after the initial two day course to allow case discussion and troubleshooting of any issues identified with the practical application of AM.

The lectures on background, rationale and research were delivered with warmth and authority, clearly illustrated with clinical examples and helpful demonstrations throughout. Handouts of each presentation were provided. My only regret was not taking better notes on the examples provided by Sara and Dinah as these really brought to life and consolidated the information contained in each slide. The evidence base was presented in an unbiased manner and pitched appropriately for the student group, with any technical jargon helpfully explained in easy digest terms for those of us who exist in the realm of everyday practice. This was particularly useful for me in building a broad understanding of AM and the outcomes I might expect from its application in the clinical setting. There was also a short lecture and group discussion given on abdominal breathing, this being the cornerstone of the whole technique. This section was of particular interest to me as certain clients

“The Accent Method developed by Svend Smith (1907-1985) focuses on breath, sound, rhythm and repetition to rehabilitate vocal dysfunction”

Kirsten Thyme-Frøkjær

struggle to establish an abdominal breathing pattern in clinic. I was grateful for the ‘tricks and tips’ shared on how to set up abdominal breathing and the troubleshooting approach of group discussions on this topic.

Introduction and group practice sessions of AM were an organic process. These sessions were initially very informal, with attention given to postural support and comfortable coordination of abdominal breath support for voicing. The group was lead through the technique in small bitesize stages, progressing towards more complex rhythms coordinating abdominal breath, voicing and posture. The original AM teaching method discourages theoretical explanation or critical feedback and instead relies on modelling from the clinician, who monitors the client, progressing or regressing them through the stages without any critical commentary. This approach required an initial leap of faith from me as I wished to stop and discuss what I might be doing wrong and how I could correct it. I also wanted to learn how I might explain and correct clients. I still hanker for a more academic understanding to underpin my practice, however I progressed well during the practical sessions, and it would seem that repetition rather than critical analysis is the key to consolidating the technique.

AM was repeatedly practised within the group setting, either as a call and response between Harris and the group or with the addition of drumming to provide a measured pace and rhythm. An interesting discovery for me was the effect the drum rhythms had compared with the call and response arrangement. The drum rhythm appeared to assist the unconscious learning process by reducing attention given to the voice and instead relying on kinaesthetic feedback. Whether I will ever feel comfortable bringing a djembe or tapping on a table top in clinic is another matter entirely. What is undeniable is the positive effect of drumming on our progress and success in AM within the group. My take away lesson from the course is ‘practise, practise, practise’. Not only to consolidate my own learning but to support the learning process of clients when using AM in clinic.

Sara and Dinah are undoubtedly experts in their field and their teaching methods are incredibly effective. Upon return to work I have tentatively begun to introduce the techniques and concepts in therapy sessions with much success. The AM course has greatly added to my voice therapy ‘tools’ and given me a whole new perspective on the rehabilitation potential of AM techniques. I would highly recommend the course to all therapists whether they are just starting out in voice therapy or have many years experience.

Review by Dr Denise Borland CTA

Vocal Performance Coach, Transactional Analyst and
Transformational Breath Trainer

**The Accent Method developed by Svend Smith (1907-1985) focuses on breath, sound, rhythm and repetition to rehabilitate vocal dysfunction. It is a long established and researched method with the main aim being ‘to resolve pathological symptoms by optimising normal functions...’
Kirsten Thyme-Frøkjær.**

The general principles include using an unconscious process of learning, based on the myoelastic-aerodynamic theory of voice production and focusing on the total function rather than the pathology.

Sara and Dinah Harris have been teaching in this area for many years and offer a wealth of experiences of working with both

singers and in speech therapy with this method. They clearly display a vast and in depth knowledge and expertise in this area. Sara and Dinah set about the task of giving us context for this work, theoretical and researched framework and hands on experience of this method. They also offered a framework for its use as a treatment plan and were clear it was an additional tool and not suitable for all clients. Both Sara and Dinah were eloquent, caring of both the work and clients. They clearly carried a strong belief and passion for the Accent Method which shone through in their teaching.

Over the 2-day period, the well thought out and well-paced course offered a good and solid grounding in the Accent Method technique. It further generously offered CD's for use with our own clients and support in applying it to our own work.

It seems important to say that this course is still in progress. It is my understanding that the one-day follow up in September will cover the 'application for singers' component of the training and supervision on our client case study examples.

The majority of the attendees were speech and language therapists and I would urge singing and voice teachers to consider attending this course. Having used it with my vocal rehabilitation clients and singing students, so far they have responded very well to the technique. It has made a marked difference to their vocal health and technique as well as given us an inroad to talking about their voices in a new way and revisit

the Estill concept of effort from the starting point of ... the breath.

Focusing on abdominal release breathing, thick fold/modal voice, the exercises normalize laryngeal position and relax the vocal tract tuning muscles.

There was a downside, the room was a bit cold, but we were warned this may be the case and wore appropriate clothing.

I so welcome having a BVA course on my doorstep and I would welcome more courses to be held in Scotland. I have been attending courses for nearly 20 years now and this is certainly of the high standard I have come to expect from the BVA.

The attention to detail and care of the Harris's is what I am taking away from the course the most. They were a powerhouse of experience in this area and still remembered what it was like to learn it 'from scratch', sharing their personal experiences. They were very skilled at teaching this to people who had no experience in this work. They took care to make sure that we were all grasping the technique fully and this course contained a large practical component to this end.

I think this is a very powerful tool, perhaps more so than the drums and repetitive soporific and meditative repetition would suggest.

I look forward to the final day of the course very much indeed.

WORLD VOICE DAY REPORTS

Jeremy Vine and "The Lifespan of the Voice", by Stuart Barr



Voice science and the BVA were recently a beneficiary of BBC1's cross-promoting its flagship Saturday night reality talent show *The Voice*. Neatly coinciding with World Voice Day, Radio 2 held its own "Voice Week" with programmes focussed on different aspects of the voice.

Jeremy Vine's lunchtime show had daily half-hour slots: including an interview with the BBC's first reality casting star (Connie Fisher from *How Do You Solve A Problem Like Maria?*) and her New York voice doctor, Steve Zeitels, about her congenital sulcus; an accent coach teaching Jeremy Vine to speak 3 different UK accents live on air and my discussion on the lifespan of the human voice from infancy to old age.

There's nothing quite like the pressure of 6 million people listening live to get you to focus on communicating clearly, but as a performer, I thrive on the jeopardy of these situations! We talked about 5 ages: mewling infants, acquisition of language, pubertal adolescent voice, adult voice and the ageing voice.

I was nearly caught out however when they played a clip of Peter Sallis on *Wallace & Gromit* to demonstrate the ageing voice. The lead-in didn't allow me the opportunity to disagree as his voice didn't show many of the features associated with an ageing voice. Thinking on my feet, I coined a new term to describe his voice: "The Dignified Voice". I think everyone could aspire to having a dignified, rather than an ageing voice.

To finish, we discussed Jeremy's nasendoscopy shown on the BBC's YouTube channel, encouraging listeners to view what the voice looks like from the inside.

All in all, not a bad dip into voice science for a lunchtime slot and the BVA even got 3 name checks!



Stuart Barr at BBC Radio 2's studio for the Jeremy Vine Show

THE INTEGRATED VOICE

A Complete Voice Course for Actors

Sarah Case

ISBN 978-1-84842-184-4

Review: Joanne Zorian

Actress, Presenter, Voice Over Artist, Coach

I'm always keen to discover new approaches to vocal delivery development, so I was interested to discover what makes this new voice exercise book different from the others.

It's subtitled - A Complete Voice Course for Actors – and this book does what it says on the cover. It's quite a hefty tome at just over 400 pages and it's certainly comprehensive.

The author says 'This book is more about the doing and learning through experience than intellectual understanding.' From the outset the book addresses vocal delivery as a physical engagement with sound and text. It seeks to awaken breath, sound, thoughts and words within the body as a whole. This integrating of movement with vocal delivery is not a new concept, however, Sarah Case's course is very thorough and offers up some very interesting and playful exercises.

The book is based on a 3 year training syllabus presented in a series of term-time practical sessions. With limited time available I gave myself a crash course. (Someone new to vocal development might be advised to take time over the exercises so the work undertaken is absorbed and steadily learnt).

As a professional voice practitioner, I quickly entered into the spirit of the physicality of the exercises. Each session

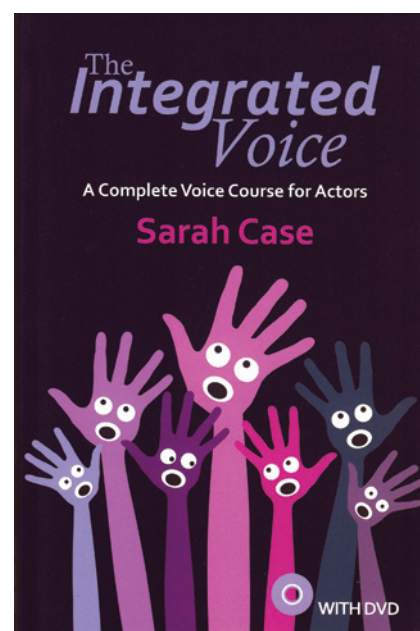
follows a pattern of literal, basic, technical exercises into imaginative visualisation, developing sense awareness and physical observation, which in turn leads into text-based work. Sometimes I didn't connect with a particular exercise but there was always another which tackled the same element from a different angle with which I could resonate.

As the course proceeds we are always reminded of vocal warm-ups from previous sessions whilst building up a repertoire of new work. Slowly the course extends from the foundation of breath, relaxation, release of sound into developing deeper resonance and vocal muscularity. It then moves onto more visceral activity. I particularly liked Part Two – The Voice Gains 'Oomph' – where the increased physicality of the exercises draws more life and energy from the text. Sarah advocates a physical approach to text before word analysis. I also enjoyed pulling the text apart with breaks such as adding '...and another thing' at the end of each line.

In Part Three, there is guidance on using the performing voice outdoors as well as advice when performing in heightened emotional states and the dynamic use of anger, screaming, shouting, crying, laughing – all important when an actor has 8 shows a week!

Without missing detailed instruction, Sarah writes in a very personable, light style in which I could hear the voice of being in class.

Part Four simply prepares the student on how to create their own personalised vocal warm-up and, importantly, a warm-down, with some good advice on general vocal care.



Sarah draws on a wide pool of recognised renowned coaches including Lisa Olsen, Patricia Bardi, Cicely Berry, Barbara Houseman, J. Clifford Turner, Kristin Linklater. Texts include work from – Shakespeare, Dylan Thomas, Etheridge and Beowulf.

The added bonus to this book is a 110 minute DVD in which the author takes us through a variety of exercises performed in class by a group of students. It's easy to join in and the students seem to be genuinely enjoying themselves. Often classroom DVD's can take themselves too seriously and be a put off - not this one. I was soon stretching and humming and putting my text into action.

The Integrated Voice is a valuable exercise course not only for actors but also a major resource for voice teachers of actors.

WHY IS THERE A FROG IN MY THROAT?

A guide to Hoarseness

James P Thomas

ISBN 987-1-105-65408-4

Review: Michael Wareing

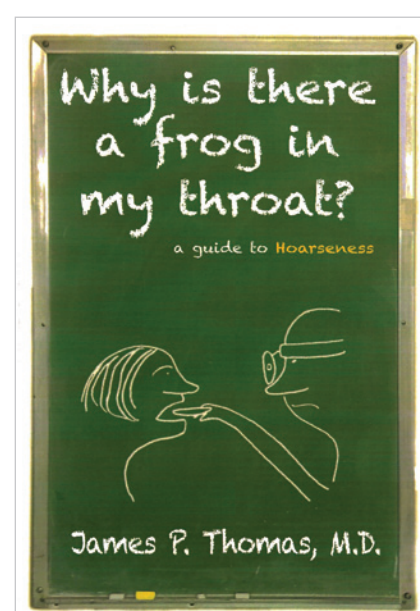
ENT Consultant

James P Thomas is a laryngologist from Portland, Oregon and this book is a summary of his considerable experience in diagnosing voice disorders. The publicity for the book suggests that it is for the consumer, an individual with a hoarse voice as well as the young medical student. However, I feel that

it is valuable for more experienced practitioners - from all levels of ENT up to Consultant as well as speech & language therapists and voice and singing teachers and coaches.

The introduction gives a brief and very general overview as well as stressing the need for an accurate diagnosis. This is obviously something Dr Thomas believes passionately (and appropriately) about and this very real world feel, as an individual's perspective, is maintained throughout the text.

The next 70 or so pages (Part 1- Laryngology Definitions) look at the voice, making the distinction between voice and speech, the anatomy and physiology of voice and the larynx. There is quite a lot of anatomy and this



is rather detailed but presented in an approachable and readable way. He ends this section by summarising that hoarseness is caused by air leak or by asymmetric vibration. He stresses that we have to get to the reason for these states to achieve an accurate diagnosis to direct treatment.

The main portion (Part 2 – types of Voice Disorders) of the book explores the different types of voice disorder, which he divides into behavioural and structural, although of course in real life there is some degree of overlap. However, he is right to emphasise the causation (i.e. nodules placed within behavioural) as this will direct the patient towards understanding not just the ‘what’ of their condition but the ‘why’. This section relies heavily upon a large number of cases to illustrate a broad range of different voice disorders. Common problems are well covered as well as touching upon unusual voice disorders (eg. testosterone gel & amyloidosis). The third section (Part 3 – Examination) discusses examination - really to give an idea of what is

required to achieve a diagnosis. He points out that without seeing the cords it is an educated guess - which may be sufficient for many situations - but that if problems persist, or particularly for professional voice users, then there is no substitute for the best examination you can achieve. To some extent this is a theme throughout the book; that you have to see a laryngologist to know what is going on. To some extent it is driven by self interest but it is valid and he includes a brief section on ‘value’, i.e. going to the right person at the start, although perceived as expensive, may save you in the end. Whilst the context is the US system of healthcare, it is relevant to the UK as we face incentives to not refer from primary to secondary or tertiary care in the NHS.

The final section is ‘Parting thoughts’. One of his obvious bugbears is the attribution of a lot of hoarseness to reflux and he ponders this, under the title ‘The Emperor’s new clothes’. He also gives the consumer advice about the way physicians may approach doubt or uncertainty, as well as indicating what

you should expect from a professional voice consultation.

If there is anything missing from the book, it is in treatment options, which are only sketchily dealt with. However I can fully understand that this is not in the remit of what is trying to be achieved and would lengthen the book considerably.

This is an excellent book at many levels. I did wonder whether the text was too medical, but I’ve shown it to a number of non-medics and they feel it is written in an approachable style, allowing accessibility to the interested non-specialist. The illustrations are excellent and complement the text very well. However, I feel that the audience who will gain most from this is not the planned-for consumer! For the one-off hoarse person it is perhaps too detailed and will not give an easy answer. Rather, this is an excellent ‘more than’ introductory text for almost anyone with an interest in hoarseness and the voice, from singing teachers to speech therapists to ENT surgeons. I strongly recommend this book to all these parties.

INTERACTIVE ROCK & POP DAY

- LOOKING INSIDE THE LARYNX
- THE LATEST ON VOCAL
- DISTORTION & VOCAL EFFECTS
- DEALING WITH PERFORMANCE
- ANXIETY
- WORKING WITH PRIMAL SOUNDS
- DEMYSTIFYING THE VOICE CLINIC
- THE SCIENCE OF ‘BEATBOXING’
- DECONSTRUCTING VOCAL
- RIFFS & RUNS
- TOP TV VOCAL COACHES INTERVIEWED (“THE VOICE” & “X FACTOR”)

FOR
TEACHERS,
SINGERS
AND VOICE
THERAPISTS

Earlybird rates
(before 31st
August):
Member: £65
Non-member: £75
Student: £40
Standard rates:
Member: £75
Non-member: £85
Student: £50

**Sunday
29 Sept
2013**

George IVth Pub
185 Chiswick High Rd
London W4 2DR
9.30am – 5.30pm

More details available
on our website:

BVA
THE BRITISH VOICE ASSOCIATION
britishvoiceassociation.org.uk

THE BVA & WORLD VOICE DAY 2013

World Voice Day – 16th April every year



The aim of World Voice Day is to increase awareness among the general public about how important our voices are to us and to provide information on how to keep them healthy.

This year The British Voice Association supported the aims of WVD with an information leaflet about laryngo-pharyngeal acid reflux, how it can affect our voices and how it can be diagnosed and successfully treated. The leaflet has proved extremely popular, particularly among the Voice Clinics and Speech & Language Therapists.

For 2013 the BVA produced a second leaflet entitled 'Valuing Voices'. The idea of the leaflet was in response to an article from a voice disordered person who described how much she regretted no longer being able to remember how her normal voice had sounded. Like many people, she wished she had recorded it. The BVA felt this raised a very important issue, not only for people with voice disorders, but for all of us who lose close friends and relatives. So many people comment that they wish they could hear a loved one's voice again. The leaflet provides suggestions about ways in which you can record and store voices for the future, much in the same way we collect and keep important photographs.

There are many supporters of World Voice Day around the world and the BVA encourages members to contact us with details of their planned events, or reports on how their events were received by the public. You can find a list of these events which we hope will give you ideas about how to celebrate World Voice Day 2014.

If you would like copies of any of the BVA World Voice Day leaflets mentioned above or those produced in past years please contact our Administrator, Jackie Ellis, at: administrator@britishvoiceassociation.org.uk.

CAPTION COMPETITION WINNERS

Thank you to members who responded to the first Caption Competition, the winners are Tom and Sara Harris.



"The Government finally admit Speech and Language Therapy waiting lists have become unacceptable!"

diary dates

VOICE AND THE BRAIN

14th September 2013

St William's College, York.

A second chance for those who missed this popular study day. Study day for all those interested in research in cognitive neuroscience

ROCK & POP DAY

29th September 2013

George IVth Pub, 185 Chiswick High Road, London W4 2DR.

For singers Teachers & Voice Therapists

VOICE SCIENCE FOR CHOIRS: CUTTING EDGE THINKING FOR CHORAL CONDUCTORS

Sunday, 6th October 2013

Royal Academy of Music, Marylebone Road, London NW1 5HT.

Presented by the British Voice Association and the Association of British Choral Directors.

WEAK, WOBBLY OR WORKING? The multidisciplinary management of the ageing voice

Saturday 26th October, 2013

The Brighthelm Centre, North Street, Brighton.

Study-day for all those interested in the effects of ageing on the voice and how it can be treated.

VOICE CLINICS FORUM

Friday 8th November 2013

The Post Graduate Centre, Wolfson Lecture Theatre, Birmingham City Hospital.

We are hoping to have a section during this meeting for short reports (10 minutes) of current audit/research projects that are going on around the country. If you have a project you would like us to consider for Voice Clinics Forum please contact us
See our website 'Events' page for more information and a application forms (when available)

Disclaimer: Neither the British Voice Association nor the Editor can be held responsible for errors or any consequences arising from the use of information contained in this newsletter; the views and opinions expressed do not necessarily reflect those of the BVA or the Editor, neither does the publication of advertisements constitute any endorsement by the BVA or Editor of any products or services advertised.