

COMMUNICATING VOICE

WINTER 2016-17
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Cover photo: Abigail Walker presenting the winning Van Lawrence paper on behalf of the Lewisham Hospital Voice Clinic.

EDITORIAL

It's been a particularly busy time for the BVA throughout the autumn with three illuminating study days covering the subject of Extreme Voices, Research and Diversity plus an intriguing insight into how social, economic and cultural changes within society are affecting the delivery of best practise within our various disciplines.

As ever, I'm indebted to the delegates who offered to write reports in order to share their thoughts with those who couldn't attend.

World Voice Day is in sight again. It was exciting to share the events of last year in Communicating Voice with reports and photos from BVA members across the Globe. Let me know your preparations in advance for the celebrations on April 16th. Deadline for copy March 5th. Then I'll include your successes in the summer edition.

Lynne Wayman, EDITOR

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We're also on Facebook and Twitter

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The President's letter



Ruth Epstein PhD, MRCSLT

I am honoured to serve as BVA President for the second time. I feel privileged to re-join the efficient and familiar team of friends and colleagues on Council, so ably supported by Kristine Carroll-Porczynski and Jackie Ellis, and look forward to working with them. I would like to take this opportunity to communicate my vision for the forthcoming year.

Let me begin by thanking my predecessor, Dane Chalfin, for his commitment and tireless efforts. Among many other accomplishments, he completed the upgrade of the BVA website, making it more appealing to young practitioners whilst managing to keep it user friendly to the existing membership. Dane steered us effortlessly through the challenging land of technology, resulting in modern looking and accessible website.

I am delighted to find our charity in excellent health as it continues to grow; in March 2015 we had 598 members, compared to 630 members in September 2016. I want to thank the existing Council members, in particular our Treasurer John Rubin, whose contributions keep our organisation moving forward.

A warm welcome to a new Council member, Brian Saccente-Kennedy. Brian is a member of the ENT Speech and Language Therapy team at RNTNE, formally a West End actor/singer and the current Chair of the London Voice CEN, who will hopefully bring an energetic, youthful and multidisciplinary perspective to Council.

Like any organisation, it is important to consider how we can interest younger voice practitioners in the BVA. Council is exploring the idea of Student Ambassadors across the multidisciplines of the BVA to raise awareness of the organisation around their universities, colleges and conservatoires. I will keep you informed of further developments.

The BVA has played an important role with the Voice Clinics for some time. As a clinician, I regard this topic as a key area where the BVA can make a difference through initiatives such as the Voice Clinics Forum. Some of you may remember the national survey we conducted in 2004 which gave us a snapshot of the

number of clinics in the UK, number of patients seen per clinic, time allocated to new patients versus follow ups, as well as members of the multidisciplinary team involved. Given the current work pressures, we should perhaps look towards developing protocols and a national database of practice, ensuring clinical excellence through mentoring and information sharing that can be used to support new/evolving voice clinic teams. Those of you who are on the BVA Voice Clinic register will be receiving shortly a modified version of the survey we conducted in 2004. I would be most grateful for your cooperation in filling in the questionnaire and submitting it online (or in hard copy). We are aiming to present the results at the forthcoming Voice Clinic Forum meeting in January and I look forward to seeing you there.

Education is a fundamental objective of the BVA. Council will be working closely with the Education Working Party towards a fixed calendar of annual events so that the different professional groups constituting the BVA know when they are likely to have a course that is tailored to their needs, and to facilitate members planning their personal educational budgets. The Education Working Party produces excellent events which generate income and enable the BVA to invest in future meetings. As some of you who attend courses have discovered, our vibrant BVA community provides the opportunity for making professional connections and collaboration. But, there are also untapped opportunities such as sharing clinical/research experience for example. This is only possible through your active involvement. The BVA is your organisation. Please encourage your colleagues to join you on BVA courses and meetings and do let us know if there are topics that you would like to see included in future events.

I welcome your suggestions. Please contact me via email at ruth.epstein@uclh.nhs.uk.

RUTH EPSTEIN
Association President 2017



2016 President Dane Chalfin hands over to Ruth Epstein

NEW BVA DIRECTOR

Brian Saccente-Kennedy

Following a successful ten year career in London's West End as a professional actor/singer, Brian Saccente-Kennedy began retraining as a speech and language therapist at UCL in 2009, qualifying in 2011. His MSc research was under Lesley Cavalli and involved the development of supraglottic voice in children post-laryngotracheal reconstruction. In 2014 he began a full-time Band 6 post in Voice at the Royal National Throat Nose and Ear Hospital (RNTNEH). In 2015, Brian was administrator and a key organiser of the 11th International Symposium in Advances in Quantitative Laryngology, Voice and Speech Research and 4th International Occupational Voice Symposium. His current research concerns a potential new device-based form of semi-occluded vocal tract exercise and he presented preliminary pilot study findings at the 45th International Voice Foundation Conference in Philadelphia, USA. Brian joined the London Voice Clinical Excellence Network in 2014 as Social Media Secretary and in December 2015 moved on to serve as Chair, a position he currently holds.



Left to right: Kate Thomson, Abigail Walker, Nicola Harrison

VAN LAWRENCE WINNING PAPER

Authors: Miss Abigail Walker, Dr Rachael Craig, Mr Nicholas Gibbins, Mr Tony Aymat, Dr Rehab Awad and Mrs Sara Harris.

Presented by: Miss Abigail Walker

Scaling up: revisiting singers' pathologies

Introduction

Humans have been singing for thousands of years, it is part of who we are as a species. However, until comparatively recently both singers and clinicians have had no information about how they produced the sound and, when their voice went wrong, the reasons why. Manuel Garcia III began to shed light on this area with the realisation that with the inventive use of mirrors one could view the larynx, the movements of the vocal folds and subsequently see pathology when it occurred. Viewing the larynx with a mirror was a great breakthrough but it only afforded a glimpse of the area. With no delicate instrumentation to remove the offending lesions and with speech therapy still some way away, 'nodules' became feared by the singing community as a possible end to a career. To this day the mention of nodules instils anxiety in singers, anxiety that needs to be addressed by the clinician.

High definition cameras with stroboscopic or high speed videos to analyse the vocal folds has increased our understanding of the microscopic architecture, and of the physiology of the vocal folds and larynx. However, the thought that vocal fold nodules are common in the dysphonic singer remains. We present the largest study to date in the electronic literature reviewing the pathologies of singers with dysphonia attending a tertiary referral Voice Clinic.

Method

A comprehensive review of a prospectively maintained database was undertaken at a Voice Clinic that sees over 700 patients a year. The database review covered from Jan 1st, 2010 to Dec 31st, 2015. 271 patients declared their profession as singer or singing student (attending musical college, for example). 16 patients with incomplete notes were excluded. There was no limit on age. A total of 255 patient attendances were included in the study. Patients' pathologies were classified according to the McGlashan (2006)

framework for dysphonia. Some patients had a diagnosis made but at subsequent visits, or if the patient underwent a surgical procedure, the diagnosis changed. In this situation, the final diagnosis was the one used for the analysis.

Results

138 patients (54%) had one diagnosis, 95 (37%) had two and 22 (9%) had three, giving a total of 394 pathologies. Of the 255 patients, muscle tension imbalance (MTI) was the most common found vocal pathology (120 patients, 47%). However, if only one diagnosis was found, 40% were structural (55 patients) and 38% MTI (52 patients).

Within the structural diagnoses (whether as the only diagnosis or in combination with another), cysts accounted for 33% and oedema 31% of all pathologies. 8 patients had nodules. This represented 9.2% of all structural pathologies but only 3.1% of all attendances. Other structural causes included polyp (8%, 2.7% of total), sulcus (5.7%, 2% of total), scarring (5.7%, 2% of total), haemorrhage, mucosal bridge, granuloma and Reinke's oedema (all <1%). Inflammatory causes accounted for 17% of single diagnoses (17%)

Conclusions

Vocal fold nodules have been feared by the singer for decades as it was thought to be indicative of poor technique and possibly career ending. It was thought that nodules were common, however this study shows that nodules in the singer with dysphonia are rare, accounting for 3% of pathologies seen. Singers, singing teachers and voice clinic members should be aware if a mass is seen on the vocal fold in a singer, it is much more likely to be a cyst or oedema than nodules.

The most likely cause for dysphonia in singers was MTI. These data reinforce the need for singers with dysphonia to be seen in a multidisciplinary voice clinic with surgeon and specialist speech therapist.



Rehab Awad



Nicholas Gibbins



Tony Aymat

VOICE IN THE EXTREME

Sunday 10th July 2016
Baden-Powell House, London

Report by Julie Clarke Speech and Language Therapist

Considering this workshop was scheduled alongside the Wimbledon Men's final and the British F1, the attendance was pretty good and the morning started perfectly on time with BVA members warmly welcoming the non-members who joined them after the AGM.

Jean-Paul Marie, MD, PhD kicked off with his *Vocal Cord Paralysis: State of the Art Management* with special interest for re-innervation.

JP worked his way through some brief anatomy of the voice for the singers/performers who were present before going on to present the rehabilitation options for unilateral and bilateral nerve damage. During information about the clinical examination and case history, JP pointed out that for unilateral vocal fold paralysis, an EMG will help to determine whether the vagus nerve has enough innervation potential to be used in treatment.

Treatments include intra-cordal injections (of gel, fat harvested from abdomen, collagen and hydrochloric acid) & thyroplasty. For more information google Tucker (1981) R.L. Crumley (1994) Wang & Zhang 2011.

JP used various videos to demonstrate the improvement clients made post injection, with most progress evident 6 months after. Even clients who had tried thyroplasty to no avail, showed improvement after re-innervation.

For research with this technique in children Google K. Zur (2015) or M.E Smith & D.R Houtz (2016).

After a break with a variety of naughty cookies and plethora of teas and coffee, Francesca Cooper led *My Unique Voice Workshop*. She introduced us to the usefulness of neuro linguistic programming (NLP) in voice therapy especially if related to stress.

NLP helps the therapist to explore how behaviour, skills, values and beliefs can affect a person's identity in voice issues. Self-talk, problem-solving, limiting beliefs, internal experiences, emotional states, physiology and behaviour are all addressed via the use of the five senses, especially hearing seeing and touching.

During this interactive session, the attendees were able to experience the use of NLP first hand. Francesca did this by getting us to think of the last horrible experience we'd had and used colour, size & distance to change the memory of that experience. By doing this we were able to reduce the impact this memory had on us. In therapy it would be used to explore current voice issues versus desired voice targets. During the discussion with clients, the therapist would



Jean-Paul Marie

intently tune into how clients use language to describe their voice. This is particularly useful in helping the client to see how they visualise themselves, as the language they use to describe themselves is unique to them. Videos of clients included one young man who had given up his ticket for Glastonbury in favour of a voice appointment. He's lucky he did, as he was able to use NLP to get his normal voice back in that one session.

Language focus is positive; talking about what you want to do rather than on what you don't want, in much the same way that social stories do. Francesca uses a goal-setting model called PESEO – Positively stated goals.

Evidence – how will you know when you've moved nearer to your target voice? What will be different?

Specifics how? Where? When? And with whom will you practise? How will the goal be achieved?

Ecology – what else will happen if the voice is at the desired state? Explore the gains and the losses of voice recovery.

Own part - What's the first step? The next step? And if you get stuck, what could you do? This gives the client responsibility for their own progress.

Francesca also talked about learning cycles and how you can go from incompetence to autopilot.

Kim Chandler presented *Vocal Extremes* after lunch, and by rights we should have been struggling to keep our eyes open after such a good quality lunch. However, this exceedingly interactive and interesting session, with one of the most colourful Antipodean's I've ever seen, was an eye opener!

Kim is a very experienced session singer, vocal coach and lecturer. She talked us through the lowest female notes that have ever been recorded, this was achieved by a jazz singer who went down to an F sharp 2 (93 Hz) which is a semitone lower than the official range for a choral base (G2). She then got everyone to stand and attempt to do this with her! Having no idea what I'm doing with my voice, I found this to be quite liberating and good fun.

The lowest male note was also explored and can only be

heard through scientific equipment - you need to think Barry White here and then even lower down.

Achieving very high notes, Kim explained terms I'd never heard before; the Super Head Voice which is stable and full-bodied and still connected to the vocal organs and the Whistle Tone Voice which is disconnected or squeaky – just think Mariah Carey here.

Getting up and joining in with this was, again, quite an experience, but we did have one lady who did it extremely well. In the Guinness Book of Records the highest male note was achieved by an Adam Lopez in Brisbane, Australia which happens to be the hometown of Kim Chandler - he can reach as high as 4434hz (C sharp 8).

The highest female notes achieved by Georgia Brown were also measured via a scientific method. She is able to reach a G10 and the same lady also has a wide range from a G2 to a G10.

This was a fabulous session which was followed by questions to the three speakers. Very mixed questions were answered in very different and equally interesting ways, highlighting the differences between human perception and scientific measurements.



Francesca Cooper

Kim Chandler at the piano



METHOD IN THE MADNESS

Saturday 24th September 2016
Baden Powell House London

Report by Ameya G Goldy

For anyone interested in vocal exploration, the BVA's 'Method in the Madness' day dedicated to the process of empirical research was a must. The study day included five invited speakers from across vocal disciplines, also the four finalists for the Van Lawrence Prize Paper. As a student researcher it was unique to find a research study day purely dedicated to the voice, which not only provided the participants with valuable insights into current research themes and processes, but the rare opportunity to interact and exchange views with likeminded vocal practitioners. Attendees included SLT's, ENT's, singing teachers and singers from novice to expert researchers.

The two morning speakers gave a concise overview of how to establish a concise methodology prior to commencing the research process and advice on how to avoid common preparatory mistakes. Speech and Language Therapist, Dr Emma Pagnamenta's topic 'Practice-Based Evidence' covered the preliminary stages of this method of research from discovering the gaps in current knowledge through to practically applying the evidence and audit, whilst insightfully summarising the essential relationship between practitioners and researchers as "two sides of the same coin; we can all play a role". Then followed Alex Stagg, a Librarian at UCL, whose topic underlined the importance of having a good working relationship with a librarian to assist with 'Finding the Evidence'. Alongside outlining methods for conducting literary searches, Alex gave practical advice on



Emma Pagnamenta

collecting empirical evidence by utilising databases, along with citation sites to organise and save these results. The morning concluded with the finalists of the Van Lawrence Prize, Abigail Walker, Nicola Harrison and Kate Thomson, presenting their papers for adjudication

Alex Stagg





Jason Fleming

During the breaks the informal, yet professional, atmosphere of the event gave an invaluable opportunity to network and air ideas with internationally renowned multidisciplinary researchers and practitioners. I had initially registered for the event as I particularly wanted to hear Dr Ruth Epstein's talk as I greatly admire her methods for rehabilitating singers' voices. Amongst the participants I was awestruck to see Mr John Rubin and I had the opportunity to talk with Dr Helena Daffern, both of whom have had a significant influence on my own research and teaching practice.

The interdisciplinary speakers during the afternoon session gave an overview of planning a project and incorporated

the evidence-based pyramid, interspersed with real-life experiences of empirical research. Beginning with 'Can't do/ Won't do? Empowering clinicians to engage in research', Dr Ruth Epstein imparted her professional experience of dealing with the barriers and the delays encountered during the process of initiating research even if funding has already been secured! Jason Fleming continued with 'The Hitchhiker's Guide to Medical Research' discussing the challenges facing pioneering ENT medical researchers. The final presentation of the day was 'A Singer Ventures Where Few Dare to Tread' by Singing Teacher and Researcher, Rebecca Moseley-Morgan, who gave a personal account of the events that inspired her to undertake a Ph.D. on the mature voice. The Van Lawrence Prize was presented to Abigail Walker on behalf of the Lewisham Hospital Voice Clinic, for their winning paper 'Scaling up: revisiting singers' pathologies.'

The day concluded with the eminent panel of judges (Dr Helena Daffern, Dr Ruth Epstein and Mr John Rubin) and speakers joining in an open discussion.

Advertised as 'an introduction to research and audit' the day moved smoothly between the topics and whilst the talks were aimed at empirical research, the information was pitched appropriately for both academics and vocal practitioners. All the speakers spoke passionately about their area of speciality and there were several standout moments: personally, as a current MPhil/PhD student dealing for the first time with the barriers relating to empirical data collection and analysis especially with regards to ethics procedures, I felt emboldened to hear these eminent researchers speak of overcoming similar issues. Consequently, one lasting impression I was left with was the high level of research contributions being made by the UK SLT and ENT's as opposed the relatively lower output of UK singing research and also in comparison to our American counterparts. Maybe this is due to the lack of funding or logistical issues, but appears from the content of the day that the BVA feels it is time to address this matter and I would like to thank them for organising this fascinating event which has not only galvanised my studies and but left me requesting the BVA for 'more please!'

WORLD VOICE DAY 2017

Do you have an event or activity planned for World Voice Day? If so, let us know and we'll publish details on the Association's website.

World Voice Day is held on the 16th April every year and celebrates healthy voices highlighting the importance of voice at work and in society.

Visit britishvoiceassociation.org.uk/events to find out more

Further information and World Voice Day literature is available from administrator@britishvoiceassociation.org.uk



FROM VOCAL HEALTH TO VOCAL WEALTH

Saturday 19th November 2016
Baden Powell House London

Report by Laura Field

Despite being a member of BVA for the past three years, I have never been able to attend a study day because of weekend teaching or examining commitments, and have deeply regretted missing so many relevant courses.

On receiving the publicity for this course, however, things had to change! I cleared the diary and booked a train to London for a study day focusing on my core business: the health and use of the speaking voice.

The structure of the day impressed me: three morning presentations of 45 minutes each, including time for questions, enabled the delegates to absorb new ideas without feeling overwhelmed. In the afternoon, the carousel arrangement allowed smaller groups to experience practical



Carrie Garrett (right)

work and benefit from discussion between members, which sustained enthusiasm and engagement. Thank you, BVA, for understanding that shorter units of focused work are often more productive and memorable than overly-long experiences.

Carol Fairlamb, Head of Voice, Bristol Old Vic Theatre School, opened with a profoundly relevant exploration of minority students' experience of Drama School voice work. Carol shared comments made by students who articulated their sense of cultural alienation from both the material they were studying (mostly written by dead white men... feels familiar?) and the drama school's assessment of what a good voice was. Her journey of self-reflection and openness

Carol Fairlamb's workshop



was so relevant to me as a teacher and heightened my own awareness of the need to broaden and nurture genuinely diverse cultural engagement with voice work.

Phyllida Furse, Professional Voice Practitioner, works with teachers and lecturers around the country on how to sustain vocal health under adverse conditions: hours of voice use per day to large groups in facilities with poor acoustics, poor air quality and poor equipment. This presentation really made me think about the ignorance of institutions of learning regarding the physical toll on staff in teaching positions. Do course leaders, curriculum planners and architects consider the voice user when designing learning experiences? Phyllida really raised my awareness of the need for voice users to raise the importance of vocal health.

Carrie Garrett, Speech and Language Therapist and private Vocal Practitioner, finished the morning off with an exploration of how we label ourselves, as most practitioners have multiple skills and often undersell themselves. I was hooked: I call myself a voice teacher, but others call themselves a voice coach or voice practitioner. Carrie explored the messages each title gave to a member of the public who is looking for professional help with some aspect of the voice. As many of us are in private practice or partly in private practice, this was a truly thought-provoking presentation and a call to action for me. I'll be changing the way I describe the service I provide forthwith.

After a delicious lunch, the morning's subjects were explored in greater depth in the working groups. It is so helpful to share experiences with other professional and students who will be entering the field. Thank you to everyone for a stimulating, useful day.

Phyllida Furse's workshop



A Reflection by Laura Pirret

BA Hons Vocal & Choral Studies and current MA Voice Studies Student

This was my first BVA event, and as a student having just recently graduated from my degree course and now undertaking my Masters in Voice Studies, I was uncertain as to what to expect. However, I found that all the speakers were open, friendly and very willing to share their practice and experiences.

This was an incredible opportunity to network with other vocal enthusiasts, the amount of information and expertise I experienced was so valuable.

As I am at the beginning of my career, there are so many roads which interest me. The event was a brilliant opportunity to engage with others who have taken different avenues, so this helped me to understand which road might be the most appealing to me.

The format of presentations followed by the afternoon of the carousel workshops was a smart way to allow all curiosity and interest to be engaged. Any questions were answered whilst in the presentation section of the event and if further questions arose, all three guest speakers were willing to have conversations in the tea breaks or to answer questions during the workshops sections.

The presentation and workshops were fantastic at enabling every participant's unique learning style and so made the event a brilliant learning environment. I also found the lack of negative energy and criticism from the speakers and participants to be a very respectful.

I'm now happy to say that due to my enjoyment of this event I'm now a member of the BVA!

THE BUSINESS BOOK OF TONGUE-TWISTERS: Can you communicate with clarity?

Joanne Zorian-Lynn

ISBN 978-1-4834-3956-3

Available as an ebook: ISBN 978-1-4834-3955-6

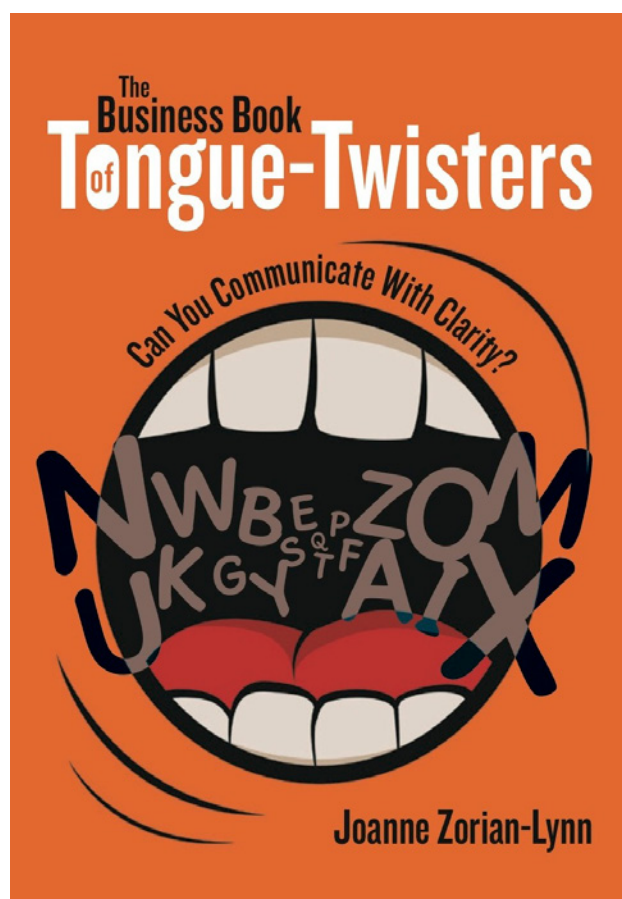
Lulu Publishing

Review by Carol Noakes MA. Director: Voice Ltd.

This is a fun and practical guide to developing articulation for speakers in a business environment. It is designed to appeal to this audience primarily through the use of 'corporate', or work-based, vocabulary in the practice sentences – the premise being that business clients are sometimes resistant to the playful (bordering on childlike) vocabulary common in articulation exercises. Here we have sentences like: 'Susie zoomed in with the surprising news that the seven executives were sound asleep' (consonant sound z) and 'Funnily enough, Frank forecast official figures falling by five percent before fully inflating his fee' (I think you can guess...). As a coach I have experienced those moments of disconnect for the audience, and very much welcome a resource that provides alternatives as well as inspiration for developing one's own material.

Its other major benefit for those who want to practise efficiently is that it is compact and clearly signposted. Each muscle group is explored with guidelines for placement followed by exercises on those specific sounds, with a final section that offers a selection of tricky phrases combining groups of sounds that test overall clarity and dexterity: e.g., "All our facilities are equipped to handle both local and international events" or "They have a reputation for technological innovation and excellence with a business profile and culture that's similar to our own".

The activities simply and pragmatically identify the different parts of the mouth involved in producing voiced and unvoiced consonants, without overloading the speaker with technical detail. There are also useful broad guidelines to vowel production, with practice examples sufficient for most English speaking purposes. The speaker for whom English is not their first language might want to supplement this with



more analysis of the distinctions between long vowels, short vowels and diphthongs.

This sets out to be an accessible and practical articulation toolkit, an aim in which it absolutely succeeds. It is built from the author's coaching experience and the approach has therefore been developed from a client-specific perspective - with an awareness of their time pressures, which has an obvious added value for the user. The tone is one of upbeat encouragement, making the goal of communication with clarity achievable through manageable steps.

The e-book option would be attractive to many of my coachees, both for portability and discretion. It is neat and enjoyable, and I will not only add it to my recommendations for clients, but borrow from it myself.

FORTHCOMING ASSOCIATION EVENTS

See www.britishvoiceassociation.org.uk for more details

WORLD VOICE DAY

16th April every year. Celebrating healthy voices and highlighting the importance of voice at work and in society.



VOICE: THE CINDERELLA OF THE FILM INDUSTRY

THE GUNNAR RUGHEIMER LECTURE will be presented by Mel Churcher at the Association's AGM on July 2nd 2017

Voice is little regarded in the film business, either by actors or directors. Sets are dry, smoky, unhealthy places. Unlike theatre, many actors don't see a need to warm up or cool down for screen. Directors hope to 'fix it in post'. Yet voice is vital for an actor's screen presence. Once, sound was king. Why is voice now so neglected in screen work? And what can we do?

Further information also available from administrator@britishvoiceassociation.org.uk