



VoicePRINT

Newsletter of the Australian Voice Association

General Secretariat, PO Box 4226, Manuka ACT 2603.

☎ (02) 6295 1295 ✉ ava@australianvoiceassociation.com.au ♦ ISSN 1444-5891

Where to from here?

Sadly, we have very few articles to bring you this issue. Having given the possible reasons for this some thought I'm wondering, "Where to from here?"

To state the obvious, we live in a rapidly changing world! Many of us remember the turn of the millennium and Y2K, but most of us don't have any photos of where we were the night of December 31, 1999; because at that time we didn't have smart phones to document our lives onto Facebook. Furthermore, Facebook hadn't even been conceptualised! That was only sixteen years ago! It really is amazing how Facebook (and other social media platforms) have revolutionized our lives. I'm wondering whether it's these same shifts in our social (and professional) existences that has seen the slow and steady decline in the perceived usefulness of our much loved newsletter, VoicePrint.

I'm never one to 'kill off' a good thing, but I also acknowledge that everything has a shelf life; nothing can go on forever. As we look to the possible future of VoicePrint, I wonder what your personal views are? Does our newsletter continue to service the wider membership, or is it time to close this arm of our communication, instead investing into other (more modern?) forms of communication?

I will sign off as editor with the October issue of VoicePrint. Perhaps you have a passion to see the newsletter continue. If so, allow me to encourage you to make yourself heard, and perhaps even nominate yourself for the job of editor.



Dr Daniel K Robinson

President's Pen

This issue of VoicePrint has been delayed due to a reduced number of contributions, even though we have an excellent detailed article from Dr. Joan Melton, which provides very interesting reading. Joan is a member of AVA, currently working in the US. Her work focuses on Integrating Singing and Theatre Voice/Movement Techniques (the topic of her most recent publication). I recommend taking a look at a YouTube of some of her workshops to see her in action with students.

Dan (our trusty editor) and I have discussed the value of going to print with a low volume and wondered if it reflected a change in members' priorities. After further debate with the Board, we have decided to 'put it to the vote' (seems to be that time of the year) and conduct another survey seeking members' opinions regarding services required, especially in relation to print communica-

tion. The survey will combine with the usual membership questions to assist us in providing information that is relevant to your professional expectations and needs.

We recognise that the emphasis of our communications has changed—possibly even our readership. Facebook has now grown to 850 fans (I'm told 200 can be attributed to the new committee member, Cathy Aggett—our Award winning member from the 2014 AGM, along with Elizabeth Savina who heads up the committee). They are hoping to soon reach 1,000. You can help by encouraging others to participate. Facebook can be accessed from the website.

Another form of communication which has been efficient from the point of producer

continued on p.2

IN THIS ISSUE:

- | | | | |
|-----|---|------|--|
| p.1 | President's Pen | p.10 | Book Review: "Your Voice is Your Business" |
| p.3 | Introducing the Australian Dysphonic Network Inc. | p.11 | Useful Contacts |
| p.5 | Interview by Joan Melton | p.12 | Membership Promotions |



It's OUR Publication

VoicePrint (ISSN 1444-5891) is published by the Australian Voice Association. We welcome submissions on anything relating to voice. The views, opinions and advice published are the personal views, opinions and advice of contributors and in no way represent the official position of the Australian Voice Association or its office bearers. Material may be submitted by post, fax or email.

Copy deadline for Issue 53

Material for the **October** issue of VoicePrint should be sent to vp@australianvoiceassociation.com.au by 31 August, 2016

Keep up to date with your AVA website

For the latest on what's happening, visit

www.australianvoiceassociation.com.au

maintained by the ever vigilant

Daniel Novakovic

dnovakov@gmail.com

Advertising rates:

	Member	Non-member
Quarter Page	\$50	\$75
Half Page	\$75	\$100
Full Page	\$130	\$175
Back Cover	\$150	\$200
Insertions: Minimum	\$150	\$200



and recipient, is the eNews, predominantly taken care of by our secretary, Anna Rumbach, providing members with "hot off the press" announcements about current activities. The website, thanks to the coordination of Dr. Dan Novakovic has also become more user-friendly with further plans to develop aspects such as resources.

Most of our information in eNews relates to ongoing Professional Development events which continue to be well attended, whether they be weekend workshops or webinars with the culmination this year in the National Voice Meeting held in Byron Bay, immediately prior to the Laryngology Society of Australasia's Conference.

A special note of appreciation needs to go to Dr. Ron Morris who has now presented his Accent Method workshops in three states with very enthusiastic feedback.

He will also play a part in the Science of the Singing Voice Intensive for Voice Teachers in Brisbane in early 2017. Ron will co-present with Janice Chapman, renowned singing teacher from the UK, our own Irene Bartlett, Jim Bostock and Dr. Liz Hodge.

In a recent radio program on the ABC with the classic 100 top Voice recordings, I happened to hear Janice interviewed and realised how fortunate we are to have her coming to Australia to share her expertise and vitality. In the meantime, in September, we will be offering an interactive workshop on Videostroboscopy at St. Vincent's Hospital, Sydney, with the support of Pentax Medical and visiting ENT from the US, Dr. Craig Zalvan who conducted one of our excellent webinars on management of Paradoxical Vocal Fold Movement. This will provide a pro-forma for further workshops to be repeated in other states in the future.

Our program for the Byron Meeting is falling into place nicely with the program divided into two half days; the first focusing on Ageing Voice and Rehabilitation and the second on Performing Voice. On both days there is an exciting line-up of local and overseas experts, culminating in a panel discussion. Details are available on the website for AVA, <www.australianvoiceassociation.com.au> and the LSA www.lsanz.org.au.

With my term as President concluding at the November AGM, I realise this is my penultimate "President's Pen". May I use this opportunity to thank members for participation and encourage you to remain involved with contribution of ideas for the future (noting how responsive we have been to these), offering your services to areas where you have skills and the association, needs, and, finally encouraging nominations to the Board and for Awards.

Helen Sjardin
President AVA.



Helen Sjardin

An Introduction the Australian Dysphonia Network Inc

“a place for people affected by
voice disorder”

Until this year, there has been very little local support for people living with voice disorders here in Australia; but the Australian Dysphonia Network (ADN) is happy to be changing that. Formally established in February this year, the ADN provides a space for those people affected by dysphonia to connect, share experiences, advocate for better awareness, and to encourage research into the causes, management and impact of voice disorders.

Having lived with dysphonia for 10 years, Louise Bale had been contemplating ways to connect with, and give voice to, those living with all forms of chronic voice issues. So in October 2015 with the help of (now ADN Vice President) Brenda Simmonds, and the encouragement and support of her own multidisciplinary voice management team, she hosted ‘Dysphonia~Let’s talk about it’, an independent, one day meeting in Sydney. The gathering brought together people living with a voice disorder, their partners and friends, as well as voice health professionals. It was at this event that a plan for a Network run ‘by and for’ people affected by voice disorders was born.

While voice disorders come with a range of names and root causes, the daily challenges will be similar. Ranging from ‘mildly annoying and inconvenient’ through to having the capacity to destroy careers, relationships and self esteem; the loss of one’s voice can be enormously confusing and difficult to accept. There is the tiredness and physical exhaustion from trying to be heard, the loss of spontaneity in conversation, as well as and the impact on everyday life (like using a phone or ordering a cof-

fee), simple things that others take for granted.

Each current member of the ADN committee has been touched by dysphonia, either directly or indirectly, ensuring a deep understanding of the impact a voice disorder can have, and an empathy for those affected. The committee members also bring a range of personal and professional skills which have been invaluable in the establishment of the organisation thus far, and which ensure that the ADN is built on more than just passion. These skills have enabled ADN to formalise their governance structure, achieve incorporation, complete their strategic planning processes and gain charitable status in record time.

To date, the hardworking committee members have also established a website, a facebook page and a closed discussion group, produced a number of resources (order free of charge from the website), established a partnership with Western Sydney University to research and develop an effective personal amplification system, and are in conversation with a number of institutions regarding future research opportunities; huge achievements given the organisation’s very brief life so far.

With the support of the Australian Voice Association, a range of generous sponsors, and public Ambassadors Paula Duncan and Melinda Schneider, the ADN used World Voice Day in April for their public launch. Two fundraising concerts, ‘Voices in the Valley’ at Penrith and ‘Sing-it-Sydney’ in Paddington, provided the perfect backdrop against which to highlight the importance of voice, grab some media attention and kickstart

fundraising efforts.

ADN welcomes contact from any person who is affected by dysphonia, whether as a primary condition or secondary to other medical issues,



Committee Members (L-R)

Ellie Marrone, Brenda Simmonds, Sue Woods, Louise Bale,
Lyn White, Greg Davis

and looks forward to growing a strong relationship with the AVA and with other professional Voice Associations.

Contact Us:

For more information about ADN Inc, to see what we are up to, or to locate and order free resources, visit www.australiandysphonianetwork.org

Email enquiries to: australiandysphonianetwork@gmail.com

Find us on facebook: search for Australian Dysphonia Network

For those living with dysphonia, or involved in the immediate care and management, search facebook for the closed group - Dysphonia lets talk about it.



*Committee Members (Black T Shirts L-R) Ellie Marrone, Brenda Simmonds, Louise Bale, Lyn White & Sue- Ellen Woods. (missing Greg Davis)
With Sheridan Gaudry (Producer) Judith Rough (AVA Partners) Mark Kristian (MC)*



Public Ambassador Melinda Schneider with Nordoff Robbins KeyWord Sign Choir



Sydney Street Choir – proof that singing brings joy to every one of us

Barbara Hannigan, Multidimensional Performer and New Music Super Star!

An Interview by Joan Melton, PhD,
New York City, 6 January 2016

Canadian soprano and conductor Barbara Hannigan has worked extensively with composers that have included György Ligeti, Pierre Boulez, Henri Dutilleul, Gerald Barry, George Benjamin, Pascal Dusapin, Salvatore Sciarrino, and Hans Abrahamsen and has given over 80 world premieres. Earlier this year she was in Cleveland and New York to sing the US premieres of Hans Abrahamsen's *let me tell you* with the Cleveland Orchestra, and her recording of that work was released January 2016 on the Winter & Winter label. For additional information please visit www.barbarahannigan.com.

Before going to Cleveland, by way of Toronto, Barbara spent a few days in New York teaching master classes at the Juilliard School and working with Neil Semer, whose students perform in major opera houses and theatres throughout the world. At Neil's suggestion, I contacted her and she graciously agreed to meet between events to talk about the multidimensionality of her career path. Over a lovely cup of tea, noon on a wintry day,

JM: Reviews of your work frequently mention dance and acting, so I'm intrigued to know more about your background in those areas. Did you study dance as a child, were you a child actor, how did these skills become a part of your life and performance?

BH: As you will have read, I came from this very small place, but there was discipline and focus in that place, even if it wasn't sophisticated. Funny thing was, I wanted to be a dancer, but in our family, because we lived in the country, there was basically one extracurricular activity and that was going to be music. And so I would go to the conservatory, where they also had a dance program, and I would see all these little girls with buns in their hair and in their little tutus, and I would be so—not envious but just Ah...but I wasn't part of that. The first time I went on pointe shoes was when I was 40 to sing *Lulu*, which was crazy. But I did

participate in summer dance programs, like musical theatre programs, and again, nothing sophisticated, but I got to take class. It was basically jazz and musical theatre and a little bit of tap. And I was about 15 at that time. I'd also done figure skating and I think that helped. I'd done figure skating at a young age with lessons, and then we lived on a lake so we just figure skated all the time.

As far as the acting classes, if I'll do it chronologically, I was also taking acting classes in the city, in Halifax, as an extra-curricular activity from about age 15, and I had a very good teacher, several teachers, but one was particularly good. So age 14, 15, 16, I was learning monologues, little scenes with improv, the usual high school musicals and so on. But then at age 17, I moved to Toronto and went to a performing arts high school, Etobicoke School of the Arts, for my last year of high school. I had auditioned for and gotten into a very small select group—I think there were 12 of us, we were called The Ensemble, and it was triple threats. So it was dancing, singing, acting. And at this arts high school I majored in music and in theatre, so I was working really heavily in both: I was writing plays, I was writing multi-disciplinary pieces, I was writing orchestral and chamber music arrangements, I was acting, I was doing Shakespeare scenes and monologues, plus musicals. So this was all before high school finished.

Then when I was in university I was studying music but I worked as a performer—because I was so interested in contemporary music, these things crossed over. So when I was 19, 20 years old I was in a modern dance piece and had to dance—I just had to do it, I had to learn how to do it. In the summers I would often take class two or three times a week. José Limón technique was what I was learning that summer (it was 1993, I think). And then when I did my first major opera, *Writing to Vermeer*, which was written by Louis Andriessen, it was at the Netherlands Opera but we brought it to Lincoln Center in 2000. So I was just out of school and it was for three singers and 18 dancers. Peter Greenaway directed it. I was the Girl with a Pearl Earring in the Vermeer picture. I was paired with two dancers, and what normally happened was that they expected that the singers would sing and the dancers would dance. But with me, they saw that I could do everything the dancers could do, so I became part of this pas de trois and that was very good for me. And I loved it because I love moving—I find it much easier than having to stand still. Then I don't think I did any more dance shows until I worked with Sasha Waltz, and that was in 2008.

With Sasha, she works with what you give her. The first thing that we



discovered was how much I like to be lifted, which I think also has psychological repercussions. I like to be in the air. I like to be lifted, and singing while lifted is, of course, very difficult because they're holding you, and they had to hold me in different places, the guys, than they would hold a dancer because I had to breathe. And so we had to find different tonus and equilibrium for both of us as partners. So with her company I developed quite strong possibilities with the two productions I did with her, which were *Passion* by Dusapin and *Matsukase* by Hosokawa. *Passion* was for two singers and six dancers and *Matsukase* was for two dancing singers—there were a couple others who didn't move—and 15 dancers, and we were an ensemble. They do have class every day for one and a half hours and then you rehearse all day. I mean it was...

JM: Intense.

BH: It was very intense. I remember the first days, and sometimes even when we watch... we remount the *Matsukase* piece quite often, and we remount it in like two days! After a year and a half of not doing it we put it back together in two days and it's better than ever and it's the strangest thing. We watch the video and all of us—but the other singer and I especially—we look at the video and we just start laughing because we cannot believe that we did that. And yet, within about an hour we're doing that again, but we can't understand. Whereas the dancers are probably thinking the same thing about our singing, "How did they do that?" It's quite fascinating the physical memory, I think, both in singing and in dancing. Just the shape of the mouth sometimes, you can't remember the word but your mouth goes to the right shape. And it's the same thing with the dancing.

And then *Lulu* happened, that was the one where everybody thought I was a dancer. Some writer in a big paper said that I was a trained ballet dancer and that's why he (the director, Warlikowski) put me on pointe, which was not true at all. I had never studied ballet and I was on pointe from the first day of rehearsal and that was it. I have good feet for it. I have really good feet for pointe, which is a blessing, but I was also pretty driven to experience that.

For me the dancing and the acting are all part of the incorporation of the music. Incorporation meaning "in the body," incorporeal, inhabitation of the piece. To present the piece in concert when I just stand there, I'm also incorporating the piece. Even though I move very little, I'm still using the presence of a dancer and the presence of an actor. There's no difference for me between concert and opera. And as far as the conducting goes, you know, Bernstein had to take ballet lessons when he studied with Mitropoulos before he made his big breaks. They all had to take ballet. And now, a lot of conductors say, "Conducting is not dancing." Well no, it's not, but having a certain awareness and fluidity of gesture would be pretty handy because I've worked with conductors who—if they stop the beat or I feel tension in their body, it certainly affects the way that I sing. And so I feel that the dance training has only helped me as far as trying to develop disciplined gesture and finding how an orchestra can react to a certain flow or rigidity or expressive feeling in the body. And that's why when I conduct I like to keep my arms free, without big

sleeves or a suit jacket, because I find that the orchestra does respond to very small details in the body.

JM: Has anybody written about this? The response you describe is obvious but who really has thought about it?

BH: I'm not sure. I think it caused kind of a stir, not only that I don't wear a suit when I conduct, but that I wear a sleeveless dress. I didn't know bare arms were such a big deal! I wouldn't want to see Simon Rattle conduct with bare arms, but you know what, it's one of my best features. And it came about because I was doing a concert in Berlin with Simon where we were sharing the conducting duties. We were doing *Faade* by William Walton, and as a joke I wore a strapless dress. When he was speaking I conducted him and when I was speaking he conducted me. So I wore it and my friend commented, "You should always have your arms free when you're conducting. It's just so beautiful and so expressive." And so from then on I didn't put a suit on. I just started to conduct like that and I thought, "Why not?" It doesn't have anything to do with convention. If I wear a suit, that doesn't have anything to do with the music, that's just convention, so I might as well be the music as opposed to being some kind of tradition to which I feel no attachment. But it gets commented on a lot—especially the British critics have a hard time with it.

JM: One other question, and you've already talked about this briefly, re how techniques relate from voice to dance. You mentioned being lifted a different way and finding that...

BH: Yes, certainly we have to make a few adjustments, but actually I think—it's interesting because if I just warm up my voice, it takes me about 15 minutes if I haven't done anything physical. If I take a dance class first, I'm warmed up almost before I start singing—three, four minutes tops and the voice is ready to go, which is quite interesting. When I do a warm-up for a show or production, I take between 45 minutes and an hour, and I do an entire physical warm-up for half the time, and then I do a mix between vocal and physical. And very gentle, just like Neil says about singing, it's a warm-up not a workout. So there's no proving, there's no overstretching, it's just awakening the body, the senses, the psyche, the sexuality, the sensuality, everything awakening so that it can best serve what you have to do without tiring you, just warming you.

Now, the breathing, I think, is very similar, at least between Sasha Waltz's company and my way of breathing anyway, the pelvic floor...

JM: How wonderful because, as you know, that's not always



the case in dance training.

BH: Yes, ballet dancers can breathe so high...but Sasha's company breathes low. It's hard for them because—we're all vain, to varying degrees. You have to drop, you have to let the flesh hang on the bones, and you can't hold it, you can't suck in your stomach and you can't clench your buttocks, all those things. You've got to let go and that's an ego issue. But that ego doesn't have anything to do with serving the music. In fact, it takes away from the physical pleasure of serving the music, which is, again, one more thing that is part of it for me. I don't really care if anyone else likes what I did. First and foremost, it's what I feel, physically feel, and I literally feel the satisfaction when I'm in, when it's right, when I have the whole body and soul and memory and everything living that music and giving myself the goose bumps, that's what I'm yearning for. So if I didn't get that and everyone loved it, I'm not happy. And if they all hated it and I had it, I'm pretty well okay, because I think that must be the most true thing. I have to trust that that's the true thing for me if I liked it, if I loved it. Sometimes we feel our balance is just a bit askew, and other times we feel really anchored at the hips, and we have to find that in our own way and it's different every day, just like for a dancer it's different. I think more so than...for a trumpet player. A trumpet really doesn't change much.

JM: What we have is our body, and it changes.

BH: Every single day. And one of the concepts I learned from Neil which I love and which I incorporate—and it's not just from Neil, it's actually from a Buddhist philosopher whom I like very much—the idea that we are perfect at every time and every moment. And the other concept is that we are doing the best we can at any given moment. This is very important to me because I feel that it's not even a forgiveness, but an acceptance, because there's really nothing to forgive, but an acceptance of, "Okay, this is my sound today, this is what I've got and I'm going to celebrate that," even when what I've got feels like 50%. It's a much better philosophy for me to be living than something that might come from a negative perspective, especially considering the pressure that I have during performances.

Another point I wanted to make...the difference between perfection and high standards...I think perfectionists are just walking disaster because they can't try—very hard for them to try because failure is right there. Risk and failure, I think, are integral. There's this wonderful story I have with Sasha's company and that is, when a dancer falls...when I would watch them, we would be improvising and creating the material, that's how we created the choreography, and somebody would fall and turn it into something else, and you just keep on going. And sometimes you laugh and it's just a flow. And one day in the rehearsal, my partner, the baritone, he was singing something and his voice cracked. Just in rehearsal. The whole dance company burst out laughing and I thought, hell yeah, that was funny! But it's like a taboo, and yet it was so refreshing that we all just laughed because it went wrong and you just go on. I find in singing...I've certainly



experienced, if I didn't think I sang well then it's very hard to get anyone to honestly say, "No, you didn't, you cracked," or "you were out of tune." It's very hard to get people to be honest with you. They all say, "It was great," and it's very unsettling.

I was watching Pina Bausch's *Rite of Spring*, in Paris. They did it in December and I went twice. And one night one of the dancers fell, during the circle dance she fell. No big deal, she got up, kept on going, didn't ruin the piece. I'm sure nobody wrote about it in the paper. I love those kinds of things, the little failures.

JM: So even from the beginning, there wasn't a conflict as far as breath is concerned.

BH: No, although I didn't learn the kind of breathing that I have now until about 16 years ago, so I was in my late 20s. Prior to that I didn't really know what I was doing. I was just kind of trying to get through the phrase. And, you know, nerves, performance anxiety just ruins you, and I have quite—maybe everybody does—I find it very present. I get nervous, I get nervous practicing, walking to the practice studio. But I think it's good because it shows in how high regard I hold the art.

JM: How much you care.

BH: Yes, so the last 16 years the breath—I'm just constantly working on it. Did you see the video, the 15-minute, short film [by Mathieu Amalric] where I'm doing the warm-up?

JM: Yes.

BH: That's basically what I've been doing. And I do that every single day.

JM: When I saw that I said, "Neil."

BH: Oh yes. But it was funny—now that's been shown here, it's been shown at the Cinematheque in Paris, it's been everywhere. It's so funny because it's something so personal and yet Mathieu—I didn't know him when I started doing that film. We started filming on a day that I was performing with Vienna Philharmonic and I said, "We can't do anything other than what I have to do today." And so he filmed the warm-up because that's what I had to do. And I thought, "I never let anybody see this." But it made for interesting film—he had so many hours of footage, and it was the warm-up that he found most touching.

JM: You're also teaching now.

BH: Yes, but I only teach master classes. I don't teach privately. I've had a few students I do see sometimes regularly. Some of my students are violinists, and I'm not teaching them to sing. I'm teaching them violin and I'm teaching them viola. I give master classes, for example, at the Luzern Festival. I gave master classes for strings and voice. I've given workshops for composers and singers and they are doing

breath, vocal work and collaborative work. At Juilliard I'm teaching string quartet and voice and composers, and at University of Toronto next week I'm giving lectures both for singers and composers, also along the career development line. I think, speaking about what are the demands of a career, there are so many things other than your singing technique. I'm not sure what percentage to give it, I think your singing is about 60%, maybe 70 if you're lucky, and the other 30 is so many other factors a performer has to deal with. So the teaching is for me...it's very energizing to articulate for the younger artists how my path has developed and what I've learned and what I wish that someone might have told me. But also for them somehow, and I'm coming back to it again, the idea of failure, because failure for me is a very positive word. I love recovering from failure—and I don't mean crashing and burning in the middle of a show, I mean the little mistakes that...I don't know if you've read the book, *The Talent Code*.

JM: No.

BH: It's a great book. It talks specifically about developing brain paths and how they're coated with myelin, and about how we actually need to fail to make a very good coating for the brain path. When I read this I was like, "Yes!" because failure for me is the only way that I get into the beyond, whether it's the failure of a relationship or the failure of a collaborative experience or just the failure of a note, or a phrase, or a breath. That's the way I learn. The triumphs are all well and good but I'm not learning from that, and I love learning. I just love constantly learning, for me that's just the drug.

JM: I agree completely! Do you think things are changing, do you think there are more people wanting a path, not just like yours, but a broader path, one that reaches beyond, "I sing"?

BH: Yes, I think so. I think the difference with me has been that I got to such a high level with the crazy path. To be commissioning Berlin Philharmonic...it is a strange position to have arrived at because I was always a bit of an outsider. Funny to me to teach at Juilliard—I would never have auditioned. Even if I auditioned now, I probably still wouldn't get in. I can't imagine that I would match their criteria. And yet, there's something that is helpful for them.

I think being true to one's needs, like knowing what food is good for you, in every way...I think of music as my nutrition. So what am I allergic to, what feels really good, what meals do I want to keep returning to, what are my staple foods and what are the ones that are going to be a special treat once in a while but not too often? This is kind of how I think of my repertoire, and if I don't like it then I'm not going to do it. And it is like eating because of this incorporation, it really is like taking it in in a complete way. So that, for me, is very vulnerable.

I've had a few occasions when I sang a piece—I've had sometimes pieces even that were written for me—and I just couldn't connect to it and I had to let it go. And no matter how much it hurt the composer, I had to kindly just say, "I cannot find my way in," not "Your piece is bad," but "I can't find my way in, therefore I cannot continue with it." And there are certain pieces, like *Lulu*, or even *Written on Skin*, or hopefully, actually I'm quite sure *Mélisande* will be, because I'm preparing *Mélisande* now, that I can connect to in a very deep, complete way. *Lulu* is kind of the staple, and she becomes part of everything else.

JM: Is there anything else that you'd like to say?

BH: The other thing I didn't talk about was physical health, not just dancing, but physical health has always been a big part...and I feel that cardio health is very, very important. Not everyone has maybe the feet for running, but you can do other kinds of cardio exercise, which I think are so important, partly because of the stress that one goes under in performance, but also, if you do a production and have to move, you need to have the reserves. And so sports, and working with a personal trainer, which I did for quite a few years, who knew that I was a singer, who knew that I needed a lighter resistance training in certain areas of the body so that I didn't have strain on the neck. Sometimes personal trainers will give you a workout so that you take a day off afterward because you've got muscles that are tired, but that's not good if you have to sing every day. So working with someone who knows what you're doing, having a 45-minute workout that you can do every single day, that doesn't close off your possibilities as a singer for the following day, this is very important. And I think an aerobic activity is very important, whatever it is, if it's swimming, if it's running, if it's very fast walking, but something that's really going to get you out of your head and into being tired from that aerobic activity, very important.

JM: This is great advice!

BH: I started doing it when I was...well, I was running on the school team since the age of 13, but when I went to university...a lot of singers do yoga and they do Alexander Technique and they think that that's exercise. Yoga is, Alexander Technique isn't. And that's all fine, but yoga is not aerobic and I think you have to have an aerobic exercise as well. I do yoga, when I taught in Luzern we had a yoga teacher every single morning. That was part of the program, I insisted on it. And on other courses I've made us have a volleyball team



and I made all the singers play volleyball just to get them running around. But I think that's extremely important, to make sure that they don't only do the slow, relaxed stretching, but they really have something that is developing core strength in an aerobic way. And working with a trainer, I think, it's very helpful because once you're on the road and you don't have your singing teacher with you, you don't even have your friends with you, you don't have a personal trainer, half the time—if you're in Italy or something the internet doesn't work anyway—you're isolated, and you have to be able to look after yourself like your whole team would look after you except they're not there anymore. And so, developing a set of exercises that you can do without having a gym membership, especially for young singers because they can't afford it. Week or month-long gym memberships are so expensive and they can't afford it. So they have to have a routine that they can maintain on their own in their isolated hotel room.

JM: Thank you! I've been saying that for years—and have my own, which I do without fail every day, no matter where I am.

BH: It's great that Airbnb exists now because prior to that it was takeout food for everybody all the time. Around the world now the takeout food is pretty healthy, but when I was starting out, if I was in Paris I couldn't really get a great salad. Now I can, but I find that renting apartments for yourself for any engagement longer than three or four days is cheaper than a hotel anyway, it takes a little more legwork, but you can cook for yourself. Just bring a small suitcase with a few of the things you need, and you're good to go. And then you can stay healthy on the job, which makes a big difference, instead of snacking with high salt and butter content, which only tire the body. In a way, I think that's more a dancer thing to do than singer.

JM: Yes, it is a dancer thing to do.

BH: To have your own snacks to really regulate...I read a lot of sports books, like Martina Navratilova has a few really good books about sports and mental strength and mental toughness and physical strength and happiness for normal people. I regulate very clearly during both rehearsals and performances what I eat and when I eat. So, for example, I know that if you eat one and a half hours before a performance, that's not ideal because you have a sugar dip after exactly 90 minutes from eating. So it should be two to three hours, and then you're on the upswing again as you come into the performance. And then, what to eat, hummus, chicken breast...and knowing that it's not enough to hydrate on the day of the show. It's actually the day before that you have to hydrate. That's when you need to be drinking a ton of water, because if you do it on the day of the show it's not going to be absorbed into the system. It happens the day before. All these kinds of things are, I guess, maybe a bit more body oriented than singers are.

JM: Yes, but singers could benefit enormously from them!

Thank you so much, Barbara, for taking time for this conversation.

© Joan Melton, Voice Theatre Solutions



AUSTRALIAN VOICE ASSOCIATION

National Voice Meeting

3 – 4 November 2016

Byron at Byron Resort and Spa

*Join us to explore
the **ageing** and
performing voices
over two days*



AUSTRALIAN VOICE ASSOCIATION

Book Review:

“Your Voice is Your Business: The Science and Art of Communication”

Orlando & Tellis

Second Edition

Plural Publishing, RRP \$49.95

Release date: 12/21/2015

Pages, 302

ISBN: 978-1-59756-722-0

Reviewed by Helen Sjardin

Target readers: students and teachers/therapists of voice, looking for the balance of a background of science and experience in business communication with a focus on effective delivery.

In the preface, the authors identify new features in the second edition including an interactive companion website (access code coming with the book) and two totally new chapters covering the science ‘in the dynamic field of speech-language pathology.’

The authors complement each other with their wealth of experience and written contributions regarding self-presentation and interpersonal effectiveness (Barone) and voice education for professional voice groups (Tellis). Dr. Tellis has certification as a master teacher and course instructor in the Estill Voice Training TM System. The influence of this is very evident in the core chapters, Learning Voice and Vocal Care and Awareness, especially with the diagrams referred to from The Estill Voice Training System Level One: Compulsory Figures for Voice Control.

Throughout the book, black and white illustrations enhance the clarity of the message. What makes this such an accessible reference book is its clarity of terminology, provi-

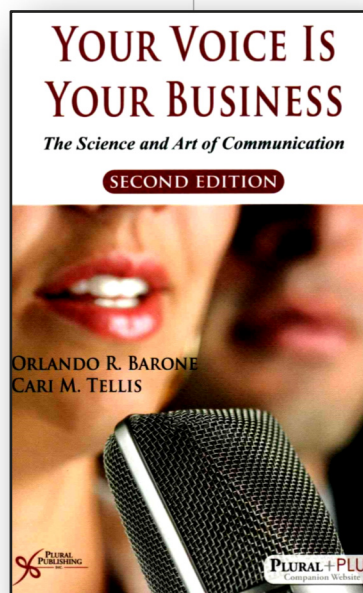
sion of many examples, a lay-out that invites easy re-visiting or selection of topics by chapter division with a summary of key ideas at the end of each and a thorough reference list, final glossary and index.

The strength of this book is the way it switches seamlessly from technical terminology to descriptive ‘lay’ words then relates this to the reader’s experience, reflection and application. If you believe that the most effective way to increase the volume of your voice is to increase breath flow—this book is for you (to bust the myth). As you learn about the complexities of vocal fold pressure and techniques such as belting and twang you will appreciate that there’s more to achieving a loud voice than diaphragmatic breathing.

Barone provides the context for the vocal theory and awareness especially in his chapter called “Verbals and Paraverbals” (essentially prosody) and later outlines five main intentions of communication; - information, small talk, self-affirmation, persuasion and emotion or feeling.

One of the age-old questions posed to and by members of the AVA is about voice quality across a life-time. This book states, with some qualifying comments “ It is a fallacy to believe that the voice as it ages inexorably becomes ragged, hoarse, and croaky. The longevity of many famous voices gives evidence that the voice need not grow feeble with age’ (p.104). So pertinent is this question, that the AVA has chosen Ageing Voice as a topic for its next National Voice Meeting in November

In summary, this book could be described as a practical, well-referenced handbook on vocal production and communication, valuable in the fields of speech-language pathology, communications, theatre, drama, public speaking and business.





2016 AVA BOARD MEMBERS

AVA PRESIDENT

Helen Sjardin

✉ hsjardin@gmail.com

AVA VICE PRESIDENT

Judy Rough

✉ judyrough@yahoo.com

AVA TREASURER

Dr Anne Vertigan

✉ anne.vertigan@hnehealth.nsw.gov.au

AVA SECRETARY

Anna Rumbach

✉ a.rumbach@uq.edu.au

AVA BOARD MEMBERS

Publications and Promotions

Dr Amanda Richards

✉ richards.amanda@gmx.com

Membership

Margaret Schindler

✉ m.schindler@griffith.edu.au

Professional Development

Laura Moroney

✉ walletk@hotmail.com

Website Co-ordinator

Dr Daniel Novakovic

✉ dnovakov@gmail.com



Useful Contacts

▲ **ANATS:** Australian National Association of Teachers of Singing. ANATS newsletter is *The Voice of ANATS*, published in March, July and November.

✉ admin@anats.org.au, www.anats.org.au

▲ **Australian Voice** is a refereed journal published annually by ANATS. The good news is that if you are a full member of the AVA, you already receive *Australian Voice*. Use the ANATS contact details if you would like more information about *Australian Voice*, or see the publications section at www.australianacademicpress.com.au

▲ **British Voice Association:** Highly recommended for book reviews and much more. Contact them at The Royal College of Surgeons, 35/43 Lincoln's Inn Fields, London WC2A3PN. Tel/fax UK 44 (0) 20 7831 1060. www.british-voice-association.com

▲ **International Centre for Voice** (London). Central School of Speech and Drama, hosting email discussion list about voice, jiscmail. Free subscription, www.cssd.ac.uk/icv/index. Current discussions between speech-language therapists on voice and other issues can be viewed at www.slt-list-uk@jiscmail.ac.uk

▲ The **Journal of Voice** is the official journal of **The Voice Foundation** (www.voicefoundation.org) and the International Association of Phonosurgeons. Published quarterly, see www.jvoice.org.

▲ **SID3voice** (USA)—special interest division of ASHA (American Speech-Language Hearing Association). SID3voice is also the name of its lively and active free email discussion list. To subscribe to SID3voice: ✉ VOICESERVE@listserve.healthcare.uiowa.edu

▲ VOICESERVE

If you would like to join this group the address is

✉ Voiceserve@list.healthcare.uiowa.edu

If unsuccessful, contact

Michael Karnell on

✉ michael-karnell@uiowa.edu

Membership is free.

▲ **VASTA** (Voice and Speech Trainers Association)

Voice and speech trainers in professional theatre, radio, TV, business and academia, as well as singing teachers, speech pathologists, acting/directing teachers, otolaryngologists and dialecticians. They have an email discussion group called vastavox. www.vasta.org

▲ National Center for Voice and Speech

Research, clinical and teaching centre dedicated to the enhancement of human voice and speech. www.ncvs.org

▲ **University of California (Santa Barbara Library)**, providing a fantastic list of websites for all things musical. www.library.ucsb.edu/subj/music

▲ Gastric Reflux Tips

www.cantbreathe suspectvcd.com/page10

▲ University of Pittsburgh Voice Centre

Excellent site with plenty of voice information (articles, images, including downloadable Voice Handicap Index with scoring instructions). www.upmc.edu

▲ Australian Website for Estill Voice Training

voicewell.com.au

Information about Estill courses and workshops including a list of Certified Estill Instructors.

▲ NZ Voice SIG

✉ nzvoicesig@gmail.com

National special interest group for Speech & Language Therapists for all things voice in New Zealand. Aims to promote best practice and excellence in the field of clinical voice and act as a platform for experienced and new clinicians at a national level. We'd love to hear from the AVA and look forward to future opportunities for sharing CPD, ideas and professional resources. Contacts: Vanessa Jerome & Natasha Curham



Member promotions

VOICEPRINT offers AVA members 6 lines FREE promotion of their services, facilities or products through 2016. Please submit your promotion to the Issue Editor (see page 3). Format: Full column width, Times New Roman font, 10 point. For editorial purposes, the layout may be changed. This is a free promotional service for current AVA members. The promotion of services, facilities or products in no way implies endorsement by the Australian Voice Association. Non-members who seek to advertise in VOICEPRINT are asked to contact the Issue Editor.

LATROBE COMMUNICATION CLINIC

Melbourne: Ph. (03) 9479 1921

Management of voice disorders, and voice therapy services. La Trobe University School of Human Communication Sciences Voice Clinic (operating Wednesdays), and at the Royal Victorian Eye and Ear Hospital (operating Thursdays). Adult and paediatric clients. Weekly clinics.

MELBOURNE VOICE ANALYSIS CENTRE

Melbourne: Ph. (03) 9416 0633,

Clinicians Debbie Phyland and Jenni Oates (speech pathologists), Malcolm Baxter and Neil Vallance (otolaryngologists). Specialising in videostroboscopic and perceptual evaluation of voice with particular focus on professional voice users. ✉ mvac@unite.com.au

COUNSELLING FOR VOICE THERAPY

Sydney: Ph. (02) 9436 3389 Mob. 0407 379 212

Jan Cullis—counsellor specialising in identifying and resolving the emotional component of voice disorders. Special interest in singers. Jan works with an ENT surgeon and speech pathologist to provide comprehensive analysis and treatment, and will travel interstate for clients. 🌐 www.voiceconnection.com.au

QAVA Pty Ltd Ph. 1300 393 348

NEW SE QLD company focusing on providing comprehensive, supportive and nurturing instrumental music education. Looking for like-minded voice teachers to join our team and work in schools and studios. ✉ karyn@qava.com.au

SYDNEY VOICE AND SWALLOWING CLINIC Sydney: Ph 1300 286 423

Dr Daniel Novakovic offers specialised assessment and management of laryngeal disorders in a multidisciplinary setting. Speech pathologists and singing teachers are welcome to attend consultations for joint assessment and biofeedback purposes. High quality videostroboscopic examinations provided. ✉ info@svas.com.au

ST VINCENT'S VOICE CLINIC, SYDNEY Sydney: Ph. (02) 8382 3372

Specialist statewide services, fiberoptic nasendoscopy and rigid stroboscopy, and laryngeal EMG. Total management of professional voice. Dr Ian Cole, ENT; Helen Brake, Speech Pathologist; Dr Paul Darveniza, Neurologist. ✉ hbrake@stvincents.com.au

SPEECH PATHOLOGIST VOICE CONSULTANT

Canberra: Mob 0466 501 248

Sharon Moore—providing adult and paediatric assessment and therapy services in the region, Canberra and Surrounding NSW ✉ Wellsspoken@bigpond.com

NATURALLY SPEAKING VOICE THERAPY SERVICES.

Sheryl Mailing speech pathologist and voice therapist practises in 3 locations in Melbourne. Services- Individual, Skype, group therapy, intensive group programs, cooking and conversation transfer classes, transgender voice feminisation.

Mob: 0438893550 ✉ sheryl.mailing@gmail.com
🌐 www.naturallyspeaking.info

SINGING VOICE SPECIALIST

Sydney: Ph. (02) 9566 4844

After 10 years as a full-time academic (associate professor in singing at UWS), Dr Jean Callaghan is now in private practice in Sydney as singing teacher, voice consultant, lecturer and researcher. ✉ jean.callaghan@bigpond.com

SINGING VOICE SPECIALIST

Brisbane: Ph. (07) 3398 6758

Dr Daniel K. Robinson (🌐 www.djarts.com.au) specialises in the instruction of Contemporary vocals; with a particular focus on Contemporary Worship Singers and rehabilitative voice care.

✉ daniel@djarts.com.au

VOICE CONNECTION

Sydney: Ph. (02) 9438 1360. St Leonards.

Voice connection—multidisciplinary team, comprehensive diagnosis and holistic care of voice disorders. Team of voice specialists includes Jonathan Livesey, ENT; Karin Isman, Speech Pathologist; and Jan Cullis, Counsellor. 🌐 www.voiceconnection.com.au

VOICE CARE WA

Perth: Ph. (08) 9383 1119 Mob 0413 048118

Thea Peterson, Speech Pathologist, provides voice therapy for adults with voice problems especially professional voice users. More than 20 years voice therapy experience. Videostroboscopy can be arranged. ✉ theap@iinet.net.au
www.voicecarewa.com

ONE VOICE CENTRE FOR INTEGRATIVE STUDIES

New York, NY, Ph. (1) 917-991-5199

Dr. Joan Melton heads both a one-year certificate course and outreach programs in the US and abroad, focusing on integrative skills for the multidimensional performer. More information at 🌐 www.joanmelton.com, or contact her at ✉ joan.melton@joanmelton.com.

JANE MOTT B.Sp.Thy. Speech, Communication & Voice Consultant; Certified Practising Speech Pathologist; Member Australian Voice Association; Member Speech Pathology Australia; Member Laryngeal Society of Australasia

🌐 www.janemott.com. PO Box 949, Toowong Qld 4066 Phone/Fax +617 3870 3882 Mobile 0414 835 431

VOCLEASE MESSAGE Sydney: Ph. 0403112363 Specialist Vocal Massage for professional voice users, singers, teachers, people experiencing chronic voice problems and anyone with neck and jaw tension. Rachael Cunningham is a professional singer who has developed a specialised massage business that concentrates on freeing muscles used in voice production. 🌐 www.voclease.com.au

ADELAIDE VOICE SPECIALISTS Adelaide: Ph (08) 8185 1661 www.ahent.com.au Dr Theodore Athanasiadis works closely with a number of speech pathologists and clinical voice consultants as well as singing teachers to provide state of the art care for those with voice or swallowing disorders. Theo is uniquely positioned to assess and manage laryngeal disorders being the only fellowship trained subspecialist laryngologist in Adelaide and has HD videostroboscopy equipment for in office recording and biofeedback. ✉ info@ahent.com.au

PERFORMANCE MEDICINE

Melbourne. www.peformancemedphysio.com.au

P: 03 9686 2373 ✉ info@performancemed.com.au

Annie Strauch (APAM, Physiotherapist) and team are the Australian pioneers of Vocal Unloading, Vocal Physiotherapy, for the larynx and voice production. Working collaboratively with voice specialists we treat musculoskeletal issues related to both pathological and professional voice use.