

VOICE THERAPY AND SINGING PEDAGOGY: REDUNDANCY OR COMPLEMENTARITY?

Chair: L. Jansen¹ and K. Daemers²

¹ Honorary singing teacher, LUCA School of Arts - campus Lemmens, Leuven, Belgium

² Centre for dysphonia and dysphagia, Speech and Language Department, Maria Middelaers Hospital, Ghent, Belgium
jansen.lieve@gmail.com – kristin.daemers@azmmsj.be

Panel members: H. Grooten¹, G. Kayes², N. Lambrechts³, G. Leunen⁴, D. Morsomme⁵, D. Mürbe⁶, J. Williams⁷ and C. Wyn-Davies⁸

¹Grooten en Selten stemtherapie, Arnhem, the Netherlands

²Vocal Process, Presteigne, United Kingdom

³Voice Clinic, Duffel, Belgium

⁴Sonar Logopedie en Stemcoaching Hasselt, School of Arts Genk, Stemcentrum ZOL Genk, Belgium

⁵Department of Language and Speech therapy: Voice Unit, ULg, University Hospital of Liège, ULg, Belgium

⁶Division of Phoniatics and Audiology, Dept. of Otorhinolaryngology, Technische Universität Dresden, Germany

⁷Freelance singing teacher, London, United Kingdom

⁸Freelance teacher, Guest Professor LUCA School of Arts - campus Lemmens, Leuven, Belgium; Guest Professor Royal Conservatory of The Hague, the Netherlands

heleen@stemtherapie.nu; Gillyanne@Vocalprocess.co.uk; nico@voiceclinic.be; gertleunen@gmail.com; dominique.morsomme@ulg.ac.be; Dirk.Muerbe@uniklinikum-dresden.de; jw@jenevorawilliams.com; catrincymru@me.com

Rather than merely a sequence of presentations, this panel is conceived as a pro-con debate between professionals coping with voice (problems) in different disciplines.

Various statements and/or open doors circulating in the world of voice care and education will be advanced to give rise to a vivid and thorough discussion between the panelists and the public. Another starting point of debate are case presentations of singers (with voice problems) that will be presented to the panelists who then will be invited to give their idea about the care policy.

Some statements that will be discussed are:

- Since singers speak more than they sing, a healthy produced speaking voice must be established before work is done to obtain an efficiently produced singing voice
- Manual therapy of the larynx can only be meaningful when the whole body is treated
- The methods used in voice therapy are completely different than those used in singing pedagogy
- Singing pedagogy is less scientifically based than voice therapy
- In singing pedagogy posture is one of the essential basics of singing technique, more than in speech therapy
- In singing pedagogy breath and breath flow needs more body awareness and more technical awareness of slowed exhalation than in speech therapy or drama teaching
- A collaboration between singing teachers, speech therapists and osteopaths can provide an advantage to avoid voice problems during and after training of students
- When a person's voice is negatively influenced by stress and performance anxiety, it is better to send people to a psychologist

Believing that voice care and treatment are multidisciplinary, the chairpersons of this round table are very happy that the discussion will be conducted by experts working in different fields, ready to share experiences and showing respect for different approaches.

Lieve Jansen (B) sang in different opera houses and concerts and was singing teacher at the Luca School of Arts Campus Lemmens in Leuven. She gives masterclasses all over Europe.

She was affiliated researcher at Research Group Experimental Oto-rhino-laryngology of KU Leuven.

She participates and gives presentations in voice conferences and symposiums as Pas and Pevoc.

Since 2012 she is president and co-founder of Evta-Be and is member of the European EVTA board.

Kristin Daemers (B) is a speech and voice therapist working in a hospital setting. As SLT, she deepened her knowledge on voice care with the Postgraduate Course Voice (Thomas More University College), the Training Course Osteovox (manual laryngeal therapy – Alain Piron) and a variety of workshops (eg Estill Voice Training). She's carrying out assessment as well as treatment of people with dysphonia and/or laryngeal discomfort.

Heleen Grooten (NL) is an experienced speech-, voice-, and breathing therapist. She works as voice therapist since 1979. She worked seven years as a teacher in voice therapy in Nijmegen school for logopedics. Her interest: understanding causes of functional aspects of voice problems. She made her study mindfulness, systemic-, body oriented trauma- and psychotherapy. Her actual focus is treatment and research of clients with Medically Unexplained Otorhinolaryngological symptoms. She provides her insights in articles, workshops and (inter)national lectures.

Dr Gillyanne Kayes (UK) is an internationally recognised expert pedagogue for singing teachers working cross-genre. She has published widely on singing voice, including a scheme for class music teachers, a core text on musical theatre singing, and a book on speaking and singing voice commissioned by the Wellcome Trust. Gillyanne's doctoral research focussed on female voice use in different musical genres. She has a special interest in vocal function: she wrote the chapter *Structure and Function of Singing Voice* for the Oxford Handbook of Singing and has recently released a vocal warmup App for healthy speaking voice. Gillyanne is still teaching and works with a broad range of singers, including referrals for post-rehabilitation.

Nico Lambrechts MSc PT, D.O. (B), registered Belgian osteopath, expertise in osteopathic vocal treatment. Trained by Alain Piron DO and Jacob Lieberman DO. Guest lecturer and frequently asked speaker regarding the role of osteopathy on the human voice. He is continuously researching the effects of OMT and laryngeal OMT on voice pathology. Private clinic in Antwerp region, multidisciplinary approach of voice disorders.

Gert Leunen (B) is a speech therapist, who specialises in voice therapy and vocal coaching. In his own practice, Sonar Logopedie & Stemcoaching, Gert works with voice disorders of the speaking and singing voice. He also coaches professional voice users and singers. At Kunstschool Genk, he teaches voice and articulation to drama students, who are 15-18 years old. Gert does the assessment of voice disorders in professional voice users and singers at Stemcentrum ZOL. This is a multidisciplinary voice centre, led by Dr. Griet Laureyns, phoniatician.

Dominique Morsomme (B) has worked in the voice field for 25 years. She divides her time between evaluating dysphonic and dysodic patients at the University Hospital of Liège, teaching and doing research at the department of speech and language therapy where she leads the Voice Unit. Her clinical activities focus on voice disorders and voice feminization.

Prof. Dr. Dirk Mürbe studied Medicine and Singing and graduated both, from the Medical School, TU Dresden and the University of Music Dresden. Currently, he is Professor for Phoniatics and Pedaudiology (TU Dresden) and head of the Division of Phoniatics and Audiology and the Saxonian Cochlear Implant Center (University Hospital Dresden). Further, he is head of the Voice Research Laboratory at the University of Music Dresden and teacher at the University Mozarteum Salzburg. His main focus is phonosurgery and conservative treatment of patients with voice disorders. Currently, he is Secretary General of the PEVOC Advisory Board.

Dr Jenevora Williams (UK) is a leading exponent in the field of vocal health and singing teaching. After a successful career in Opera, Jenevora turned her attention to investigating healthy and efficient vocal function. The combination of academic study and practical experience has resulted in a unique perception for understanding the human voice. She was the first singing teacher to be awarded a PhD in voice science in the UK, and won the 2010 BVA Van Lawrence Prize for her outstanding contribution to voice research. Her book, *Teaching Singing to Children and Young Adults*, has been enormously popular with singing teachers throughout the world. As a teacher of singing, she works with professional singers of all ages, as well as working in Vocal Rehabilitation for BAPAM and the NHS.

Catrin Wyn-Davies (UK). Welsh soprano Catrin Wyn-Davies is a Guest Professor of Voice at Luca School of Arts Campus Lemmens in Leuven, Belgium and has recently been appointed as Teacher of Voice at The Royal Conservatoire of The Hague in The Netherlands. She also has a thriving private studio, The Singing Works, in Antwerp. A graduate of the Opera Studies course at The Guildhall School of Music and Drama in London, Catrin had more than 20 years experience as an international recitalist, concert and operatic singer.