T

The opening chapter of this book begins with how one can discover one's primal voice, free from all inhibitions and from acquired habits. Chapters two through seven deal with the development of the singing voice through: release of both physical and mental tensions; posture and breathing; eliciting pitches by working with airflow; extending the range of the voice and blending registers; enhancing vocal agility; training for power and resonance; training good habits of phonation and articulation; and conditioning the voice to respond to mental concepts. Exercises are discussed in each chapter and illustrated by a score in the appendix and on an accompanying compact disk. Chapter 8 discusses the variety of skills, hard work, and discipline that are required for professional success. Chapter 14 presents the key ingredients of knowledge about the singing voice and its development. This book does much to demystify the teaching of singing and to put it on a sound pedagogical basis.

Oren Brown has an international reputation and a long and illustrious career as a teacher of singing. He had been teaching singing for twenty years when he was approached by an otolaryngologist in 1952 to work with functional voice disorders that were not responding to conventional treatments. Since the literature available on voice was scarcer indeed, he had to rely on his singing background and on experimentation/intuition to develop methods. He found that his approaches were effective until these experiences sharpened his observations of singing practices. The author derived into medical and scientific literature as it became available and understood more of what he was doing and how to explain his practices and methods in ways that other professionals would understand and accept. He has written a book which links sound factual information together with a wealth of knowledge about the singing voice and his development. This book provides a quick reference to descriptions of language disorders specific to children with, for example, autism, cognitive disabilities, hearing and visual impairments, fetal exposure to chemical substances, or learning disabilities. The author intended this book to be used for educators who are frustrated with learning difficulties in their students and require a broad reference to understand the relationship of language delays to the difficulties exhibited by some of the children in their classrooms.

Therapy techniques are not discussed in this book and are best learned in a professional and scientific course of study. This book would be a valuable resource for elementary schools and special service departments. It would also be an excellent reference for speech-language pathologists when preparing presentations for school personnel.

Authors: Vivienne Ratner and Laura Harris
Publisher: Thinking Publications, 822 Burton Loop, Edmonton, Alberta, T6R 2J2

Cost: $74.00
Reviewer: Sharon Fotheringham, Carleton Board of Education, Nepean, Ontario

T

This book provides a comprehensive overview of language development and disorders as related to specific disabilities. The text is well organized and provides a quick reference to descriptions of language disorders specific to children with, for example, autism, cognitive disabilities, hearing and visual impairments, fetal exposure to chemical substances, and learning disabilities. The author intended this book to be used for educators who are frustrated with learning difficulties in their students and require a broad reference to understand the relationship of language delays to the difficulties exhibited by some of the children in their classrooms.

Therapy techniques are not discussed in this book and are best learned in a professional and scientific course of study. This book would be a valuable resource for elementary schools and special service departments. It would also be an excellent reference for speech-language pathologists when preparing presentations for school personnel.
This textbook is the second edition of a work of similar title and organization published by Colton and Casper in 1990. The first edition was intended for use by students and practitioners involved in the management of voice. This second edition, according to the authors, is intended to be used as a reference text by other medical specialists, such as paediatricians, family practitioners, and internists who might be the first to come into contact with the patient with a voice disorder.

There are thirteen chapters covering the usual topics found in a general textbook on voice. Throughout the book the themes of differential diagnosis and the use of a physiological approach to voice disorders are stressed.

To aid in differential diagnosis (Chapter 2), terminology to describe nine primary voice symptoms (complaints) is explained and major perceptual, acoustic, and physiological signs are discussed. The nine voice symptoms are demonstrated by case history and questions are posed to the reader in order to guide in the differential diagnosis process. This teaching strategy is effective.

Laryngeal histopathology, normal and pathologic (Chapter 3), is covered in greater detail than is usually found in a general textbook on voice. Excellent photographic and schematic illustrations of normal structures and pathologic conditions are provided. In keeping with a physiological approach to voice disorders, each pathological condition is rated on seven parameters known to affect sound generation and vibratory behaviour, thus providing an organized and concise methodology for separating out pathological conditions.

Chapter 4, Vocal Misuse and Abuse: Effects on Laryngeal Physiology, is a presentation of the usual material on this topic, but also contains a valuable review on the damaging effects of drugs on the voice. Vocal pathologies secondary to vocal abuse and misuse are each reviewed according to signs and symptoms. Identical categories are used for each pathology, again illustrating the process of differential diagnosis.

The same model of viewing various pathologies under common categories of signs and symptoms is continued in the discussion of voice problems associated with nervous system involvement (Chapter 5) and voice problems associated with organic disease, trauma, and the geriatric voice (Chapter 6).

Surgical and medical management of voice (Chapter 8), provides greater detail than most general textbooks on voice. Again, the approach of schematic illustration followed by simple explanation of the surgical-medical procedure greatly facilitates the reader’s understanding.

Vocal Rehabilitation (Chapter 9) presents many of the techniques used in voice therapy. Of additional interest, however is the presentation of a rationale for use of these particular techniques based on a knowledge of anatomy and phonatory physiology. A short section is also included discussing unresolved issues and myths in voice therapy.

The remaining chapters (10, 11, and 12) deal with anatomy, phonatory, physiological, and neuroanatomy of the vocal mechanism. The authors state that inclusion of these topics at the end of book is intentional, as they are to be used for reference.

The final chapter (Chapter 13) provides some normative data on voice and the appendix provides some examples of clinical forms used by the authors.

This textbook is a valuable addition to the number of general textbooks available on voice. Its strength lies not only in its comprehensiveness, but even more so in its success in maintaining cohesion throughout, by its faithful adherence to the ever-present themes of differential diagnosis and the physiological approach. The reader cannot help but be impressed by its well organized and meaningful approach to voice disorders.

The authors state that this text was intended as a reference text for “other” front-line medical specialists. However, it would be very useful as well to speech-language pathologists beginning in voice. To the more experienced voice clinicians, an excellent textbook, albeit a very good one, may no longer respond to their needs.
Maintaining a healthy voice is one of the most important requirements of being a professional voice actor. While many outsiders who are unfamiliar with voice acting probably most associate the profession with the crisp, resonant voices they hear as part of a finished recording, there is a lot of hard work and sacrifices that occurs behind the scenes to ensure that those voices remain in tip-top shape. Just like any professional singer, a voice actor’s vocal health is both their instrument and the foundation of their business. While a change to one’s daily habits may not initially appear to have a huge, enduring impact, certain daily actions may actually be wearing down a voice actor’s vocal cords over an extended period of time. How to keep your voice in shape. Even performers who have good singing habits can cause damage when they speak. Many skilled singers don’t continue their healthy habits when they speak; indeed, says Herseth, “many people—including singers—should have much more breath flow when they speak.”

Don’t clear your throat too often. When you clear your throat, it’s like slamming your vocal cords together. Doing it too much can injure them and make you hoarse. Try a sip of water or swallow to quench the urge to clear. If you feel like you have to clear your throat a lot, get checked by a doctor for such thin Respiratory System Health. Larynx (Voice Box) Health. How to Keep Your Voice Healthy. Explore this Article. parts. This article has been viewed 24,992 times. Learn more Whether you are a singer, or you just have a career that involves public speaking, it’s important to make sure your voice stays healthy if you want to succeed. Steps. Part 1 of 5: Warming Up. Your voice is meant to last a life-time. Whether it does, depends on how you treat it. Learn what vocal damage is and how to prevent it. Know what the warning signs are. Foods to avoid and about whisp. Allergy expert Dr. Brian Rotskoff of the Clarity Allergy Center in Chicago believes that too much habitual throat clearing harms the throat and vocal cords if left untreated. 10 Major Causes Of Vocal Damage And Abuse. You may be surprised to learn how everyday habits may end up damaging your voice. For the singer and speaker it pays to know what these habits are. Prevention is the best way to go. Take a look at the following list of causes for most vocal damage Brown taught voice at the Juilliard School and was a pioneer in voice therapy. He has expanded the 19-page syllabus for his students into a comprehensive text for self-study, study with a private teacher, or classroom instruction. He speaks of concepts, perceptions, exercises, acoustics, and physio. Product Identifiers. Publisher. Cengage Learning, Singular Publishing Group Inc. ISBN-10.