



Allan Hubert Wright : Voice Facilitator



I began performing at an early age, often cajoling the family into enjoying (enduring) 'shows' that I would invite (force) my cousin to put on with me in my Aunt's living room. We all knew then that I'd either end up on stage or in prison. Luckily my love for music took centre stage and as I grew up I took lessons in piano and voice and continued these alongside my university studies in voice science and linguistics.

In an attempt to 'get a proper job', I worked as a university lecturer and researcher for a couple of years before I realised that the bit I liked best about the job was when you were allowed to give lectures to hundreds of people in the theatre. Coupled with the fact that I found ways to make everything I taught about singing, I realised that I had probably better just 'fess up and start doing what I really loved. Public apologies are due to many students who, under my tutelage, started out studying phonetics but ended up learning quite a lot about Puccini and Paul McCartney instead.

I continued to further my understanding of the science behind singing with various teachers and researchers and was lucky enough to tour with several musical shows in Europe for a few years. Chatting with my colleagues off-stage led me to realise I had a passion for what many now call 'habilitating the voice' (using techniques drawn from voice rehabilitation to help injured and uninjured singers alike make the sounds they want and need to make). I came to understand that I was fiercely attached to the concept that voice-users should be free to choose the sounds they wish to make and that are appropriate to their chosen musical style and that our job as teachers was to show them the most efficient way to do that (rather than blanket teaching the sounds we have arbitrarily designated as 'pretty').

I've since spent all my time working with singers in all genres, some injured or post-op, some not, helping them to use practical, evidence-based techniques to get great results in their voices, no matter what sounds they want to make. In 2008 I set up an organisation called 'Le Chanteur Moderne' in France, which provides government-funded training in functional vocal technique for singers, speech and language therapists, medical professionals and voice teachers, as well as carrying out active research into the function of the singing voice in all genres.

I'm also not shy of a slice of Victoria sponge.