

AUTUMN/WINTER 2022

VOLUME 22, ISSUE 3

COMMUNICATING VOICE



The journal of the British Voice Association



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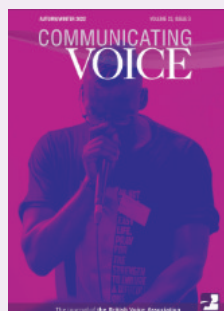
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A LETTER FROM THE PRESIDENT
Geraldine McElearney 3

EVENT REVIEW
Summer Voice Conferences
Rebecca Moseley-Morgan 4

BREAKTHROUGHS & BOUNDARIES
Voices on the Frontline
Simon Alicoon 7
Reduce Hyperfunction by Interrupting Cranial Loops
Mark Baxter 8
The Power of Personal Narratives in Stage Fright
Nancy Bos 9
Speak out on behalf of the voiceless
William Leigh Knight 10

RESEARCH: Christina Shewell 11
PROFILE: Samuel Queen 11
TRIBUTE: *Professor Nobuhiko Isshiki* 12
FORTHCOMING EVENTS 12



COVER PHOTO
**Cleveland
Watkiss**



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Postcards from the AGM/Study Day

4th September, Goodenough College, London WC1

Our first face-to-face meeting since February 2020 – As the September sun streamed through the huge Bloomsbury windows, delegates enjoyed presentations and a vocal workshop exploring facets of the idea ‘**I Am My Voice: The Art and Science of Vocal Identity**’. From Estuary English, through transgender voice and moving our bodies as though we were leaves, we remembered why – wonderful though online meetings can be – there’s just no substitute for being in the same room as our colleagues and friends.



Chadwan Al Yaghchi



Christella Antoni



Cleveland Watkiss's 'Expressive Voice' workshop



Presenters: Cleveland Watkiss, Trevor Cox, Christella Antoni, Chadwan Al Yaghchi



Geraldine McElearney

A letter from the president

Until I was asked, it had never crossed my mind that I might occupy the role of BVA president. Having seen a number of colleagues before me fulfil this role with such aplomb, my first aspiration is simply to do it justice. As I write, our political centre is in a state of high excitement: Liz Truss, who became Prime Minister within the same couple of days as I took over the presidency, has just resigned. I hope my period in post is considerably less stormy than hers and delivers some good to this remarkable association.

Unlike the erstwhile PM, I am extremely fortunate to share the work of managing the BVA with a team of brilliant, loyal and dedicated colleagues, all of whom give freely of their time to make it the excellent organisation it is. The BVA runs on goodwill, creativity and generosity, bringing together a diverse array of people united by their fascination with the human voice. From organising our fantastic events (Education Working Party, led by Rebecca Moseley-Morgan), overseeing the prestigious awards we make (Awards Committee, led by Tori Burnay), communicating with members and non-members (Communications Working Party, chaired by Rosario Mawby), or governing the charity overall (the Council and Executive, stewarded by Sarah Wright-Owens as Company Secretary and Rehab Awad as Treasurer), we depend almost entirely on our volunteers. I say 'almost' -

our Administrator Jackie Ellis keeps the wheels turning and all of us in line and we are enormously grateful to her!

I'd like to pay tribute to my predecessor Louise Gibbs. During her year, Louise has committed extraordinary energy and time to improving the working practices of the BVA. In our team-based, volunteer-run organisation, it really helps to have systems and processes that are efficient, quick to learn, easy to use and easy to share and Louise has done tremendous work to advance this. In a year that saw both the death of David Siddall and the retirement from post of Kristine Carroll-Porczyński, the BVA lost two of its longest-serving and most dedicated contributors. It became very clear how dependent we had become on a very small cast of people to carry our corporate memory and understanding of how we work. We need to be more transparent in how we are organised so that it's easier for people to get involved.

I'm so glad that we are returning to live events, starting with the AGM and study day a few weeks ago, and about to continue with a day looking at the paediatric voice. It's great that technology allowed organisations like ours to function during the pandemic, and it's clear that it must have some place in our work going forward - but - the experience of being in the same room as colleagues brings a spontaneity and dynamic that is hard to achieve online. I hope to see more and more of you in person as the year progresses! We have a fantastic programme of activities coming up so there is plenty to get interested in.

If there is one thing that I'd like to improve this year, it's the number of both new and continuing members belonging to the BVA. If you have any thoughts on how this might be achieved - what, as a member (or not) YOU want from your voice association - I urge you to get in touch with me, or anyone you know who is actively involved in an executive role. My email address is president@britishvoiceassociation.org.uk



Thank you and have a great year!
Warm regards,

Geraldine McElearney
President 2022-23

Summer Voice Conferences

Rebecca Moseley-Morgan reports from the ground, with additional reporting from Philip Salmon

This year saw the live return of two iconic voice conferences, the **International Congress of Voice Teachers** (ICVT) in Vienna, and the **Pan European Voice Conference** (PEVoC) in Tallinn, both in August 2022.



ICVT took place at the University of Music and Performing Arts Vienna (mdw) and Wiener Konzerthaus. Its objective was to highlight some of the many perspectives on singing with topics ranging from exiled composers to yodelling, massage to mindfulness, lecture recitals, vocal maintenance and health, languages and pedagogical methods. The musical genres covered included Classical, CCM, Jazz, Pop and MT.

The conference motto was 'For the Sake of Music', a theme which chimes deeply with those who work with voices. The opening session in the Mozartsaal of the Wiener Konzerthaus was impressive, with introductions from the Chairman, **Dr Martin Vácha**, as well as the ICVT President, **Professor Martin Keenze**, and **Prof Helga-Meyer Wagner**, President of EVTA-Austria. There were delegates from Germany, France, Poland, Austria, UK, USA, Japan and South Korea. The atmosphere was buzzing with plenty of hearty discourse in every corner of the venue. It is this that has so been missed with Zoom

events. With over 160 presenters it would be impossible to mention them all, but here are a few:

Maria Busqué, a Spanish music physiologist gave a fascinating participatory lecture on 'flow' and the importance of working with instead of against one's body. She taught the delegates simple but effective body-balancing and breath awareness exercises, putting music in the service of emotion through physical release.

Dr. Frank Ragsdale, from Miami University, gave a truly enlightening demonstration of the release that can come from LABAN movement techniques.

The accomplished Canadian baroque singer, **Vicki St. Pierre**, gave an engaging guide through the twists and turns of baroque ornamentation, even managing to get the whole class to ornament with her.

Juliana Clark shared her experiences of the transition from classical to jazz singer with a comparison of jazz and classical pedagogies.

Shelli Hulcombe shared her research on the use of cross-genre training to improve vocal outcomes for classical singers, helping them to be more aware of their vocal possibilities and less afraid to experiment.

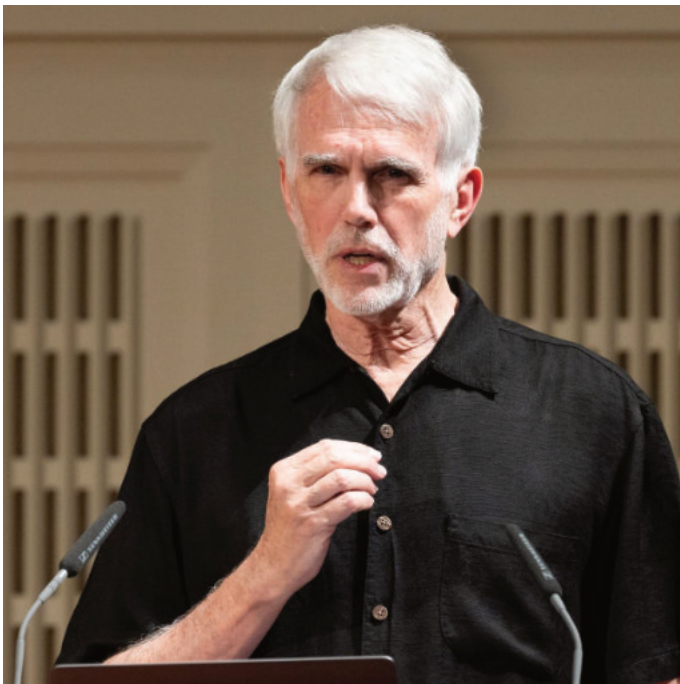
Dr Simon Lobelson spoke passionately about the use of Extended Voice Technique in contemporary classical without damaging the voice, with instructions to avoid the ubiquitous 'uni-warble'.

There was a most moving presentation from **Elizavetta Koroleva** who worked with children with infantile cerebral palsy. She had four children with her who sang delightfully, in simple harmony and in several different languages. They sang tunefully, sweetly and with great joy. Elizavetta's aim was to ensure the children's musical development was not limited by their physical problems. There was not a dry eye in the room after this presentation.

There was a strong British contingent! **Rebecca Schwarz** gave a dynamic overview of strategies for dealing with performance anxiety in her stage fright workshop, 'Never sing to your inner critic'.

Dr Jenevora Williams gave two very thoughtful lectures: how to train as a Vocal Rehabilitation Specialist, and a fascinating talk on the adolescent brain and the difference between chronological and biological age according to individual development.

This subject relates to my own work, which I was there to present: briefly, a number of innovative ideas for working with the mature female voice based on the findings of my doctoral research. My presentation included participatory vocal exercises for releasing tongue root tension and using straws to improve vocal efficiency.



Kenneth Bozeman

Philip Salmon and **Professor Susana Caligaris** from Argentina presented a simple method of quantifying perceived qualitative changes in public performance. They shared simple stagecraft techniques, developed to aid ease and expressivity of movement while singing.

A panel from the USA, representing NATS (**Kari Ragan, Kenneth Bozeman, Lynn Maxfield, Lynn Holding**), propounded a collaborative approach to evidence-based pedagogy, incorporating scientific research and pedagogy in the studio. Most notable was the spirit in which it was delivered, using collaboration to bridge the divide that can sometimes appear between science and the studio or between apparent differences of approach to vocal style and pedagogical methods.

Finally, **Prof Bozeman** should be mentioned for his quietly impressive final talk, in which he managed to combine an introduction to his work in vocal acoustics with a profound reflection on humility in 'The Teacher's Journey.'

PEVoC was established in 1995 by **Johan Sundberg** (who presented this year) and **Gunnar Rugheimer** as a forum for multi-disciplinary voice specialists from around the world to meet and share their ideas. The exciting and stimulating presentations on offer this year demonstrated the amount of important voice research which is currently being undertaken in Europe. PEVoC 14 was hosted at the Estonian Academy of Music and Theatre in the city of Tallinn and was well attended by delegates from all over Europe.

The opening keynote lecture was given by **Professor Allan Vurma** and re-iterated one of the themes discussed in Vienna, namely 'The Crossover Between Singing and Science'. This talk discussed the metaphorical vocabulary used between singers and their teachers and the influence on pitch of two tones with timbral difference.

Prof Sundberg spoke about 'The Nose: Acoustic Properties and Effects on Phonation'. He described experiments which suggested that a narrow velopharyngeal opening might enhance high frequency components without adding a nasalized quality to the voice. He further suggested that a narrow velopharyngeal can reduce the risk of voice breaks.

From the UK, **Prof Graham Welch** gave a keynote entitled 'The Nature and Significance of the Singing Behaviour and Development of Children and Young People'. This talk discussed how various socio-cultural factors such as family background, pedagogy, opportunity, musical cultures, maturation and experience can impact singing development, either positively or negatively.

Prof Ingo Titze joined by Zoom from the USA to present his work on 'The Science Underlying Semi-occluded Vocal Tract Phonation'. He described the useful phenomena initiated through SOVT exercises, such as a reduction in phonation threshold pressure with an optimal vocal fold posture and TA/CT ratio. He explained that these effects were retained in the short-term memory and so frequent straw work achieved optimal results.



Rebecca Moseley-Morgan

This year for the first time there was an increase in research into and interest in the ageing voice. I had a second opportunity to present the workshop I had given in Vienna (described above). I also delivered an academic presentation describing the research methods behind my longitudinal research project on the mature voice. This work is one of the largest studies to date and encompasses a comprehensive examination of the many areas of vocal function which are likely to fail due to age-related changes.

Filipa Lã (UNED in Madrid) spoke about voice and menopause, 'Menopausal Voice Related Work Limitations Scale', highlighting research on female professional voice users. The results of this study indicated a significant higher self-perceived limitation to work post menopause.

Other topics included 'Singing and Making Music in Senior-focused Ensembles' by **Julia Merrill**;

'How Older Adults Relate to Their Own Voices' by **Emma Linström**.

The absence of gender-specific health-preventive measures addressing the impact of the menopause on voices and womens' ability to work was highlighted in 'Does Voice Matter to Female Teachers During Menopause?', co-presented by **Mauro Barro Fiuza** and **Filipa Lã**.

The work of our many UK voice experts was well represented. **Professor David Howard** gave an update on his 'Vocal Tract Organ', modelled on his own larynx (and if you've never seen this, do look it up on YouTube - it is quite extraordinary!). **Dr Gillyanne Kayes** led a robust and fascinating panel discussion entitled 'Voice Science – Do We Need It?' and **Dr. Jenevora Williams** gave a workshop exploring the interaction between teacher and client during a vocal rehabilitation session.

These two conferences were both incredible experiences: being back amongst like-minded colleagues was sheer joy, the work of researchers, voice scientists and all who engaged with voice was generous, innovative and informative. I returned home feeling affirmed, educated and re-energised.

BREAKTHROUGHS & BOUNDARIES

Exploring multi-disciplinary voice work

In July, BVA members were invited to join a special free online event celebrating our unique multidisciplinary purpose. As well as several invited guests, all distinguished in their specialism, the event offered a platform to selected members to talk to the audience about their work. Topics presented included some really fascinating insights into current research and practice of within the voice community, representing a diverse group of interests. People were invited to submit a presentation outline, resulting in more ideas than could be included in the programme. Here is a selection of some of the fantastic work that wasn't featured on the day:

Voices on the Frontline

Simon Alicoon

I am a front-line operational police leader and also a voice performance coach holding an MA in Professional Voice Practice from the Royal Birmingham Conservatoire, and a Diploma in Teaching. I thoroughly enjoy the challenge of linking performance into different business areas and work closely with not only my police colleagues, but also academically within the aviation industry, teaching voice, communication, leadership and management.

I identified that police officers have to negotiate a number of times a day with both their colleagues and the public, normally having a specific outcome in mind. This might be dealing with a person in crisis or a neighborhood dispute, for example, or just balancing demand against resources especially during the pandemic. As a voice professional I have been afforded the opportunity to work in collaboration with officers to embed voice practice in policing to support

better and more effective negotiations. Police officers are exposed to risk, threat, harm and stress on a daily basis and may take it for granted on how dependent they are on their voice in order to communicate as confident and positive negotiators.

I developed a pre-negotiation routine that allows officers to think more clearly prior to entering into any difficult conversation or situation, consisting of:

- Focused breathing exercises including body awareness
- Vocal warm-ups
- Positive mindset training to understand the power of the voice
- Visualisation of negotiation success with the use of both imagery and mindfulness into practice techniques

Unfortunately, due to the type of jobs that police officers are continually exposed to, internal mental health problems are on the increase. I was humbled after one of my sessions, when an officer who had just returned from being on long-term sick leave approached me and wished that he had access to my exercises prior to going off ill, as they allowed him to think differently, reflect more clearly and have a positive escape mechanism.

I am encouraged by how officers have embedded new experiences and have also been extremely honest and open with their emotions and reflections. An adaptable and approachable teaching style needed to be established to motivate officers within either a face-to-face or online environment where they are taken out of their comfort zone. My work is complementing both frontline neighborhood and response policing by supporting rapport, trust and confidence, and allowing an authentic and healthy voice that is perceived as genuine and honest.

Simon Alicoon MA DipEd

Reduce Hyperfunction by Interrupting Cranial Loops

Mark Baxter

The best way to understand the hyperfunctioning singer is to jump onstage with a really loud rock band. Learning to sing in that environment is like learning to swim in a tsunami! It's not recommended, but that's exactly what I did. For 15 years, I made a living singing while submerged in 110 dBs. I tallied over 3,000 performances during that period and I'm happy to report I sang through that sea of sound without a single pathology.

My personal, uninjured, performing experience may be anecdotal, but the positive outcomes I have observed in my work as a vocal-behaviourist since leaving the stage are empirical and, perhaps, warrant further exploration. For the past 39 years, I have worked with over 4,000 singers, from A-list celebrities to amateurs. This article is focused on those singers categorised as hyperfunctional.

Along with the acoustic symptoms, facial and neck contortions are often present when observing hyperfunction. These visible behaviors are significant because they typically precede phonation and all muscles involved are innervated by cranial nerves [CN]. In varying degrees, the client may avert their eyes (CN III, IV, VI), clench their jaw (CN V), wince their face or tighten their scalp (CN VII), tense their tongue (CN XII) or tilt, turn or extend their head (CN XI). These gestures complete a defensive feedback loop. SOVT exercises provide relief of the physical symptoms, but they don't address the emotional whirlpool. I wanted a way to prevent my clients from drowning in distress, as I had many times onstage.

Based on the polyvagal theory, I now view emotional facial tics as points of entry into the hierarchy of the nervous system and use them to alter the neurobiology of hyperfunction. Deny negative emotional responses and the brain becomes less defensive. But telling folks to relax when they're drowning is never enough. I felt I needed something more than a mirror or computer program to convince folks that a voice can float. Luckily, everyone walking into my studio already possesses a set of sensory devices powerful enough to override their stubborn cranial feedback loops: their hands!

I keep the instructions simple as folks sing a five-note scale: place fingertips gently on closed eyelids to monitor that your eyes remain motionless. Place a flat palm on your forehead to ensure the eyebrows don't rise. Place both palms against your cheeks as you keep your face passive. Clasp hands behind head to prevent it from extending or turning. These are just a few examples. The goal is to shift the ambiguity of muscle independence towards a tangible target. The focus is on feedback from the hands – not the voice.

A video of my presentation at the Voice Foundation Symposium on this subject can be found here: <https://www.youtube.com/watch?v=6zwYIkHhiEY>, along with many other videos. The takeaway is that distress and dysfunction work hand in hand. These defensive gestures are hard wired from birth – so they're deeply entrenched. I recommend we put the hands of our clients to work establishing a more efficient neural pathway, one that doesn't trigger the cranial loop of their inner infant. It's no fun working hard for your voice to be heard. I should know, I made a living as a crybaby swimming in big waves for 15 years!

Mark Baxter is a voice teacher and coach based in the USA.

The Power of Personal Narratives in Stage Fright

Nancy Bos

Performance anxiety can be mild and manageable, but when severe, it will affect many aspects of a singer's life. It can inhibit creativity in performance, cause resistance to progress, and ultimately affect the trajectory of one's career.

That happened to me as a young singer. My journey included many of the outward signs of performance anxiety, such as shaking knees, nausea, and a quavering voice. It also resulted in me being anxious and argumentative with my teachers and unwilling to accept compliments. Eventually I changed from a Music Performance degree to Arts Administration, so that I could avoid the spotlight but still work in the field I am passionate about.

A common source of stage fright, I've learned since, is stories from our past, also known as personal narratives, that subconsciously supply energy to our fear. Every person has small or large traumas in their backgrounds. One therapist calls them 'emotional concussions'. For many of us, our subconscious saves these as personal narratives that can mentally hold us back or even stop us in our tracks.

Some of these are 'little t traumas.' We might not realise these traumas exist, let alone that they are affecting us so deeply. Little t traumas might include an experience of negative judgement that had a lasting impact, or a subtle message from our culture that we are wrong to pursue our passion. Others are 'big T traumas,' which might be unrelated to singing but manifest as stage fright. Big T traumas are a reaction to a deeply disturbing, life-threatening event or situation. Examples could be falling and breaking a bone while on stage, or being physically or mentally abused, regardless of a time-bound link to performance.

I suffered with performance anxiety brought on by unknown little t traumas until I was 34 years old and decided, "Enough is enough. I don't want this to rule my life

any more!" Fortunately, I stumbled into hypnotherapy, which we now know is one of the most efficient and effective methods to analyse and reframe personal stories. Through hypnotherapy, I found the personal narratives that were at the root of my fear. The sources included being negatively judged when I practised piano, unfortunate competition around playing flute in band in eighth grade, and more.

I outline my journey of discovery in a TEDx talk, and ask you to listen to that talk for a deeper understanding of negative personal narratives. In that speech I introduce how one can begin the journey of reframing them. The talk is available at: https://www.ted.com/talks/nancy_bos_the_power_of_owning_your_narrative

Where do our personal stories come from? For me, they grew from how I internalised messages from other people - first from my family and then from my community. They can also come from the doctrine of organisations we are part of, like churches, political parties, or other groups. Narratives can come from our understanding of our ancestry and how previous generations have interacted with the world. And sometimes they come from within ourselves, when we choose between fear and anger, or love and courage.

Understanding and reframing our personal narratives is key to lasting results in overcoming performance anxiety. The work will be hard, and one will feel vulnerable when discovering a story from the past is influencing the present. It is easiest to look at our old stories if there aren't fresh stories coming in at the same time. Using a skilled coach or therapist will help keep the work focused, especially one trained in fields such as hypnotherapy, peak performance, cognitive behavioural therapy, or narrative exposure therapy. Meditation and journaling can be helpful too.

As one reframes their perspective on the stories, I recommend listening to the stories from one's spirit; to trust what one feels and hears from within oneself - the voice of a higher calling.

Nancy Bos is a vocologist, singer, speaker and author of several books on singing, based in Albuquerque, USA.

“Speak out on behalf of the voiceless....”

Proverbs 31:8-9

William Leigh Knight

I have found myself increasingly interested in the teaching and encouragement of non-singers and based my doctoral thesis on it. After many years working in adult education, I've observed so many reasons behind 'non-singing' and the syndrome of what people popularly call 'tone-deafness'. The research suggests that on the one hand, as many as 17% of the population self-describe as 'tone-deaf', while only 2-3% are actually born with congenital amusia. One pragmatic description of the latter condition – that of a person who finds music painful or at best tedious to listen to – offers its own explanation for why I have never met an amusic. However, leaving the latter aside for the moment, there are so many non-singers who want to explore something missing in their lives.

Working at Morley College, I ran courses such 'Tone Deaf? No Way!' to convince people they can sing. My initial belief, years ago, from a handful of individual students, was that a primary cause was an over analytical or intellectual approach, which inhibited the person from self-expression. Gradually, I realised there were a mass of contributory factors: being physically challenged; 'the proper voice range' syndrome ie very often children have been condemned simply because their voice range was much lower than a teacher thought appropriate; psychological damage – the very real abuse of being told to 'shut up' to mime or being excluded altogether; sometimes just a long lack of use; having an extremely limited range; not liking the sound of own voice. Another complication is often the lack of a suitable singing role model and related to that, the assumption that people will all be able to pick up a note or tune from, say, the keyboard. Often this practice is woefully inadequate and I found it best to choose a confident person (of the appropriate voice-type) to give notes if I couldn't myself.

Once the immediate stigma, a feeling of inadequacy, or whatever has been overcome and a positive feeling discovered – “yes I can sing after all” – some people are content that something painful has been laid to rest. Many more want to take it further and their enthusiasm is catered for by The Can't Sing Choir at Morley and others like it, by community choirs and by the 'Tuneless' franchise which can be found almost everywhere. These inspiring groups vary according to style of music used, a greater or lesser amount of teaching (or even none) but all sharing a common ethos of being inclusive, non-judgemental, and simply, fun.

However, there have always been in my experience several such people who really want to sing 'properly'. Sometimes an improvement is made just by an especially patient application the same techniques one uses for any aspiring singer: strengthening the singer's mechanism; perhaps increasing the range will benefit but often, I found, a breakthrough is a question of finding the right musical trigger: this is usually something, like a nursery rhyme, learnt in early childhood. Using a small group of melodies rooted around the same tonal centre, and coupled with a few simple vocal exercises with the same starting notes, has been a successful way of 're-tuning the ear', a process which can be compared with the idea of how perfect pitch is believed to develop. A final paradoxical thought in relation to perfect pitch: what about the possibility of an apparently tone-deaf person who possesses perfect pitch? I know I have met such people.

I would like to make a plea for more study for teaching people like this. There are probably not that many who are not catered for by the choirs mentioned above but then there are not that many people who are potential top-rate opera singers (for example) and they are just as interesting to work with, in my belief.

William Leigh Knight *FISM, DProf is a singing teacher and lecturer based on the Isle of Colonsay*



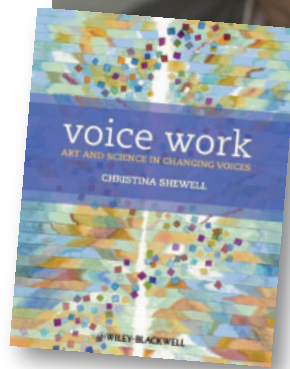
Samuel Queen (Photo: Adam Hills)

NEW BVA DIRECTOR

Samuel Queen

Sam trained on the opera course at the Royal Academy of Music after reading English at Cambridge. He enjoyed a number of years as a baritone soloist on operatic stages and concert platforms in the UK and abroad, and toured and recorded extensively. He furthered his studies privately with Professor **Janice Chapman**, as well as continuing his teaching development with courses in a variety of pedagogical models and approaches to voice, and observing in Voice Clinics and multi-disciplinary practices.

Sam runs London Singers Studio, which he formed with his partner, **John Lattimore**. Clients of the studio include international opera singers, West End principals and recording artists. Sam and John co-teach in the majority of lessons, and have a particular interest in meeting the varied demands of performers in a range of genres. Sam also teaches at ArtsEd and has been a member of the BVA since 2009. More information at www.londonsingersstudio.com.



CHRISTINA SHEWELL NEEDS YOU!

Christina Shewell (together with Rockford Sansom) is preparing a new edition of her much-loved book, **Voice Work: Art and Science in Changing Voices**. She is really interested in finding out what technology different voice practitioners are using, both in the clinic but also using in their singing or spoken voice studios. If you can help, please go to <https://www.britishvoiceassociation.org.uk/informationexchange.htm>.

DID YOU KNOW?

The BVA website is a fantastic place to recruit help for your research. If you are collecting data, conducting an audit or running a survey, our ['Information Exchange'](#) can put you in touch with other people within the field of voice. If you would like your project to be listed, please email: administrator@britishvoiceassociation.org.uk with your contact details, a brief description of your research project and objectives, and a link to your project, if available.

Professor Nobuhiko Isshiki 1930-2022



The laryngological world lost a great man on 14th August 2022, when Professor Nobuhiko Isshiki passed away, aged 92. He survived his wife Keiko by 5 years.

Professor Isshiki MD graduated from Kyoto University Medical School in 1954. In 1962 he extended his laryngeal research work for 2 years at UCLA at Dr Hans von Leden's laboratory. After returning home, he performed intensive research into the mechanism of phonation using excised larynges at Kyoto University, during his work as instructor in the Department of Laryngology. In 1977 he became Associate Professor, and in 1980, Professor of that department.

After 22 years he changed career and moved to the newly established plastic surgery department as professor, until his retirement (1993). Thereafter, he became an Emeritus Professor, and opened the Isshiki Memorial Voice Center which mixed specialties. In 2011 he started working at the Hiroshiba ENT Clinic in Kyoto. The majority of his patients suffered from voice disorders and congenital anomalies such as cleft lip and palate. Even at the age of 90 he was still consulting with colleagues on, in his words, "some special cases".

He was a pioneer of phonosurgery, and developed a series of surgical procedures to improve the voice of patients with vocal fold paralysis, atrophy, after laryngeal trauma, pitch problems and later spasmodic dysphonia.

His scientific interest concerned voice and studies in cleft palate patients, yielding more than 120 publications,

starting in 1964. Based on the results, he developed Laryngeal Framework Surgery, which permits the change in the position and tension of the vocal fold without touching it. This led to his famous book *Phonosurgery, Theory and Practice*, first published in 1989. The classification into thyroplasty Isshiki types I – IV was given to those interventions not by himself, but by the laryngological community.

Prof. Isshiki organised workshops in Kyoto, and all over the world. In addition he worked as instructor in Groningen and Amsterdam (Netherlands), Mayo Clinic (USA), Ankara (Turkey), Santiago (Chile), Seoul (Korea), Mumbai (India), Sao Paulo (Brazil), Riyadh (Saudi Arabia), Manchester (UK) and several others.

His work has been recognised internationally. He was given several awards such as the Gould Award, Gutzmann's Award for Clinical laryngeal research work, Acta Prize, and the Isshiki Award (British Laryngological Association), which was named after him. He became an honorary member of several societies including the Hungarian Society of Otolaryngology and the American Laryngological, Rhinological and Otological Society.

With his creativity, ingenuity, courage and skills, Prof. Isshiki was the initiator of a new era. Decades after his first publications we all still use his techniques and are inspired by his insights every day. The clinical contributions of Nobuhiko Isshiki will last for years to come.

Frederik G. Dikkers, Marc Remacle & Yakubu Karagama

Prof FG Dikkers, department of Otorhinolaryngology/Head and Neck Surgery, Amsterdam UMC, University of Amsterdam
Prof M Remacle, Department of Otorhinolaryngology/Head and Neck Surgery, Centre Hospitalier Luxembourg
Mr Y Karagama, ENT Department, Guy's & St Thomas' NHS Foundation Trust, London

This obituary was first published via the website of the British Laryngological Society.

SAVE THE DATE! COMING SOON FROM THE BRITISH VOICE ASSOCIATION

25th February 2023
Ageing Voice
 St Bride Foundation, London

Speakers - **Dr Filipa Lã**, University of Lisbon, author of *The Female Voice*; **Stephen Clift**, Professor Emeritus at Canterbury Christ Church University, Visiting Professor at York St John University and Professorial Fellow of the Royal Society for Public Health; Founder of Singing for Health; **Rebecca Moseley-Morgan**, BVA and University College, London.

20th April 2023
Voice Clinics Forum
 Guy's and St Thomas', London

Our annual conference, highlighting the best in clinical practice and innovation. This year's Forum, co-hosted by colleagues at Guy's and St Thomas', addresses **Complex Diagnostics in the Voice Clinic and Beyond**. Speakers include laryngologist **Dr James Thomas** (Portland, Oregon), **Ahmed Gineid** (tbc), Head of Phoniatics, Helsinki University, and Speech-Language Pathologist, **Youri Maryn** (Antwerp).