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1. Project Title Testing the PARE/PASE framework as a deliberate practice approach for voice students.
2. The context As a professional opera singer and voice instructor, I have been taught that practice is the key to attaining expert level. Yet, there appears to be a misunderstanding about what constitutes appropriate practice procedures. Hallam (1995) recommends that instructors consider the student's physical, musical, and motivational demands when teaching and communicating about practice. The acronym PARE/PASE stands for Pensar (Thought), Acción (Action), Sensación (Sensation) or Resultado (Result), and Experiencia (Experience) and when translated into English, it means STOP (PARE which includes Result) and GO (PASE which includes Sensation). PARE /PASE is a step-by-step reflective practice framework I built in Spanish in collaboration with my students during their voice lessons to potentially help them <i>reflect-in</i> and <i>on-action</i> (Schön, 1983; Finlay, 2008) about their <i>in-lesson</i> experience to assist them in their deliberate practice (Ericsson, Krampe and Tesch-Römer, 1993; Ericsson, 2008)
3. The justification My students expressed their motivation for making progress during their voice lessons and their frustration when attempting to reproduce the experience independently. This led to inconsistent or complete abandonment of their practice sessions. I aim to test the PARE/PASE framework as a “performativity model of knowledge” with the possibility of encouraging improvement and change in how the student manages their practice session through the usage of reflection, inquiry, and action in-lesson (Cohen, et al., 2007; Costley, et al., 2010, p.58) to potentially facilitate the navigation of the “swampy lowlands” (Schön 1987) of transitioning from the voice lesson to the solitary practice room. This project will help me test this framework and further develop it.
4. The intended impact I would like to determine if this framework provides a viable mechanism for students to bridge the gap between voice lessons and practice sessions. I hope to investigate if the reflective practice approach of examining what they are doing as well as their abilities and shortcomings can assist them in establishing a

more consistent practice in order to develop a plan for continued progress (Koshy et al., 2017). Regarding consistency, Bandura (1977) asserts that motivation focuses primarily on initiating and maintaining activity and is heavily dependent on cognitive ability. Therefore, a person is more likely to finish a task if they believe they possess the necessary information and skills and will operate according to a predetermined performance objective. This framework could be used to train other instrumentalists and aid teachers in keeping continuity throughout the weekly program. Overall, the long-term advantage would consist of facilitating the transition between practice and performance.

5. The outlined intention

The PARE/PASE framework aims to comprehend the participant's perspective of their *in-lesson* experience through the participant's own descriptions of the event (Williams, 2007). This will be a qualitative study due to the framework's exploratory, descriptive, inductive, and collaborative aspects (Creswell, 2003). The tested framework will guide the research process (Cheema, 2018). To improve the depth of understanding and rigor of the study's data the researcher will select three participants to perform three case studies to evaluate the PARE/PASE framework through a procedure of purposive sampling (Campbell et al., 2020). To achieve this and establish a baseline for the relationship between students and their practice time, the researcher will distribute a voluntary pre-study **questionnaire** and information sheet outlining the research process to students from her private and University of Puerto Rico voice studios. The questionnaire will inquire about their current practice habits, difficulties encountered during practice sessions, and motivational concerns (if any) affecting their sessions. The researcher intends to recruit three individuals with inconsistent solitary practice sessions, who desire to improve their solo practice, and who have the time to complete the sessions. If more than three students satisfy all requirements, the selection will be based on the date of questionnaire submission (the deadline for submissions is April 17). Before the study, the selected participants will complete a permission and consent form.

I will conduct a literature review that includes the concepts of deliberate practice, reflective practice, learning theory, and my methodology, consider, action, result/sensation, and experience.

The framework will be taught and practiced in one-on-one and private sessions. In addition, a scaffolding session will be held between the one-on-one and private practice sessions. (Maybin, Mercer and Stierer,

1992) in which the student will sit at the piano and recreate their practice session with the teacher present to help as needed. The PARE/PASE terminology will be adapted into a semi-structured **interview** to facilitate the reflection process, for example, what did you **think** to achieve that **sensation** or **result**? what **action** did you execute? and how did that **experience** make you feel as a singer/student? The lessons and private practice sessions will be videotaped for **observations** and to capture physical reactions and potentially missed information in real-time, as well as to aid in the accuracy of translating data from Spanish to English, as the study will be conducted in Spanish. Additionally, the student will video-record their private practice session so that the researcher can assess the student's ability to implement the framework.

A post-study **questionnaire** will be given to all the case studies to assess the impact of the study, future recommendations, and possible gaps.

A **practice diary** will be set out for the student by the teacher. They will use it for all their sessions and later hand out for analysis.

Participant recruitment will occur between April 7 and April 16 (pending proposal approval). Lessons and practice sessions will commence around the 17th of April and may continue until mid-May. The post-study questionnaire will be administered at the conclusion of the lessons and after the practice session recordings have been submitted (15 May - 31 May). The literature review will be conducted concurrently from 17 March to the end of May 2023. Thematic analysis will inform a written report due on July 6 and a presentation due at the end of July 2023.

6. The ethics and insider research

The researcher conducting this study is an insider, situated within both organizations and will be acting as a "reflective practitioner" (Costley, et al., 2010; Nolen & Putten, 2016, p. 401). As Rogelberg (2004) recommends, assessment and understanding of ethical rules, research study design, to avoid poor study results, and assurance of participant safety will be the top priority of this project. The participants in this study will be my students, which carries with it the possibility that they will perceive their participation as having a negative effect on their education. I will explain that their involvement in the project will have no negative effect on their education or grades and that they may withdraw their consent at any point during the study. Being aware of the researcher's position of "formal or informal power" (Fleming, 2018, p.314) could mean that some students may feel compelled to say what they think the researcher wants to hear rather

than express what they really experience therefore reporting from questionnaires, observations and sessions will be anonymized to help foster honesty (Fleming, 2018). Data confidentiality and security will be assured for all participants. The researcher is aware that her status as a busy freelancer who juggles commitments as a performer, teacher, and student may impact the structure of her research process; therefore, she will conform to a planned timeline and the requirements of her organizations (Scott, 2022).

7. Personal learning outcomes

- Use the knowledge gained from conducting this research project to guide future voice pedagogy, coaching practices, and potential research topics.
- Use the findings to enhance the framework's potential for practice procedure, skill acquisition, and a possible adaptation of the framework for group singing.

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Title: Testing the PARE/PASE, Stop or Go reflective framework as a deliberate practice approach for voice students.

Introduction

As a professional opera singer, voice instructor, and student researcher, I continually balance life on the road and my teaching practice while searching for ways to help my students connect the stage world and the voice studio. The PARE/PASE, Stop or Go approach was developed in Spanish in 2022, following my master's program module work on reflective practice, and it centers on two distinct scenarios. The first was my students expressing their satisfaction and motivation for making progress during voice lessons and their frustration at being unable to replicate this during practice time. It is essential to note that music students typically work solo in their practice rooms (Lehmann and Anders Ericsson, 1996). This disparity between their voice lessons and solitary practice sessions (SPS) was causing inconsistency and a lack of motivation during their SPS. In the second scenario, one of my students accomplished something remarkable while performing a vocal exercise during his lesson. When I asked him what he had done, he responded, "I thought," and expanded his explanation. Surprisingly, he responded to my inquiry about his actions in terms of thought. Therefore, I wrote a **P** for **Pensamiento** (thought) and his description, followed by an **A** for **Acción** (action) on the board; he could not recall it, so we repeated the exercise until he could identify it. When asked how a **Result** or **Sensation R/S** felt, he responded that it was "great and felt comfortable." When I asked him at the end of the lesson how that made him feel as a student, he responded, "satisfied" because he believed he knew how to accomplish a positive result. I went to the board and wrote the letter E for **Experiencia** (experience), thus creating the framework's acronym.

This circumstance prompted me to *reflect-on-action* (Schön, 1983) regarding the gap between voice lessons and practice sessions. As a singer and teacher, I have learned that practice is the key to improvement (Ericsson, Prietula, and Cokely, 2007; Ericsson, 2008), and I require the same from my students. Nonetheless, encountering this "conflicted situation of practice" (Schön, 1983, p. ix), prompted me to consider how we determine whether our students are practicing effectively.

This project aims to evaluate the PARE/PASE framework's potential to bridge the gap between the in-lesson and SPS experiences by incorporating reflection and action into the *in-lesson* to encourage improvement and change in the students' SPS (Cohen, et al., 2007). This framework will allow me to assess whether students may apply their *in-lesson* knowledge and experience to their SPS and better navigate its “swampy lowlands” (Schön, 1983, p. 41). The learning outcomes of the project include:

- Using the findings to enhance the framework's potential for practice procedures and support students in the areas of private practice, skill acquisition, and learning.
- Using the knowledge gained from conducting this project to guide future coaching practices and potential research topics.
- To possibly adapt the framework for group singing or the use of other instruments.

Literature Review

For this work-related project, I will concentrate on the theories that laid the framework's foundation. These include reflective practice emphasizing John Dewey's (1910) and Donald Schön's (1983) models, deliberate practice, and its influence on optimal learning for skill acquisition and student-centered and experiential learning to engage students in the classroom (Kolb, 1984; Lehmann and Anders Ericsson, 1996; Thamraksa, 2003; Ericsson, 2008; Overby, 2011; Kolb and Kolb, 2012).

Reflective Practice:

Warwick (2007) and Hébert (2015) cited Dewey and Schön as the “two fundamental schools of thought” (p.2) and most frequently cited forerunners of reflective practice.

Amulya (2004) defines reflection as actively examining one's experience and forming a “habit, structure, or routine” (p.1) for understanding it. American philosopher and educator John Dewey defines reflection as “turning a topic over in various aspects and various lights so that nothing significant about it shall be overlooked” (John Dewey, 1910, p.57; Talebi, 2015). Dewey was among the first to identify “reflection as a form of thinking” (Finlay, 2008, p.3). Reflective thought is “active, persistent, and careful consideration of any belief or supposed form of knowledge” and a way of learning from experience, motivated by the

need to solve a problem, thereby laying the foundation for the concept of reflective practice (John Dewey, 1910, p.6; Warwick, 2007; Finlay, 2008; Ghaye, 2010; Hébert, 2015).

Donald Schön, an American philosopher and educator, coined the term “reflective practice” in 1983 to describe incorporating reflection into professional or educational environments (Cowan, 2016). Schön (1983) believed that experts could intuitively monitor and modify their practice and that knowledge and skill were essential to professional artistry, which he called the “epistemology of practice” based on “the artistic, intuitive processes” exhibited by professional practitioners in the face of uncertainty and unique circumstances (Schön, 1983, p.49; Warwick, 2007; Finlay 2008). This knowledge is frequently difficult to express because it is implicit in our actions and perceptions (Schön, 1983; Hébert, 2015). Schön (1983) identified two categories of reflection: *reflection-in-action*, which is based on the “implicit” (p.49) knowledge practitioners develop and occurs “in the midst of action” (Ghaye, 2010, p.25) or “thinking while doing” (Finlay, 2008, p.3). *Reflection-on-action* or “after the event” (Finlay, 2008, p.3) is an intentional reflection that aims primarily to enhance future action (Ghaye, 2010). Warwick (2007) states that *reflection-on-action* requires the articulation of “tacit and spontaneous intelligence through language” (p.4) so we can analyze circumstances from differing viewpoints.

According to Dewey, uncertainty and doubt regarding an event motivate purposeful reflection and study, stretching the mind to discover new facts to understand and problem-solve (John Dewey, 1910; Finlay, 2008). Hébert (2015) cites Dewey's “adherence to technical rationality” as one of his primary criticisms, while Schön (1983) refers to it as a “positivistic epistemology of practice” because issues are handled by applying scientific advances to “the well-being of mankind” (p.31). Both models refer to an intentional process of observing a situation, rationalizing it, and critically thinking about it to solve a problem or navigate the “swampy lowlands” (p.42) of an uncertain situation (John Dewey, 1910; Schön, 1983; Warwick, 2007).

Deliberate practice:

The term *deliberate practice (DP)* was coined in 1993 by K. Anders Ericsson. Ericsson et al. (1993) define it as a “regimen of effortful activities designed to optimize improvement” (p.363). *DP* includes but is not limited to monitored practice, individualized feedback, space for assessment and problem-solving, and time for repeated performance to facilitate

progress, behavior change, and efficient learning (Ericsson, 2008; Ericsson and Harwell, 2019). Throughout the development process, instructors and coaches build distinct practice activities and strategies to help individuals actively engage in them to optimize improvement- enabling the student to participate in these activities between teacher-led sessions (Ericsson, Krampe and Tesch-Römer, 1993; Lehmann and Anders Ericsson, 1996; Ericsson, 2008). These so-mentioned activities are “embedded in the larger phenomenological context of practice” (Lehmann and Anders Ericsson, 1996, p.47)

DP is a carefully planned, supervised, and collaborative process between teacher and student, and individuals' requirements for “sustained concentration and effort” can be demanding (Lehmann and Anders Ericsson, 1996, p.48). In addition to having a support system that includes parents and teachers, as well as an assessment of the study's environment, individuals must practice at a level from which they can fully recover and avoid exhaustion, which could result in overuse injuries and burnout (Fry, 1986; Ericsson, Krampe and Tesch-Römer, 1993; Lehmann and Anders Ericsson, 1996; Ericsson, 2008; Baker and Young, 2014). Therefore, to maximize the long-term benefits of the ongoing development of enhanced performance, “the command to rest is fully as important as the command to work for effective learning” (Ericsson, Krampe, and Tesch-Römer, 1993, p.370). Recent research has demonstrated that while the brain rests, it consolidates newly acquired information (Albert et al., 2009). For this reason, monitoring our rest time during practice should be a priority among the training activities designed to facilitate performance enhancement (Krampe and Ericsson, 1996; Ericsson, 2008). Ericsson, Krampe, and Tesch-Romer (1993) state that not all behavior or activity during practice time constitutes *DP*; however, Lehmann and Anders Ericsson (1996) indicate that these activities may help students remain motivated (p. 47).

Several conditions must be fulfilled to develop optimal learning, expert skills, and performance enhancement. According to Ericsson, Krampe, and Tesch-Römer (1993), Ericsson (2008), and Ericsson and Harwell (2019), when designing a task, it is essential to consider the individual's motivation to complete the activity and exert effort. Second, incorporate the participants' prior knowledge so that the task can be assimilated and modified if necessary. Lastly, prompt access to performance results and constructive feedback is essential. Hallam (1983) exhibited that a person's specialized skills and

motivation were crucial in determining whether a child would persevere enough to attain high levels of expertise (Hallam, 1995). According to Kong (2021), motivation is a determining factor for educational success. Therefore, a person is more likely to complete a task if they possess the necessary knowledge and skills and operate in accordance with a predetermined performance objective (Bandura, 1977). The PARE/PASE framework proposes a deliberate practice activity to promote change and performance improvement.

Experiential and Student-centered Learning:

In 1984, American psychologist, professor, and educational theorist David Kolb created Experiential Learning (EL) based on the constructivist paradigm (Kolb, 1984; Kong, 2021). According to Kolb, “learning is a process in which knowledge is created by transforming experience” (Sharlanova, 2004, p.36; Kong, 2021). Boreham (1987) defines *EL* as “learning by reflecting on the experience”; without reflection, students run the risk of replicating the same errors (Sharlanova, 2004). *EL* underlines the importance of active student participation in all learning processes, including “physical, emotional, and psychological” engagement, and focuses on resolving the contradiction between how information is collected and how it is utilized (Kong, 2021, p.2). The *EL* theory describes a learning process encompassing “experience, perception, cognition, and behavior,” emphasizing the process rather than the results in behavior (Kolb, 1984, p.21). *EL* is a hands-on method that helps students apply their knowledge to real-world problems as they “Do, Reflect, Think, and Apply” (Kong, 2021, p.2).

Glasglow (1997) defines Student-Centered Learning (*SCL*) as “a method in which students learn to decide what they need to know for success in the educational format” (Brush and Saye, 2000, p.2). The teacher acknowledges students' “needs, opinions, backgrounds, and goals” and gives them “choice and control” (Brush and Saye, 2000; Thamraksa, 2003, p.1). Dewey (1910) stated that schools should allow students to experiment to understand how facts and concepts are interconnected to develop critical thinking (Brush and Saye, 2000; Dewey, 1910). The student-centered model emphasizes critical, creative, and independent thinking instead of the teacher-centered model, which emphasizes listening and memorization (Thamraksa, 2003; Adgoy Gilia, 2016).

SCL is based on Vygotsky's constructivist learning theory, stating that knowledge is a “social process” constructed in multiple ways (Brush and Saye, 2000, p.2): experiential learning, viewing teaching as the transformation of existing knowledge and active learning model, suggesting that all learning activities involve some type of experience developing the cognitive abilities required for the next educational step (Thamraksa, 2003; Kozulin, 2004). American psychologist and founder of the client-centered approach Carl Roger (1983) stated that “the only man who is educated is the man who has learned how to learn” (Cross, 1996, p.351), identifying the precondition for *SCL* as a leader's ability to recognize others' ability to think for themselves (O'neill and McMahon, 2005). Vygotsky believed the best learning environment would allow students to examine and discuss issues of interest, making education “meaningful” if students develop their comprehension and apply what they have learned (Adgoy Gilia, 2016, p.102).

Implementing and teaching “scaffolds” such as reflection engages students and improves their knowledge, enabling them to evaluate their performance (Brush and Saye, 2000, p.4; Wright, 2011; Cowan, 2016). In the PARE/PASE framework, the student reflects and describes their experience, writing their description in the PARE/PASE template while alone in the SPS (see Appendix 1, p.41). Writing has been identified as a form of thought and a learning aid that activates the brain's reticular activating system (RAS), serving as a filter for what should be processed (Oatley and Djikic, 2008; Alonso, 2015). According to Alonso (2015), writing provides time for reflection, and note-taking improves memory and retention, enabling one to “comprehend, reconsider, and reorganize intentions and plans” (p.266). By using their descriptions, building on previous knowledge, and using a variety of resources, students become engaged, feel included, and are more intrinsically motivated (Brush and Saye, 2000; Thamraksa, 2003; Wright, 2011; Adgoy Gilia, 2016; Kaput, 2018).

In *EL* and *SCL* environments, the teacher is a “facilitator,” “guide,” or “mediator of experience” (Cross, 1996, p.350; Overby, 2011; Wright, 2011, p.93; Kong, 2021, p.3), providing a learning environment that encourages critical thinking through reflection, problem-solving, and collaboration, while fostering social and learning skills (Thamraksa, 2003; Adgoy Gilia, 2016; Kaput, 2018). *SCL* and *EL*, as well as reflective and deliberate practice, facilitate optimal learning by designing activities, motivating and engaging

students, enabling them to build on prior knowledge and cultivate critical thinking (Thamraksa, 2003; Overby, 2011; Kolb and Kolb, 2012; Kong, 2021).

PARE/PASE the Stop or Go Approach

The researcher developed the PARE/PASE framework as an activity to support her voice students *reflect-in* and *on-action* (Schön, 1983) about their *in-lesson* experience to assist them in their deliberate SPS (Ericsson, Krampe and Tesch-Römer, 1993; Ericsson, 2008; Finlay, 2008). The meaning of the framework's concepts and their semi-structured questions are as follows:

- **Pensamiento:** This is a moment of *reflection for action* taking place before the activity, “the planning of activity.” What were you thinking before the action? (Cowan, 2016, p.68; Olteanu, 2017)
- **Acción:** This parameter draws execution and is a moment of *reflection-in-action*, thinking whilst singing. What action did you take? (Schön, 1983).
- **Sensación/Resultado:** How did that feel? How or what was the result? a *reflection-on-action* moment (Schön, 1983). Both terms are equivalent.
- **Experiencia:** How did that process make you feel as a singer/student? – another *reflection-on-action* moment (Schön, 1983) that contemplates what happened to comprehend and learn from the student's experience (Worthington, n.d.; Kolb, 1984; Lavery, 2016; Kong, 2021)

In English, PARE/PASE translates to Stop (PARE, containing the variable Result) and Go (PASE, including Sensation). Essentially, the teacher and student reflect on creating a **Stop Moment (SM)**, where they explore an opportunity for improvement during an exercise or phrase and consequently **Go**, when ready to continue singing, proceed to the next exercise, or transition to the practice room.

The procedure:

The framework starts during the student's *in-lesson* and should be implemented during their SPS. If blackboard and chalk are unavailable for the *in-lesson*, the teacher should provide the student with a PARE/PASE template. The guidelines are as follows:

- 1- Identify the *Concepto a Trabajar* (CT) (concept to work)- warm-up, technical or repertoire work, or objectives and goals.
- 2- After a few repetitions, the teacher stops and poses the guided questions. This framework is entirely dependent on the student's experience-based initial evaluation. The student may write in the framework at any moment, and there is no requirement for sequential execution; however, it must be completed to provide feedback.
- 3- The PARE/PASE approach requires students to explain and write about their experience in their terms, as opposed to the instructor's, to avoid confusion during SPS.
- 4- Once the student gathers his written reflection, the instructor continues the exercise and checks for changes or new information to complete the template. The instructor may use the student's descriptions as cues during the session to relate to their language.
- 5- Finally, the student photographs the board and transfers the information to their template, which serves as a supporting guide for the student's SPS; they should complete a new one for each session. This also works as the teacher's and student's SPS assessment.

The teacher's role: as Roger (1969) states, is to be a "facilitator of learning" (Cross, 1996, p.350) and guide and model reflection through inquiry questions while placing the learner at the center of the experience, giving them an active part in their process.

Methodology:

This mixed-methods work-based project examines how the PARE/PASE, Stop or Go framework impacts students' deliberate practice experience. I am testing the framework through the lens of my participant's experience. The most suitable research methodology is the one that facilitates the discovery of the problem's solution (Cheema, 2018). I will use case study as a method because it allows a comprehensive and in-depth analysis of an

event, situation, or phenomenon in its real-world context while preserving its holistic and significant characteristics (K. Yin, 2002; Cohen et al., 2007; Schoch, 2020). Lehmann and Ericsson (1996) characterize practice as an “expanded phenomenological context” (p.47). To collect and interpret the participants' experiences, I will employ a phenomenological approach in which the participant's descriptions of their experiences and emotions are utilized to generate in-depth descriptions of the phenomenon (Ortamlarında et al., 2015). In phenomenological research, a researcher attempts to comprehend the perceptions and perspectives of individuals in relation to a specific situation (Leedy et al., 2015).

This project is based on two paradigms, the constructivist paradigm, to address and understand the multiple meanings of the participants' worlds and how they experience it (Creswell, 2003; Kawulich and Chilisa, 2012), and pragmatism, to encourage improvement and change in learning, where difficulties in the classroom can be addressed through reflection, inquiry, and action (Cohen, et al., 2007; Costley, et al., 2010). Work, in work-based learning, becomes both “content and context,” leading to acquiring new abilities and work-related activities (Costley, et al., 2010, p. 58). This is a highly motivating, challenging, and educational process concerning the researcher's practice, her students, and the enhancement of her teaching and research abilities.

The project's mixed-methods approach resulted from the researcher's administration of a pre-study questionnaire containing both closed- and open-ended questions to collect quantitative and qualitative data (Williams, 2007). Purposive sampling enables researchers to select what must be known; consequently, participants were chosen based on their qualities to increase the project's depth and rigor (Etikan, 2016; Campbell et al., 2020). Twelve respondents completed a voluntary pre-study questionnaire. Because four respondents would travel at the start of data collection, the researcher broadened the participant selection criteria to make data collection feasible. Consequently, they were informed, and their questionnaires were disregarded. The researcher selected three individuals who indicated having difficulties with SPS consistency and motivation and had the availability to complete the study requirements.

Qualitative research is exploratory in nature, descriptive, and interpretive, and the researcher's involvement in the process enables them to gain a deeper understanding of challenging situations (Williams, 2007; Leedy et al., 2015). Triangulation of methods and

cases will be employed as it enables examining aspects of a topic from multiple perspectives, generating deeper understanding and potentially validating the findings (Bell & Waters, 2018). A case study is a strategy that may employ various methods (Costley, et al., 2010); any suggestions or “fuzzy generalizations” are deemed tentative due to the study of the singular (Bassey, 1999, p. 46).

Questionnaires are a well-known method for collecting qualitative data when constructed and planned carefully (Leedy et al., 2015). Pre- and post-study questionnaires were administered to establish a profile of the participant's relationship with their SPS, compare the framework's impact, determine how they utilized it throughout the study, and track changes in SPS behavior (see Appendices 4, p.49 and 5, p.56). Observations may include "practitioner-client interactions" (Costley, et al., 2010, p. 119). According to Leedy et al. (2015), “flexibility” (p.281) is one of the primary advantages of unstructured observations, enabling the researcher to refocus as new events emerge (see Appendix 6, p.67). In this project, the teacher/researcher (T/R) is conducting participant observations, immersing herself as an inside researcher, and the voice teacher conducting two one-to-one PARE/PASE sessions to teach and work the framework with the participants, one scaffolding session to begin assessing how the participants work independently with the framework, and where she is available if participants have questions about the framework's usage (Maybin, Mercer and Stierer, 1992). These observations allow the researcher to share the experience with participants and understand their behavior (Bell & Waters, 2018). The researcher also conducts non-participant observations, comparing pre- and post-SPS video recordings submitted by participants. The participant's PARE/PASE template annotations will be analyzed throughout the study to track “ongoing or unfolding” personal reactions and developments (Costley, et al., 2010, p. 120).

Because qualitative data is abundant in meaning, a combination of deductive and inductive reasoning was used to analyze it (Leedy et al., 2015; Cheema, 2018). Initially, I focused on the relationships between motivation and consistency, but as my research progressed, I noticed recurring themes and patterns. As coding is a data analysis method, my approach included descriptive and in-vivo, mostly for observations and questionnaires, and emotion coding for reactions seen throughout the study (Saldaña, 2016).

Ethics and Insider Research

Conducting research on her organization as an insider may lead the researcher to overlook aspects of behavior that would be readily apparent to an outsider (Bell and Waters, 2018). Due to the importance of observations in the data collection process, the researcher strove to be as objective and impartial as possible with the help of triangulation of methods (Leedy et al., 2015; Bell and Waters, 2018). The relationship between researchers and participants is inextricably intertwined, and this may pose difficulties for participant and researcher reactivity, an issue that must be addressed through the continuous reflexivity of the researcher's interactions (Cohen, et al., 2007). Participants' reactivity to knowing they were being observed and potentially "trying harder" (Cohen, et al., 2007, p. 410) or acting in ways they believe the researcher wants because they are also the researcher's students may influence the study's findings.

The researcher acknowledges that she is a source of bias in this study because she created this framework and is evaluating it with three of her voice students. For this reason, one of the researcher's challenges was to remain neutral during the one-to-one sessions when participants demonstrated positive outcomes (Cohen, et al., 2007; Leedy et al., 2015; Bell and Waters, 2018). According to Leedy et al. (2015), this can be a disadvantage because the researcher's presence may influence what individuals say, do or how significant events unfold. This approach was simultaneously derived from the search for a solution, a shift from "knowing-in-action to reflection-on-action," or Schön's (1983) "developing artistry" (Warwik, 2007, p.4). Understanding this enables the researcher to act as a "reflective practitioner" who strives to constructively contribute to instructional development to benefit her students and practice (Nolen and Putten, 2016, p.401). The researcher acknowledges that her direct involvement with her organization has allowed her to earn the participants' trust and gain a deeper comprehension of context-related variables. Participants were informed that they could withdraw from the study at any time (Cohen, et al., 2007; Bell and Waters, 2018). Permission and informed consent were obtained from the organizations and participants (see Appendices 2, p.42 and 3, p.46). The confidentiality of the study's data will be maintained, and the participants' privacy was fundamental throughout the study (Bell and Waters, 2018; Fleming, 2018). Finally, the researcher designated each participant's case a pseudonym to maintain participant anonymity (Leedy et al., 2015).

Findings

Karla's case

Last year, the classically trained soprano Karla earned a bachelor's degree in vocal performance. She works part-time at a non-musical job where her schedule is irregular, causing her stress. According to her pre-study questionnaire (PSQ), SPS is important for her because it is her space to explore, get familiar with her instrument, practice the material of her *in-lesson*, and demonstrate the results and experiences of what she understood and accomplished. However, she has little time for her SPS because of her work obligations. She tries practicing three to four times weekly for about an hour after her workday, much like she did throughout her pre-study/SPS, where she seemed exhausted and frequently yawned. Additionally, she mentions needing around twenty minutes to “get in the right mindset” before starting, and choosing what to do is also time-consuming.

During her pre-study SPS, she used the mirror as a reference, stretched her body before singing, paused to assess any tension or discomfort during singing, and attempted to modify her strategies when believing something required her attention based on what she was experiencing. Despite this, she appeared distressed after her pre-study SPS. Her focus on results rather than process frustrated her and caused her to put too much pressure on herself, leading to negative self-talk such as “you sound like a blower” (relating to a breathy sound). “Breathy singing” results from airflow through partially adducted vocal folds, according to Miller (2014). In her body language, she continuously made “no” signs with her head and looked tired and slouched. As she repeatedly reproached herself, it was clear that the outcome was not what she desired. Lastly, she has difficulty establishing session objectives, which inhibits her consistency and motivation with SPS.

Her frustration with focusing predominantly on outcomes without understanding their origin, which prevented her from achieving similar outcomes as when she worked with her teacher, is why she was chosen to participate in this study. I intend to determine if the framework can enable her to have a more relaxed and possibly playful exploratory experience as opposed to a “mild torture,” as she described it in her post-study questionnaire, thereby supporting her in a time-efficient manner in light of her daily responsibilities to achieve better results.

PARE/PASE Sessions

During her one-on-one sessions, Karla appeared to easily comprehend and apply the framework, as she easily transitioned between parameters and inquired when unclear. She began moving her arms during her first exercise, which the instructor identified as an *Acción*, and attempted to help her reflect on why she was doing it: "I am trying to feel the air flow," she said, indicating that she was stuck in her body; this was her *Resultados/Sensación*. One of the aspects that struck me the most was that every time she described an *A*, she laughed and then inquired if she could be honest, thinking her descriptions were a bit "crazy" (e.g., "pirate hand," "dead face," for relaxing). These *A*'s provided her with favorable *R/S*, such as a "comfortable, malleable body," "no worries," and a "relaxed tongue." She drew a smiley face in her *Experiencia* parameter and identified it as an "achieved goal" and "now that I know what to do and how to get my body to respond the way I want it, there is less fear."

She reflected that to be able to identify her actions, she required "pensamiento activo" (active thought), which prompted her to remember the many times she sat down to practice without awareness, resulting in meaningless repetition and frustration, as observed by the researcher during her pre-study SPS. Identifying the distinctions between *P* and *A* was her biggest difficulty while working on the framework, as she had to write the same information in both on multiple occasions. The distinction was that *P* is a "*reflection-for-action*" or the activity preparation (Cowan, 2016, p.68) and possibly what Dewey (1910) remarks: that thinking creates indicators of forthcoming outcomes. The *A* parameter refers to the execution of the action or a *reflection-in-action* moment (Schön, 1983) which, for Karla, was "marching" or looking at the tongue position in the mirror while singing.

She deemed the description of her *E* and *R/S* to be her easier working parameters, corresponding to her tendency to concentrate more on the outcomes (*R/S*) than the process (*P/A*). In contrast, I believe that the process of identifying her *A* during her PARE/PASE sessions enabled her to discover the descriptions that made her laugh, thereby creating clarity regarding her goals. Critical thinking allowed her to recognize the significance of her needs in creating a satisfying *Experiencia* (John Dewey, 1910; Brush and Saye, 2000). In contrast to her pre-study SPS sessions, where she appeared frustrated and constantly

reprimanded herself, during her one-to-one sessions, she appeared happy, laughed frequently, and seemed motivated to continue exploring "without worries."

Scaffolding and SPS

Scaffolding is considered "essential" in focusing the student's reflective practice (Hegarty, 2011). Karla initially focused on her shortcomings and claimed she lacked "energy."

Conversely, the teacher/researcher (T/R) observed and noted that she was more physically active, prompting Karla to reflect that she was "allowing herself to explore." She used her previous PARE/PASE templates as a guide; she wrote her CT, began her exercise, and filled out the template using the gathered information. Her *SM* consisted primarily of pausing between her *P* and *A* to develop a more effective exercise strategy, organize her process, and return to her *P* to evaluate her objectives. T/R advised her to be more flexible; if one strategy fails, pause, reflect on previous sessions, and continue exploring.

During her post-study SPS, Karla seemed more relaxed with creating clearer strategies, such as recording herself for feedback, modifying exercise patterns to identify the source of doubt, and slowing down. A difficulty she encountered was that after nearly fifteen minutes of altering strategies during an exercise, she found it difficult to convey what she did in writing. The framework enables reflection and writing to prevent the loss of process details and take a vocal rest while writing (Alonso, 2015). Because she has spent many years studying voice and has become accustomed to a routine, I believe she finds it difficult to stop during her SPS. The framework is intended to facilitate students' transition from in-lesson to SPS based on their needs. When recalling her pre-study struggles with negative self-talk, Karla could tell herself in her final post-study SPS reflection, "Trust your instrument," demonstrating a significant contrast between the two experiences.

Susan's case

Susan is a mezzo-soprano, has been a full-time undergraduate student studying voice for the past two years, and spent most of her secondary school years singing in choirs. She also works as a teacher and attends choir rehearsals several evenings per week. She values daily practice because it allows her to develop habits, consistency, muscle memory, and awareness of everything she must do while singing. She attempts to practice three to four times per week for approximately thirty minutes. Susan expresses satisfaction with

linking the content of her *in-lesson* to her SPS because the *in-lesson* audio recordings help her identify what she needs to work on. However, according to her PSQ, she dislikes her SPS because she cannot achieve the same results as in her lessons.

During her pre-study SPS, she seemed calm and organized, used a piano application on her phone, stood up, and appeared to have a firm hold on the task, although remarking she was not in her usual SPS space. She began with a pre-warm-up routine and described what she did during each exercise, corresponding with her remarks about knowing what to do during her SPS. Her selection of exercises positively depended on how she liked them during her lessons (e.g., “another exercise I like very much”). Although it was not required, I was struck by the facility with which she explained the purposes of the exercises (e.g., “for awareness of tongue position”).

Epistemologically, Susan values the recordings as a tool for improving her SPS, stating that they give her “confidence” to accomplish her goals. However, this strategy does not completely support her SPS experience, as her greatest identified obstacle is a lack of understanding regarding achieving her objectives. This impacts her consistency because she procrastinates, as her enjoyment of SPS is contingent on achieving her objectives and having comparable experiences between lessons and SPS. When the subject matter is deemed relevant to the student's goals, there is a greater likelihood of significant learning (Cross, 1996). Individuals are more likely to complete a task and be consistent when possessing the necessary knowledge and skills (Bandura, 1977). These were the primary reasons for her participation in the study. I want to determine if the PARE/PASE framework can assist her in achieving her objectives of having a clearer SPS experience and having the tools to connect her *in-lesson* and SPS content while helping her consistency.

PARE/PASE Sessions

During her first one-on-one session, Susan provided detailed and specific descriptions. Whenever the T/R inquired about an A, she was able to describe it (e.g., “move arms,” “exaggerate”), and when asked, “how did that feel?” she typically responded, “I really liked it”- therefore she was encouraged to do more of what she likes during her SPS because “motivation engenders interest in learning” (Bouchkioua et al., 2021, p.464). T/R asked her how she wanted to do her tongue trills- an exercise she enjoys (e.g., ascending or descending and letting her explain the rationale) to include her in her process (Thamraksa,

2003). After reflecting on her *R/S* and *E*, she stated that she felt motivated because the *R/S* was “abundant and steady,” and “I felt like I knew what I was doing, and that motivated me to continue.” Motivation stimulates learning and fosters self-awareness and success (Bouchkioua et al., 2021; Kong, 2021). In Susan's case, the achievement of her *R/S* and *E* enabled her to be motivated by knowing what she was doing.

According to her PSQ, Susan felt she did not have enough time to practice due to procrastination; therefore, I wanted her to reflect on the recent occurrences. Susan had to take the time to determine what her *P* meant, which was primarily related to her breathing before singing and the information she could acquire at that moment, to determine the route to execute her *A*, which required her to look in the mirror, move, and be more active while singing. Looking objectively at this, Susan required thirty-two minutes and three exercises to reflect and write on her final *E*, “I can actually do it 100%”. As her voice teacher, I know that her vocal exercises did not differ for the purpose of the study and that immediate results are not the objective here. However, she felt her progress when adopting a deliberate strategy of evaluating and reflecting on her actions and feedback (Ericsson, 2008; Ericsson and Harwell, 2019).

In assessing this situation, I consider what Husserl, the “founder of phenomenology,” says about looking beyond the “taken-for-granted assumptions of everyday life” (Cohen, et al., 2007, p. 22). In the singer's case, the impact it can have on their practice experience by bringing to consciousness and not taking the daily occurrences of their practice for granted. Her *SM* took her some time, but it helped her build clarity during her exercises, assuring her that she was “doing it right” and discovering how to do things; she described it as “helping me to see myself on the inside.” In addition, she exclaimed, “It's so funny,” and laughed as she thought aloud and then wrote what she had just reflected on and described. An occurrence is also seen in Karla's case.

Scaffolding and SPS

I learned how she independently utilizes the framework's template. Before singing, she explained that she writes CT followed by *P*, sometimes in capital letters as a reminder. She completes the remainder of the template after singing. She indicates that she will stop exercising if something requires her attention. She stated that she writes more each time she uses the framework, and I believe that this enables her to gain a greater understanding

of her processes. Susan identified *P* and *A* as her easiest working parameters because she validates and comprehends what actions to take. Her most difficult variable to identify were *R/S* and *E*, "but not always." Interestingly, in her one-on-one sessions, the last two parameters were the ones that brought her laughter, motivation, and the realization that "I can actually do it." Her *R/S* descriptions typically repeat, "It felt as it should have." She elaborated that this signifies what she and her T/R confirmed during their sessions, which corresponds to her enthusiasm during scaffolding when she observed similar *R/S* between her SPS and one-on-one sessions.

Susan seeks clarity in her processes, which she believes are essential to achieving her goals. Throughout the study, she has identified her tendency sometimes to overthink (*P*) and her need to be more active (*A*) to increase the clarity of her *R/S*. During one of her final sessions, she reflected on her *E* and said, "I do not know what else to add here; everything is good." I cannot help but ponder how else she might have learned that she can, in fact, have a better experience. Working with the PARE/PASE allowed her to reflect on her achievements.

Raffy's case

Raffy is an undergraduate young tenor that has been studying voice since high school. He also belongs to several choral ensembles on and off school. Daily practice is important for him, but he does not enjoy the process. Interestingly, he considers his rehearsals to be practice time, even though musicians typically practice privately (Lehmann and Anders Ericsson, 1996). In his PSQ, he mentioned that his biggest difficulties are that although he knows what he must work on, he does not know how to achieve it. When mentioning his satisfaction linking his *in-lesson* content to his SPS, he said, "In theory, I know what to do if I follow what I did in my voice lesson" (which he audio records). When asked how satisfied he is with his SPS, he said that when he "feels progress," he is satisfied but gets easily frustrated because he focuses more on his mistakes than on his achievements and sometimes gets bored. Boredom and frustration have been associated in part with limited engagement in educational activities (Kong, 2021).

During his pre-study SPS, I witnessed several of his challenges. Although he began his pre-warm-up routine with stretching and breathing exercises, Raffy typically "goes with how my body and voice feel on that particular day," still, he appeared disorganized and

unstructured, changing exercises and strategies constantly and saying “no” multiple times. Similarities to his lessons include his standing up while practicing, using a piano, and occasional mirror use. His strategy for problem-solving and changing undesirable results includes speaking certain exercises before singing. One of my concerns regarding his SPS is that he sings with a great deal of repetition without attaining a specific goal, and he appears frustrated and vocally exhausted as a result. Improving monitoring of practice has been identified as a preventative measure for overuse behavior in musicians, along with allowing for breaks between sessions, as rest is essential for enhanced learning (Ericsson, Krampe and Tesch-Römer, 1993; Krampe and Ericsson, 1996; Hays, 2002).

I intend to determine if the PARE/PASE framework can provide him with better structure and organization during his SPS, clarity regarding how to accomplish his desired outcomes while monitoring his progress, and help him develop an awareness of his instrument's long-term overuse. All factors that made him a suitable candidate for this project.

PARE/PASE sessions:

During his sessions, Raffy seemed detailed and specific with the descriptions, although he was a bit confused about identifying the difference between *P* and *A*. Session after session, as he got more acquainted, he stopped and went to the board to write without being prompted by the T/R. Interestingly, from his first session, he had the instinct to write the exercise and its objective under his **CT** (e.g., “Lip Trill/Arpeggio/no null thinking”), which he explains means to be cognitively engaged from the beginning. T/R noticed that he was moving his arms while singing and encouraged him to write it on the board; a similar action was observed in Karla's case. Although moving is an action (*A*), for him, that movement belonged to his *P* because it was related to what he does before singing. Raffy seemed clear about his parameter distinctions. He kept exploring, and when reflecting on his *R/S*, even though it was “better,” he acknowledged that it could be “much better.” This prompted an **SM** to investigate his *P* and *A* to be able to work on his “much better” objective. During his exploration, he discovered that the movement of the hands changed; he required two distinct arm movements, one for his inhalation (*P*) and another for his exhalation/singing (*A*), to feel (*R/S*) “relaxed, connected, and much better,” consequently achieving his objective. Kilpatrick (2020) states that music and movement have long been linked to increased performance. Swiss music instructor Dalcroze believed that music training should

include the use of the body in the “perception and performance of music” (Kilpatrick, 2020, p.30).

During his first session, he answered “everything” when asked what he would change about a particular exercise. T/R observed his tendency to focus more on his shortcomings than his accomplishments. Remarkably as his second session progressed, he wrote “trusting the process” under *A* on the board, which T/R identified as a contrast to focusing on his shortcomings. Since he was worried about his memory and had an approaching presentation, they decided to utilize the framework to do repertoire work with his objective of memorization and being in performance mode, which for him meant not stopping if he made a mistake. Therefore, he chose to write “no one knows it” (referring to the text) under his *P* and “do not stop” and “catch it later” under his *A*, and he proceeded to start singing. When evaluating his *R/S*, he said, “I was still confused, but did not stop” and felt “satisfied.” Finally, his description of the *E* was “I flowed,” and he reflected that because he felt the foundation for his technical work had been established, he was “more secure and comfortable,” and he did not care about the mistake.

One of his breakthroughs during his one-to-one sessions was regarding his *E*; “I can feel my body while singing, I feel I can do it better.” The other was regarding how to use the template during his SPS; “now I have this (template), and it’s a matter of incorporating it”- remarking that before, during his SPS, he used to change exercises without purpose, which used to distract him. Regarding the framework, “now I reflect when I feel something weird.”

Scaffolding and SPS:

Raffy shared in his PSQ that he uses his choir rehearsals as opportunities for practice. When contrasting his pre- and post-study PARE/PASE experiences, he shared that he can now connect his technical work to rehearsals and feels accomplished. He focused on his prior one-on-one activities during scaffolding and SPS since they helped him understand his body and identify his shortcomings. Additionally, he mentioned that “because I have to write it down, I have to think about it.” Observed here is the relationship between writing and thinking for learning and the development of critical analysis (Jasper, 2005; Oatley and Djikic, 2008).

Regarding his use of the template, he usually writes down the exercises he wants to do, and as he feels the actions fill out the rest. In his post-study questionnaire, he remarked that his easiest parameter to identify was **S**, and his hardest was **P**, but interestingly, in his scaffolding, he usually filled out his **A** first. When doubts came towards his high register, T/R recommended using the mirror, slowing down, and stopping to explore. He admitted that the cause of trouble "was a mental thing" because he knew the notes he was singing, and since sitting at the piano, he knew they were approaching. T/R suggested an **SM** when intrusive thoughts occurred; he wrote "stop and breathe" under his **A**, and when the "mental moment" occurred, he did as he wrote and then sang, describing his **R/S** as "greater comfort" and his E as "wow, I sang a B flat." He looked pleased with his work and smiled. Although **A** is his hardest variable to detect, he realizes its significance in getting a satisfactory **R/S**.

Raffy used his template, explained his work, and appeared organized and focused during his post-study SPS. As he attempted a new technical exercise, he paused and doubted that he was performing it accurately. This situation produced what Bjork and Linn (2014) refer to as a "desirable difficulty" (p.2), prompting him to contemplate alternative approaches and solutions. Accepting his current limitation, he concluded his session by saying, "I have sung a lot in a short period." This final reflection demonstrates his current voice usage awareness.

Similarities:

Initially, I approached this project focusing on the lack of motivation and consistency during students' SPS. As my investigation progressed, I noticed recurring patterns and similarities between our cases. The following table illustrates the similarities discovered through research.

Similar tendencies amongst our cases		
Pre-Study	During Study	Post-Study
• Lacking motivation or consistency in SPS. • Knowing what to do but not how to do it during SPS. • Looking for time-efficiency during SPS. • Focusing on result vs processes. • Focusing on shortcomings instead of accomplishments. • Lacking concentration and organization.	• Laughing during their sessions. • Finding it “funny” or “crazy” when writing their own descriptions. • Difficulty identifying the difference between P + A. • Still, focusing on shortcomings instead of accomplishments. • Moving while singing allowed for clearer R/S • Finding it hard to Stop during an exercise.	• Having awareness of what to do and how to do it and being motivated by this. • Utilizing the PARE/PASE template as a guide to link their <i>in-lesson</i> and SPS experience. • Having more organization and structure during SPS. • Having more concentration. • Achieving satisfaction with their SPS outcomes.

The PARE/PASE framework allowed our participants to *reflect-on* their experiences and uncertainties while engaging in their learning to better understand how they construct their processes to recreate them solitarily (Schön, 1983; Cross, 1996; O’neill and McMahon, 2005). Based on their post-study SPS and questionnaires, they seemed more satisfied with their SPS experiences and outcomes, indicating that they felt they could accomplish their tasks and achieve their objectives (Bandura, 1977; Kong, 2021). The *EL* and *SCL* approaches adopted by the PARE/PASE framework enable the students to reflect and potentially resolve the contradiction between knowing what to do and not knowing how to do it. As a result, the student can comprehend the difference between how information is collected and how it is used, emphasizing the process leading to the desired outcome (Kong, 2021).

Karla's satisfaction depended on her ability to relax and foster an enjoyable process and exploratory environment. She could link her one-to-one sessions to her SPS by utilizing the template. As a result, she determined she could trust her instrument and herself throughout the process. Clarifying her procedures was crucial for Susan, and she noticed that her writing in the framework's template increased with each session, which also helped her become aware of her tendencies, assisting her in stopping to reflect on how something felt regarding **R/S** and how her **E** shaped her motivation to realize she can “actually do it” and progress. Raffy's satisfaction depended on feeling connected with his instrument to stay engaged and motivated. Throughout the study, he learned how to better connect with his instrument; identifying reflection allowed him to investigate how to remain active in his thoughts and actions to recreate the *in-lesson* content during his SPS and evaluate his vocal usage.

Karla and Susan laughing while identifying their descriptions was a surprising finding. According to Savage et al. (2017), although laughter does not induce learning, it helps reduce tension and anxiety and motivates students by creating a positive learning environment. When students perceive a humorous message as relevant, such as Karla's “pirate arm movement,” they become motivated, facilitating the processing of new material and promoting the retention and comprehension of course content (Savage et al., 2017). As writing is regarded as a way of thinking, laughter about writing their descriptions validated their thought process, bringing the missing link to the forefront of their experiences (Oatley and Djikic, 2008). For Karla, enabling her to enjoy the process rather than be frustrated about her shortcoming, and in Susan's case, permitting her to comprehend how to accomplish her objectives. Learning is a transactional and collaborative process that requires participation and engagement with the environment, as well as the resolution of conflict, which “moves back and forth between opposing modes of reflection and action and feeling and thinking” (Cross, 1996; Kolb and Kolb, 2012, p.194). Students who are more engaged in said educational activities are more likely to attain higher levels of learning (Kong, 2021).

The following table compares the impacts of the PARE/PASE framework in each case before and after its implementation. Analysis was based on their pre- and post-study questionnaires and SPS.

Case Study	Before PARE/PASE	After PARE/PASE	Findings
"Karla"	SPS was an "obligation" and "torture"	SPS is a "date with my instrument"	Motivation to practice
	Did not have time to listen to lessons recordings.	"Framework's template allows me to keep the <i>in-lesson</i> information fresh in my mind"	Time-efficiency, <i>in-lesson</i> to SPS content connection, provision of feedback.
	"If I put too much pressure on myself, I damage my practice time"	"Excited to practice". Laughs during sessions.	Positive SPS environment and enjoyment of the process.
"Susan"	Did not enjoy SPS: "I don't always achieve the results I did with the teacher"	"I know what to work on and how to do it"	Connecting in-lesson to SPS content. Awareness of processes.
	Difficulty with consistency and procrastinates.	"I felt I knew what I was doing, and that motivated me to continue"	Consistency and motivation link.
	Biggest difficulties: Not achieving her goals and unsure of doing things correctly.	"I feel satisfied with my SPS results", "I can say I am doing the exercises right"	Goal achievement, clarity of processes.
"Raffy"	Tends to get bored and distracted.	"I am thinking and analysing more in practice", "I don't get as bored as before".	Practice monitoring, concentration support, better engagement, critical thinking development.
	Disorganized during practice and lacking structure.	"The framework has helped me organize and structure my practice more efficiently"	Structure and organization
	Use to do exercises without knowing, getting vocally tired due to repeating a lot.	Awareness in SPS: "I have sung a lot in a short amount of time".	Development of voice use awareness.

The following table illustrates the disadvantages of the framework based on post-study questionnaires and the course of the study.

Disadvantages PARE/PASE framework
• It can be time-consuming to write and assess during the lesson and SPS. • The learning curve of how to use the framework may provide discouragement. • Learning a new way of navigating their practice can be a challenge for someone that has been practicing in a certain way for a long time, resulting in confusion or discouragement. • The template could have more space to write and have additional guiding questions.

Through this project, I discovered a gap in my practice: I assumed my students could connect their *in-lesson* content to their SPS. This may have resulted from the 18th-century approach to voice instruction that I was exposed to as a student, in which the teacher demonstrates, and the student repeats, and reflection did not play a significant role during the lesson. However, we live in the “pedagogical enlightenment of the 21st century”, which involves intellectual inquiry and the integration of multidisciplinary perspectives from the voice studio, pedagogy, therapy, and science, reflecting the transition between our current and future goals for voice education (Chapman, Ron Morris and Morris, 2023, p.vii). According to Carl Roger (1969), the purpose of education is to “facilitate change and learning” (Test and Cornelius-White, 2009). The three cases represent my voice students, and their similarities reflect my practice.

Conclusion:

This work-based project aimed to determine whether the PARE/PASE framework could support voice students, promote improvement and change in managing their SPS, and facilitate their transition from voice lessons to SPS. Costley, et al. (2010) refer to a “performativity model of knowledge” (p.58) as the application of skills in the pursuit of knowledge for effective performance. This study identified several advantages and disadvantages already mentioned. The researcher developed this framework with and for her students. Therefore, she acknowledges that the findings may only relate to her voice

studio context, which offers the possibility of a future study to see whether other practitioners can implement it. Uncertainty regarding the framework's long-term effects is one of the study's limitations. It is uncertain whether students can maintain its use throughout the semester or whether their motivation and consistency will endure. Future initiatives include continuing framework development, supporting its underpinning, researching alternative methods for assessing its impact, and determining if it can increase the self-efficacy and autonomy of students and performers to support their future endeavors.

As a novice researcher, educator, and performer on the road, I require more structure and organization moving forward (Scott, 2022). The constantly shifting environment presented a mental and physical challenge due to being on the road. Simultaneously, it reminded me that, although I am a professional in other aspects of my life, I am still a student learning how to conduct research and that mistakes and perplexities are inevitable throughout the process. In the future, I must account for additional time for data translation. Choosing too many methods resulted in a time-consuming volume of data to manage (Cheema, 2018). This has been one of the most challenging projects I have ever undertaken, but I look forward to using this experience to enhance my practice, expand my knowledge, and better support my students in the future.

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Appendix 1 PARE/PASE Stop or Go Framework

PARE/PASE (STOP/GO)

NAME: _____

DATE: _____ TIME: _____

PIANO ☐WATER ☐*Note: This acronym can be completed out of order.*

CONCEPTOS A TRABAJAR	PENSAMIENTO	ACCIÓN	SENSACIÓN/RESULTADO	EXPERIENCIA
Technical Work. Repertoire Work Goals or Objectives	Guide Questions: What did you think to accomplish that action? What happened before you sang?	Guide Question: What action did you execute? How did you do that?	Guide Question: What was the sensation? How or what was the result? What happened?	Description of my experience. How did that make me feel as a student/singer?
1)				
2)				
3)				
Stop Moment / Go Moment/Reflections: 				

APPENDIX 2

Participant's Information Sheet

Research Project, Zulimar López-Hernández April-May 2023: ***Testing the PARE/PASE framework as a deliberate practice approach for voice students.***

Information for potential participants of the Zulimar López-Hernández Voice Studies (Private and University of Puerto Rico) about a research project I am currently working on. The project is part of my Masters in Vocal Pedagogy that I am doing with the University of Wales Trinity Saint David and the Voice Study Centre.

As a professional opera singer and voice instructor, I have been taught that practice is the key to attaining expert level. Yet, there appears to be a misunderstanding as to what constitutes appropriate practice procedures. Hallam (1995) suggests that instructors consider the student's physical, musical, and motivational demands when teaching and communicating about practice. When assessing my students' *in-lesson* experience and practice sessions, they expressed their motivation for making progress or comprehending a concept during voice lessons and their frustration when attempting to replicate the experience independently. This had a negative effect in the motivation and consistency of their practice sessions.

The acronym PARE/PASE stands for **P**ensar (Thought), **A**cción (**A**ction), **S**ensación (**S**ensation) or **R**esultado (**R**esult), and **E**xperiencia (**E**xperience). When translated into English, those terms mean STOP (PARE, which includes Result) and GO (PASE, which includes Sensation). The PARE /PASE or Stop and Go framework (López-Hernández, 2022) is a step-by-step reflective practice approach that I devised in collaboration with my voice students to help them *reflect-in* and *on-action* (Schon, 1983) about their *in-lesson* experience to support their deliberate practice. Your participation and contributions will help me determine if this framework is able to provide a viable mechanism for students to bridge the gap between voice lessons and practice sessions. I hope that several members of my voice studios will volunteer to participate in this study. This will involve:

- Providing consent to participate by completing a consent form by April 17th.
- Taking a voluntary pre-study questionnaire inquiring about their current private practice experiences and habits to be able to select 3 participants for individual case studies. The

selection will be based on the questionnaire responses. An additional 4th student will be selected as a substitute in case someone drops out of the study.

- Participants' willingness to video-record a current pre-study 25 mins private practice session to establish a private practice baseline.
- Participate in 2 video-recorded PARE/PASE coaching sessions.
- Participants' commitment to practice the framework (in between coaching sessions) during their private practice sessions and use a reflective diary to document findings.
- Participants' willingness to record 1 post coaching's private practice session (25 mins) using the PARE/PASE framework and use their reflective practice diary to document any findings.
- Participants commitment to take a post-study questionnaire to assess the impact of the study, the framework, future recommendations, and possible gaps.
- The final report/presentation will be made available to all participants (late July).

Note to all possible participants: Let this note be a guarantee that your participation in this study will not have a negative effect on your education or grades and you can withdraw your consent at any point during the study. Additionally, as your teacher and researcher I am aware of the formal or informal position of power I have, meaning that as my students you may feel compelled to say what you think I want to hear rather than express what you really experience therefore reporting from questionnaires, observations and sessions will be **confidential** to help foster honesty and pseudonyms will be used for the final report. Finally, all data will be protected.

If you have any questions about participating in this project, please get in touch by email at zulimar7@yahoo.com or by telephone on (787) 450-1633. If you are pleased to participate, please complete the attached consent form with a digital signature (your name typed in the box) and email to me by April 17th, 2023.

Many thanks in advance for your time and responses.

Zulimar López-Hernández, B.A. Mus. Ed, Artist Dip. Voice, Professional Studies Dip. Voice
Voice teacher and Vocal Coach

Consent form for participants to take part in Zulimar López-Hernández's research project from April-June 2023

Title of study: **Testing the PARE/PASE framework as a deliberate practice approach for voice students.**

- I _____ voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my questionnaire and/or interviews and observations within two weeks after completion of these, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves completion of a pre and post study questionnaire, video recorded coaching sessions that will include work as semi-structured interviews and observations will be made from the sessions.
- I understand that I will not benefit directly from participating in this research.
- I agree to my coaching sessions and private practice session will be video-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous. This will be done by changing my name and disguising any details of my responses which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my responses may be quoted in the written report and presentation and possibly in future published papers or at conferences.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original video/audio recordings will be retained in a password protected laptop until August 2025.
- I understand that a transcript of my responses in which all identifying information has been removed will be retained for two years until August 2025.
- I understand that under freedom of information legalization I am entitled to access the information I have provided at any time while it is in storage as specified above.

· I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Researcher: Zulimar López-Hernández B.A. *Mus. Ed*, Artist Dip. *Voice*, Professional Studies
Dip. *Voice*

zulimar7@yahoo.com tel. (787) 450-1633

Supervisor: Sophie Scott, sophie@voicestudycentre.com

Signature of research participant _____.

Date: _____

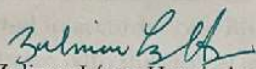
Signature of researcher _____ I believe the participant is giving
informed consent to participate in this study.

Date: _____

Zulimar López-Hernández

Andrea's Court 370 Calle 10 STE #7 Trujillo Alto, PR 00976 /787-450-1633 / zulimar.lopez@upr.edu/ 2132587@student.uwtsd.ac.uk

February 5th, 2023



From: Zulimar López-Hernández

Professor

Departamento de Música

Facultad de Humanidades

Universidad de Puerto Rico

Recinto de Río Piedras

I hereby request permission to undertake a work-based research study with several of my university students as part of my master's degree in Voice Pedagogy at the *Voice Study Center of the University of Wales Trinity Saint David* in the United Kingdom. "*Developing autonomy and self-efficacy in the voice studio using the PARE, PASE (STOP or GO) methodology*" is the proposed title of the study. The acronym for the PASE or PARE methodology translates as **P**ensar (Thought) (in English we will use the word **P**reparation or **P**lan), **A**ction, **S**ensation or **R**esult, and **E**xperience, and when translated into English, it reads **STOP (PARE) or GO (PASE)**.

The main objective of this research is to guarantee that the student can make a real-time assessment of what he and his voice teacher have worked on in their 1-1 lesson and thus facilitating the transition to the process of deliberate daily practice. As a result, and with the use of a practice diary the student should approach his solo practice with a clear and organized plan, recognizing what he should focus on and therefore increasing efficiency and autonomy. Long-term, the student should be able to assess his technical work and voice health more accurately in the practice room, as well as acquire the necessary motivation, discipline, and drive to develop his singing competencies/skills.

The research will involve the participation of about four students from my university's voice studio and four students from my private studio. First, a pre-study questionnaire will be administered, followed by two singing lessons utilizing the approach (PARE/PASE). The lessons will be recorded so that gathered data may be analyzed. The student then will record 1-2 sessions of his daily practice using the PARE/PASE methodology, and finally, a focus group will be performed to collect general student feedback and to analyze the impact and general impressions, study gaps, and future recommendations, among others.

Recognizing this is an inside research project, to mitigate bias, maintain the internal ethics of the study, and increase its validity, a general call will be issued, and the first four students who answer will be invited to participate. Participation will be voluntary, and

Zulimar López-Hernández

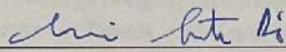
Andrea's Court 370 Calle 10 STE #7 Trujillo Alto, PR 00976 / 787-450-1633 / zulimar.lopez@upr.edu/ 2132587@student.uwtsd.ac.uk

each student will be informed of the study's aim and objectives. Each student will sign a consent form stating that the data collected will be kept confidential, stored securely, and protected in accordance with the Data Protection Act, and the study will be conducted in accordance with the ethical and moral standards of the UPRRP, the Wales Academy for Professional Practice and Applied Research, and the UWTSD.

If you need any further information, please let me know as soon as possible. I need to submit this letter and its possible approval no later than next Tuesday, February 7, 2023.

☒ Permission granted

☐ Permission denied

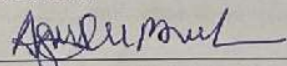
Signature: 

Dr. Irvin Santiago (Interim Director, Music Department)

Date:

☒ Permission granted

☐ Permission denied

Signature: 

Dra. Agnes Bosch (Dean of Humanities Faculty)

Date:

APPENDIX 3

Zulimar López-Hernández

Andrea's Court 370 Calle 10 STE #7 Trujillo Alto, PR 00976 /787-450-1633 / zulimar.lopez@upr.edu/ 2132587@student.uwtsd.ac.uk

February 5th, 2023

Dear UWTSD,

RE: A Study: Could we use customized, real-time feedback in the voice studio to design a strategy for autonomous student practice? "Developing autonomy and self-efficacy in the voice studio using the PARE, PASE (STOP or GO) methodology"

I confirm that I approve of the research proposed into the PARE/PASE methodology in the voice studio to be carried out by Zulimar López-Hernández, of Zuly López's Voice Studio during voice lessons at the University of Puerto Rico's second semester of the academic year 2022-2023 and private lessons with the company between 3/20/2023 – 06/05/2023.

Kind Regards,



Zulimar López-Hernández

APPENDIX 4**Pre-Study voluntary questionnaire**

Research Study: *Testing the PARE/PASE framework as a deliberate practice approach for voice students.*

Instructions: You will be asked a series of close and open-ended questions related to your current private practice habits, motivation, and difficulties (if any) experienced during your private practice sessions. Please give as full and detailed a response as you can, as this provides 'richer' data for analysis. Answering these questions confirms that you have completed a participant consent form.

1- Is daily practice important to you? / ¿La práctica diaria es importante para ti? (Please share the reason / Favor de explicar la razón)

- ☐ Yes/ Si
- ☐ No
- ☐ Sometimes/ A veces

2- Do you practice weekly? ¿Practicas semanalmente?

- ☐ Yes/Si
- ☐ No (Why/ por qué?)

3- Do you enjoy practicing? / ¿Disfrutas practicar?

☐ Yes/ Si (Please share why)

☐ No (Please share why)

4- How often do you practice in a week? / ¿Cuántas veces practicas a la semana?

☐ 1-2 times a week/ 1-2 veces por semana

☐ 3-4 times a week/ 3-4 veces por semana

☐ 5+ times a week/ 5+ veces a la semana

☐ I never practice/ Yo nunca practico

5- How long in duration are usually your practice sessions? / ¿Cuánto suelen durar tus sesiones de práctica?

☐ 20-30 mins

☐ 45-1hr

☐ 1hr+

6- Do you rest in between your practice session? / ¿Descansas entre tus sesiones de práctica?

☐ Yes/ Si

☐ No

7- When practicing, do you know what you must work on when you start your daily practice sessions?/ A la hora de practicar, ¿sabes en qué debes trabajar cuando empiezas tus sesiones de práctica diarias?

8- Do you feel successful in linking the content of your voice lesson to your practice sessions? / ¿Te sientes capaz de conectar el contenido de tu clase de canto con tus sesiones de práctica?

☐ Yes/Si

☐ No (please explain why) / (favor de explicar el por qué)

9- Do you ever struggle with being consistent with your daily practice? / ¿Te cuesta ser consistente con tu práctica diaria?

☐ Yes/ Si (If yes, explain your why/ Favor de explicar el por qué)

☐ No

10- Do you ever struggle with being motivated to do your daily practice? / ¿Te cuesta motivarte para hacer tu práctica diaria?

☐ Yes/Si (If yes, explain your why/ Favor de explicar el por qué)

☐ No

11- Are you usually satisfied with your daily practice sessions? / ¿Usualmente, estás satisfecho con tus sesiones diarias de práctica?

- ☐ Yes/ Si
- ☐ Sometimes (please explain why) / A veces (favor de explicar el por qué)
- ☐ No (please explain why) / No (favor de explicar el por qué)

12- Could you share any additional frustrations or struggles of your daily practice sessions? / ¿Podrías compartir alguna frustración o dificultad adicional durante tus sesiones de entrenamiento diarias?

Participants' Information: (your personal information will be protected)

Name: _____

Signature: _____

Phone Number: _____

Email Address: _____

Cuestionario post-estudio/ post-study questionnaire

Research Study: ***Testing the PARE/PASE framework as a deliberate practice approach for voice students. / Probando el esquema PARE/PASE como método para la práctica deliberada en estudiantes de canto.***

Instrucciones/Instructions: Se le formularán una serie de preguntas relacionadas con su experiencia al someterse al estudio de investigación. Por favor, responda de la forma más completa y detallada posible, ya que así obtendrá datos más completos para el análisis. La respuesta a estas preguntas confirma que ha completado el formulario de consentimiento del participante. / You will be asked a series of questions related to your experience undergoing the research study. Please give as full and detailed a response as possible, as this provides richer data for analysis. Answering these questions confirms that you have completed a participant consent form.

- 1- ¿Como ha impactado el esquema PARE/PASE la experiencia de tu clase de canto? /
How has the PARE/PASE framework impacted your *in-lesson* experience?

- 2- ¿Como integras el esquema PARE/PASE en tu rutina de práctica diaria? / How do you
integrate the STOP/GO framework into your daily practice routine?

- 3- ¿Qué sección o secciones del esquema se te hacen más fáciles y/o más difíciles de trabajar durante tu práctica privada y por qué? (Pensamiento, Acción, Sensación/Resultado, Experiencia, "Stop o Go moment") / Which section or sections of the framework do you find easier and/or more difficult to work with during your private practice and why? (Preparation, Action, Sensation/Result, Experience, Stop or Go moment)

- 4- ¿Te ayuda el esquema PARE/PASE en la transición entre las clases de canto y la práctica privada en solitario? ¿En qué sentido? / Does the PARE/PASE framework help you transition between singing lessons and solitary private practice? How?

- 5- ¿Qué cambios has notado (si alguno) en tus hábitos de práctica diaria tras el uso del esquema PARE/PASE? Por ejemplo, ¿Sabes cómo y que vas a trabajar? Favor de explicar. / What changes (if any) have you noticed in your daily practice habits after using the STOP/PASS framework? For example, do you know how and what you are going to work on? Please explain.

- 6- ¿Como sientes que el esquema PARE/PASE ha impactado tu **motivación** a la hora de tu práctica diaria? / How do you feel the STOP/GO framework has impacted your motivation in your daily practice?

- 7- ¿Como sientes que el esquema PARE/PASE ha impactado tu **consistencia** a la hora de tu práctica diaria? / How do you feel the STOP/GO framework has impacted your consistency in your daily practice?

- 8- ¿Cuán satisfecho (a) te sientes con los resultados de tus sesiones de práctica diaria solitaria utilizando el esquema PARE/PASE? / How satisfied do you feel with the result of your daily practice sessions using the STOP/PASS framework?

- 9- ¿Qué cambiarías del esquema PARE/PASE y por qué? Sugerencias / What would you change about the STOP/GO framework and why? Any Suggestions?

Participants' Information: (your personal information will be protected)

Name: _____

Signature: _____

Phone Number: _____

Email Address: _____

APPENDIX 5***Pre-Study Questionnaire Participants Transcribed and Translated Answers*****“Karla”****1- Is daily practice important to you? Why?**

Response (R): Yes, daily (or almost daily) practice allows me to get to know my instrument, to be able to put into practice the things I do in class, and expose the results or new experiences that are part of the result of what I have learned in class,

2- Do you practice weekly?

R: No, If I say yes, I would be lying, I do keep my voice active and practice one or two things, but sometimes with the different responsibilities we have, I don't have the time to practice.

3- Do you enjoy practicing? (Explain why)

R: Yes, I like to have a space to put into practice the things that we do in class and those spaces allow us to in class and those spaces allow us to experiment and evaluate how clearly or if I understood what was done in style or the new material without having anyone to guide me.

4- How often do you practice in a week?

R: 3-4 times per week

5- How long in duration are usually your practice sessions?

R: 45-1hr.

6- Do you rest in between your practice session?

R: Yes

7- When practicing, do you know what you must work on when you start your daily practice sessions?

R: Sometimes I do, and sometimes I don't. Not all the time, I go with set goals. Sometimes, I adapt to how my voice feels that day or what I connect with on the day or what connect with that day because if I put too much pressure on myself, I hurt my practice time and waste the little time I have available to do it.

8- Do you feel successful in linking the content of your voice lesson to your practice sessions?

R: When I start new material, or we work on new things in class, it can be a bit challenging because as they have new experiences (sometimes), I tend to focus on the result, not on the process that led to the result and having to look for the same path or an alternate route that allows me to get the same result can sometimes be a bit hard because I get frustrated because you get frustrated. sometimes it can be a little bit hard because I get frustrated when I don't get the same results due to believing I got it from the first time I did it (in the lesson).

9- Do you ever struggle with being consistent with your daily practice?

R: If I'm being honest, there are times when I'm tired or don't want to practice, and getting out of that mindset that sometimes can put me in a negative space instead of that playful space to explore, and experiment is a bit complex. And at the same time, it is interesting because I can find everything in my backpack of information.

10- Do you ever struggle with being motivated to do your daily practice?

R: Because of what I mentioned above... I don't feel like I'm connecting with my voice my body is tired, my mind is drained, and getting out of that head space can be a bit complex.

11- Are you usually satisfied with your daily practice sessions?

R: Yes

12- Could you share any additional frustrations or struggles of your daily practice sessions?

R: Connecting with my body and/or preparing my mind to start my practice moment. Focusing on one thing and being in the moment is a bit difficult for me. Most of the time, I have to spend 20 minutes to prepare myself before starting a practice section.

Post-Study Questionnaire Participants Transcribed and Translated Answers

“Karla”

1- How has the PARE/PASE framework impacted your *in-lesson* experience?

R: This framework has helped me, and I could even say forced me to be a little more structured with my practice sessions and to be aware of the small details within the exercises, which helps me to have a more structured experience, which helps me to have a more effective experience.

2- How do you integrate the STOP/GO framework into your daily practice routine?

R: Basically, in everything... from the suggestions of the different exercises because sometimes I think about the same exercises to in the exercises themselves to the factors that often affect the singing/practicing process.

3- Which section or sections of the framework do you find easier and/or more difficult to work with during your private practice and why? (Preparation, Action, Sensation/Result, Experience, Stop or Go moment).

R: Well, the easier sections are talking about my experience (E) and describing my results (R) because the most complicated part is done. The parts that were a little complicated for me are the thinking (P) and action (A) parts because sometimes I didn't know to which column what I was doing belonged.

4- Does the PARE/PASE framework help you transition between singing lessons and solitary private practice? How?

R: Yes. It helps me a lot because sometimes I didn't have the time to listen to the audio of the class, and the writing(template) helps me to keep the information of what was done in the class fresh. Besides that, I write what is written in the tables myself, so I understand it and remember why I wrote it.

5- What changes (if any) have you noticed in your daily practice habits after using the STOP/PASS framework? For example, do you know how and what you are going to work on? Please explain.

R: One of the changes I noticed in me since I started using this framework is that I concentrate much faster. I don't get frustrated as quickly because I have the options from previous practices to see which of everything that has helped me before can help me in the same way for that practice.

6- How do you feel the STOP/GO framework has impacted your motivation in your daily practice?

R: I definitely feel more excited to practice because before, it was mild torture at least half of the time... I couldn't get to the line of thinking that I could get to with the teacher's help, and I would get frustrated... I saw it as an obligation, not as a "date" between my instrument and the teacher.

7- How do you feel the STOP/GO framework has impacted your consistency in your daily practice?

R: I can best answer this question based on the facts... One exercise that I didn't like because it didn't work for me was the "raspberries." When I saw it in the suggestions, I set myself a goal to achieve consistency with them. I can do them without any problem because the system helped me consciously do what I was doing unconsciously.

8- How satisfied do you feel with the result of your daily practice sessions using the STOP/PASS framework?

R: I feel extremely satisfied that I could realize and achieve all the objectives I proposed for myself in each of the practice sessions, and I could detect everything that my brain was doing during the practice sessions.

9- What would you change about the STOP/GO framework and why? Any suggestions?

R: To have guiding questions (action and thought) to classify all the characteristics or aspects more efficiently and more space to write down what is done.

Pre-Study Questionnaire Participants Transcribed and Translated Answers**“Susan”****1- Is daily practice important to you? Why?**

R: Yes, daily practice is important to me because it is the pathway to building study habits, consistency, and getting accustomed to everything I need to do when singing (muscle memory).

2- Do you practice weekly?

R: Yes

1- Do you enjoy practicing? (Explain why)

R: No, I said no because I don't always achieve the results I did in the class with the teacher.

3- How often do you practice in a week?

R: 3-4 times per week

4- How long in duration are usually your practice sessions?

R: 20-30 mins.

5- Do you rest in between your practice session?

R: Yes

6- When practicing, do you know what you must work on when you start your daily practice sessions?

R: Yes, thanks to being able to record (audio) the classes with the teacher, when I practice in private, I can determine what I should work on myself, I hurt my practice time and waste the little time I have available to do it.

7- Do you feel successful in linking the content of your voice lesson to your practice sessions?

R: I feel satisfied since I know what I must work on, and I can follow the practice exercises through the audio recordings of the class. This gives me the confidence to achieve my goals and set goals for the practice.

8- Do you ever struggle with being consistent with your daily practice?

R: Yes, I find it hard to be consistent because I get so wrapped up in my chores and other commitments that I leave the practice to the last minute, and when I realize I don't have enough time

9- Do you ever struggle with being motivated to do your daily practice?

R: No.

10- Are you usually satisfied with your daily practice sessions?

R: Sometimes. I am sometimes satisfied because I feel that I do not always achieve my goals for daily practice. In other words, I don't get a certain exercise or action.

11- Could you share any additional frustrations or struggles of your daily practice sessions?

R: For now, the only difficulty experienced during my practice is feeling that I do not achieve my goals.

Post-Study Questionnaire Participants Transcribed and Translated Answers
“Susan”

1- How has the PARE/PASE framework impacted your *in-lesson* experience?

R: It has helped me focus and know what to work on and how to work on it efficiently to see results over time.

2- How do you integrate the STOP/GO framework into your daily practice routine?

R: First, I choose the vocalization exercises that I will do in my practice. Then I write in the P before singing. After singing, I write the rest in the missing boxes. If I must write something while singing, I write it down but focus on detail.

3- Which section or sections of the framework do you find easier and/or more difficult to work with during your private practice and why? (Preparation, Action, Sensation/Result, Experience, Stop or Go moment).

R: The thinking (P) and action (A) sections are easier for me as I know what I need to work on and what I need to take. The section that is a bit more difficult for me is the

feeling/outcome section (R/S) because sometimes I can't identify precisely what I am feeling, and it is difficult for me to write it down, but it is not all the time.

4- Does the PARE/PASE framework help you transition between singing lessons and solitary private practice? How?

R: It helps me because I know that what I am practicing in private is correct, I apply it in the classroom.

5- What changes (if any) have you noticed in your daily practice habits after using the STOP/PASS framework? For example, do you know how and what you will work on? Please explain.

R: Thanks to the PARE/PASE framework, I know the exercises I should do to focus on what I should work on because I know what I must work on and how to work do it with those exercises, and the framework allows me to see that in a clearer way.

6- How do you feel the STOP/GO framework has impacted your motivation in your daily practice?

R: Thanks to the framework, I am now more motivated every time I go to practice because I know what to work on, how to work on it, and if I get "stuck," I know how to fix it and move forward.

7- How do you feel the STOP/GO framework has impacted your consistency in your daily practice?

R: I feel that with the PARE/PASE framework, my practices have had the same or similar results the more I do them and if I do them with the framework because I have a visual of what I am supposed to do (template) and how I get it done.

8- How satisfied do you feel with the result of your daily practice sessions using the STOP/PASS framework?

R: I feel very satisfied with the results of my daily practice sessions using the PARE/PASE framework because I can finally say that I am doing the exercises correctly and I am really doing what the teacher tells me to do.

9- What would you change about the STOP/GO framework and why? Any suggestions?

R: At least for me, the PARE/PASE framework works very well, and I have seen the results. So, I wouldn't change anything about the framework.

Pre-Study Questionnaire Participants Transcribed and Translated Answers
“Raffy”

1- Is daily practice important to you? Why?

R: Yes

2- Do you practice weekly?

R: Yes

3- Do you enjoy practicing? (Explain why)

R: No, I enjoy it when I manage to connect with my instrument; however, I tend to not know what to do and get bored in the process of my practice.

4- How often do you practice in a week?

R: 1-2 times per week

5- How long in duration are usually your practice sessions?

R: 20-30 mins.

6- Do you rest in between your practice session?

R: Yes

7- When practicing, do you know what you must work on when you start your daily practice sessions?

R: In theory, yes, when I practice following what I have been working on in class.

8- Do you feel successful in linking the content of your voice lesson to your practice sessions?

R: I feel satisfied.

9- Do you ever struggle with being consistent with your daily practice?

R: Many times, it is due to a lack of organization; other times, I use the rehearsals of the groups as a practice space.

10- Do you ever struggle with being motivated to do your daily practice?

R: Yes, this is a question to which I don't have a concrete answer. I must sit down and analyze the reason for it.

11- Are you usually satisfied with your daily practice sessions?

R: Sometimes. It satisfies me to be able to connect and see my progress but other times I only see the mistakes, and it causes me stress and frustration.

12- Could you share any additional frustrations or struggles of your daily practice sessions?

R: In addition to my disorganization, I would say the space to stay actively focused on practice

Post-Study Questionnaire Participants Transcribed and Translated Answers***“Raffy”*****1- How has the PARE/PASE framework impacted your *in-lesson* experience?**

R: Since its implementation, this framework has been very important in my classes. It has helped me to stop and reflect on what I am working on at the moment in the class and to internalize and memorize more efficiently.

2- How do you integrate the STOP/GO framework into your daily practice routine?

R: I start my practices by structuring and writing down the exercises I will do in my practice, then I start vocalizing, and in the process, I write.

3- Which section or sections of the framework do you find easier and/or more difficult to work with during your private practice and why? (Preparation, Action, Sensation/Result, Experience, Stop or Go moment).

R: The easiest one for me is Sensation (S), I find it easier to describe what I feel and what I think (P).

4- Does the PARE/PASE framework help you transition between singing lessons and solitary private practice? How?

R: Yes, implementing this framework has helped me to organize my practice in a more structured and precise way.

5- What changes (if any) have you noticed in your daily practice habits after using the STOP/PASS framework? For example, do you know how and what you are going to work on? Please explain.

R: As I mentioned in question #4, implementing this scheme has helped me to organize my practice. It has given me stability and consistency. I don't get as bored as before because I'm thinking and analyzing more in practice, what I mean is: "I'm going to do these exercises and I have them already in the template and that helps me say to myself, until you finish, you don't get up from the piano".

6- How do you feel the STOP/GO framework has impacted your motivation in your daily practice?

R: This outline has motivated me in my practice since I have an order and a written outline of what I will do in practice.

7- How do you feel the STOP/GO framework has impacted your consistency in your daily practice?

R: Being more structured has helped me to be more consistent in my practice.

8- How satisfied do you feel with the result of your daily practice sessions using the STOP/PASS framework?

R: I feel much more satisfied using the framework since it gives me the space to reflect on the moment.

9- What would you change about the STOP/GO framework and why? Any suggestions?

R: I don't have any suggestions; I understand that it is well organized.

APPENDIX 6**Observations:****Karla's case study observations:****Pre-study SPS**

piano, and she's accompanying herself; she's using a mirror.

K: She does not present herself (it wasn't required).

Her upper body is making sounds (crackling), pain, tension, etc. She complains; she's jawing; it's nighttime.

Does a short breathing exercise.

1:30; she starts with LP 123212321 and places her hands in her belly and back (looks like she's trying to connect) ...she jaws again. K BREATH. STOPS hmm." gesture of NO

Again, she jaws and stops: hmmm." a gesture of NO (she does this several times) and placing a hand in her belly again (it looks like she's detecting tension).

SENSATION/EXPLORING: Exploring her feedback. Rolls head again (crackling sounds again), tension, pain, TIRED (yawns)

AWARE of her posture and symptoms, she realigns herself.

Body language (BL): head gesture no, body crackling, pain in the masseter, and maybe tongue tension (she spends 2 minutes after her first set of LT stretching the masseter and tongue and says "Cristo amado").

Body Language (BL): No, tired, reproaching herself, and speaking negatively when something does not go as she believes, thinks, or perhaps feels discomfort. (TS/she sounds GREAT.)

T/R: Reflection: What is her RASP exercise? I think she's hyper-aware that she's recording herself for the study's purpose and that I will be watching the video. She reproaches herself a lot, and sometimes her comments to her can be "harsh". She sounds great, but she feels like she's not.

She's working really hard and doing well.

When she sings, she closes her eyes. She looks at the camera (the clock). You can tell she is frustrated.

As he does his lip trills, she shakes her head to loosen it. After a couple of repetitions again, her BL is NO. She stops for like 7 seconds, goes down a step, and goes back up in her register.

K: "I am singing sharp" (her assessment) TS: She is not.

What is she paying attention to? Usually her internal dialogue towards her is negative; it shows in what she says is wrong vs. what she does right. (COMPARE TO POST STUDY SPS)

Next Exercise: She's deciding, playing the piano, and marking the exercise. She adjusts the mirror's position, slaps her hands in her lap,

(SIIIIIIOOOOOOOOOIIIII (1234543212345678987654321): places hand in her face to check on her jaw.

K: "Parezco un blower" (I sound like a blower) negative feedback to herself; in her upper register, one of her notes cracks (1st time during this practice); she goes down and starts adjusting her energy, moving more of her body, one arm or hand behind her head. She sounds great and looks more active. She slowly starts to increase her speed to work more on her abilities. GOOD STRATEGY

NEXT EXERCISE (using a mirror, touching her chest) MI ME MA MO MU (on one note)

Middle register mostly. One note breaks a bit. BL: "NO"

"no estoy soltando (I am not releasing) places hand behind mouth or jaw, sticks out tongue, and sings it like that. After that, she says "ahora as mismo" (now, like that).

In one of her repetitions, she tried piano. GOOD (I don't know if she's aware, but at the same time she was moving her hand behind her head): I think the PIANO was a result of the hand.

The place she has her mirror should be higher; she's inclining for the mirror, and this is affecting her sound.

She sticks her tongue out again, and the note keeps breaking a little. Body Language (BL): NO

She is looking for a solution; GOOD, she's exploring through a "V".

You can hear the TV in the other room.

She tries again, and BL says NO.

She tries to engage better with the M in MI. ME, MA, etc.

At the end, she finishes (she was not required).

PARE/PASE #1

The teacher is explaining the reflexive diary, what to do with the information, and how to use it. It depends all on her and what works for her. (SCL).

T/R: Good for doing the pre-study even with the family situation they had (her mom had a car accident and K. hasn't been sleeping well).

They start with auto-laryngeal massage and stretch her neck and cervical spine.

They start with LT arp... SOVT

K: She is moving her arms at the beginning of the exercise and stops the movement after the high note.

T/R: Tells K to go write since she noticed she was moving and to start reflecting on what that movement meant. and she writes CT, and the teacher tells her to move her arms in A, and then she understands and decides how to write on the P. She's learning how to use it. It's all about the details.

K: laughs about her description of "pirate hand" She has difficulty detecting the SENSATION....

They keep doing the exercise so K can detect what the S is.

K: It's clear and comfortable; my chest doesn't hurt; my core is active; she's very specific.

T/R: INTERESTING: Sometimes if she thinks too much about her tongue, she creates tension. She acknowledges this in her PSQ.

They evaluate the E: 3 minutes of LT as "comfortable, because the body reacted." She writes a HAPPY FACE.

T/R: Most likely, the feedback from the previous exercise will help you in this one.

SCL: They move to the next exercise. RASP (a hard exercise for her): she gets to pick if she wants to do ascendent or descendent.

K: "It's the same in any direction.

T/R: Do you want to write already, or do you want to wait? (SCL) ... She goes to the board to write.

(She seems excited that this is happening.) After she finishes writing, she tells her to decide, and then she decides... descendent and laughs.

K: descendent....

T/R: cues her, "I won't stress." They go up all the way into her register, and they stop. something else?...

K: She says nothing changed but identifies something about her actions... "dead face"... She identifies tension in her superior mandible.

T/R: tells her to write "dead face" in A and K. laughs about this and also a cue or note in P about "dead face"... relaxing face. They continue exercising, and when K gets stuck, it cues "dead face."

K: She keeps doing it, and it's successful. Slowing down the P (inh relax), she identifies that it goes in P, so she seems fluent in using the framework. Stopping felt good because it allowed me to analyze the feedback.

They analyze the "Rasp" exercise now that she's aware of what she needs to do to execute it. **"Goal Achieved"** (does gesture of winning hand at top)

They go down into her register. And the teacher keeps cueing her words and her descriptions.

CUES for the SESSIONS are the students' identified DESCRIPTIONS.

LAST EXERCISE (TR tells her to write under her CT VI VI VA VA VI 13531)

The PARE/PASE Table can be seen as a Coding System of the VL Experience, so the student can use it as a guide and support for their SPS.

They start with tongue stretches first.

K notices her mandibles are relaxed and not making crackly sounds.

T/R goes to the board to write "tongue stretch" so K doesn't forget the order and specifics of what they did.

Next, they move to speaking first... K: "dónde está la I está la A" (sing the I where the A is); when she spoke, she said it helped her.

T/R: give the mind a break to get organized...then **REFLECTING MOMENT TO FIND THE STOP MOMENT**... If there was anything you wanted to change or improve about what you are experiencing or feeling, what would it be?

K: "Where is the I? Where is the A? Make it more efficient.

T/R: SM, in the transition from I-A, remember that the SM takes you to the P; look at your information on the P; inhale calmly; and that everything you have identified as P, you give yourself the opportunity to go through it; "don't stress"; etc.

They reflect again!

K: identifies her as

K: "The goal of that exercise is not to put my hands in. face remember hands (P) there.

"The STOP helped me to remember the objective "that where the I is the A " "when I put my hands on, I achieved the objective"

T/R recommends that next time around, when the SM comes, we rely more on what is going on internally. Mind and feedback so she's not fixed in the hands...

THEY CONTINUE

K: "My description will sound crazy".

T/R: In the PARE/PASE, **what counts is the student's description; the role of the teacher is to encourage them to have the space to reflect and describe their PAS-R/E....)** She's laughing. She describes her steps and process:

(The more you can see "Karla" in your words, the more the student can connect with themselves in the SPS.)

K; "the fluorescent pathway (they laugh)

T/R: meaning, you know how to navigate all this... She corrects K's head posture. and stop to be more efficient with the tongue.

T/R: adds the last correction to the board and asks if anything changed in his A, S/R, and K changes are noted on the board.

PARE/PASE #2

They start the session with LT 1354271.

K: is having trouble with the progression (numbers)...

T/R: goes to the movement of the body... and then changes so K is not distracted with the exercise and she can go to the process...

(LT ARP)

K: starts moving arms.

T/R: Think in waves or pendulums.

T/R recommends that you enjoy the process of practicing and singing. Develop a new strategy, not the same one as when you were a student (job instability, future demands and uncertainty, picking up your little brother)

K: pendulum: Your words—one is about recovery and the other about singing

They followed the exercise, and at the end...

T/R: Very well, anything that has changed?

K: There was something, but I missed it. Okay, it's something I had already done, but I have to write it down. "Don't overfill the tank."

Next exercise:

(VIEAEI 132435421).

T/R: reminds him to look in the mirror (K laughs), and they talk about it first, several times while T/R: writes the TC on the board for K. to practice speaking.

T/R: "Wow, that was very specific," and K: Se rie "como que aja" (donde hable cante)...vuelven a repetir, and ts le dice hablalo para que lo configures. K esta flowing, con las manos en la cara y luego las remueve. CUE: 'lengua en l"... luego de varias repeticiones muy buenas. TS le dice, "fill out the blanks" (a la pizarra)... Luego al final TS le pregunta ¿ como se sintió?

K: "Puedo ser sincera?" (Can I be sincere?) ... and she laughs.

T/R: "CLARO" (off course) TUS PALABRAS SIEMPRE (your words ALWAYS)

K: admite que cuando habla hay unos procesos que se dan de movimiento de la lengua (aun viéndose al espejo) que ahora los vio cuando cantaba (y los vio en el espejo)...estaba haciendo lo mismo hablando y cantando EXPLORANDO.

T/R: is trying to make K super specific to or written on the board (since it was a combined process of talking and singing...BOTH COLLABORATE ON THE BOARD...

They resume the exercise, speaking first and making sure that she reads her tongue.

T/R: te voy a sugerir (more e cerrada parecida a i) SUGGEST instead of impose... **SCL**

T/R: After K finishes, anything I changed? The "sound is super clear, with acoustic power and ease".

Assessment of her SPS between 1-1 sessions:

K: "Incredibly, it was positive." I took the chance to do the RASP and EXPERIMENTAR. Give me a lot of work, and I said to myself, You know what? I don't care. When she did the LT, she noticed that her throat was bothering her (her symptoms before the practice), and because of this, she decided to do something else (RASPS), and she felt comfortable and felt comfortable for the rest of the practice. When she left work, she was already in the mindset that she was going to practice. She got home, took a break, and after she was more relaxed and practiced, she said, "IT WAS EASIER"

REP work, 3rd exercise: PARE PASE

He asks her what she wants to do or work on. Ella chooses the second verse (SCL).

K: starts singing... ...hay unas notas (en una variación que no están del todo limpias)

T/R: suggests that you stay more present on the vowels and sound to see if you find clear and palpable actions.

K: She reflects that she feels comfortable but that she wants it to have more core depth.

T/R: goes to the board and writes what K wants under CT, and then asks what she did when the T/R suggested more vocals and vocal presence. K: mirarme en el espejo...

T/R: filled in some blanks (based on her reflective thinking (K; she had her hands on her head as she articulated her description)) in the schema so she can use the PARE/PASE to work on her repertoire (so she can continue to build it).

K: She comes to the candeza and says that she is afraid of it (she sang it with fear).

T/R: suggests creating a "desirable difficulty" (bjork) with the SM and slowing it down to assert what she is afraid of (so she can identify it). (K laughs in fear.)

K: "I am a little scared that "it cracks." G and A are comfortable, but a C...

(T/R: fear of the unknown; let's spend some time doing it a little slower to firm up the actions that will allow you to develop the construction of what you have to do up there. Fear comes because you don't know it.)

IDENTIFY THE ACTIONS: moving the body

Do you think you are more P than A?

K; yes, definitely (laughs)

T/R: and recommends that as she thinks she is doing things, moving can help her to physicalize the actions.

K: She does it slower, and it comes out, and she realizes that she can do it.

T/R: Zoom in on the experience to validate yourself. "I never doubt it." K sings it, TS tells him to do longer moves, and he does it and laughs and

K: She does it slower, and it comes out, and she realizes that she can do it.

T/R: Zoom in on the experience to validate yourself. "I never doubt it." K sings it, TS tells him to do longer moves, and he does it and laughs and repeats it, and TS tells him to go type...

K: "I don't want to put what I thought into words." SHE LAUGHS (she's writing).

T/R: "If it feels comfortable, you might want to do it again".

They repeat that same snippet, and K does it super well.

"This is a very in-your-face experience, and you're looking at yourself in the mirror. You're working on the actions." T/R asks her to speak slowly and tells her that EXPERIENCE is very long.

K found her going from being a P person to being an A person to find her comfort, her enthusiasm, her motivation, etc.

Where in the FRAMEWORK does the student need to strengthen to have a good time, to be motivated, and to get into the experience?

K: It feels comfortable (laughs), and she says it's funny.

T/R: Sits down and reads the board, which helps her analyze the experience.

T/R: How did you feel about the parameters that are important to you? My throat is not bothered, the muscles are moving, the core is active... things she regularly mentions.

K: With this kind of piece, it is always for me "NOT TO BE A SPECTATOR OF THE PROCESS BUT TO be an active character (TS: NOT TO BE P but to be A)".

She sang the cadenza fabulously. They hugged (TS could not contain his reaction to K's wonderful results).

T/R:Feedback: legato, powerful, flow mode.

T/R: What did you have to say to yourself while you were singing this? K: Era eso "como puedo decirlo"

T/R: "Tell me, let me help you."

K: "BE ON IT"... I mean what you are saying.

T/R: write in English (k writes)... Esto es un SUPER BREAKTHROUGH

T/R: "Once you unlock that power, everything else you can work on... how did that feel?"

K: It felt GOOD (while laughing).

T/R: "How cool!!!"

T/R Comments: Almost every time K stated that it felt good, she laughed. LAUGHING, HAPPY, MOTIVATED

PARE/PASE Scaffolding

We had to restart because K's internet was very unstable.

She's wearing headphones, is standing, and MIRROR, piano on phone.

She starts stretching, and there are gestures of pain. She's taking her time and connecting to her breath while stretching. (neck, shoulder rolls, arms, etc.) gestures of pain and tension

K: writes what she assesses... then moves on to tongue stretches.

T/R: le pregunta si le duele... (porque hace gestos de dolor), le pregunta por que tipo de almohada usa, como está durmiendo... INTERNET MALFUNCTIONS...

K: expresses that she sleeps really bad, and last week, maybe due to emotional or food-related issues, she almost lost her voice that previous week due to her symptoms

T/R: recommends her to go to a CHIROPRACTOR- AWARENESS of her stressors

K: "Her period symptoms" (she mentioned) ...

T/R: recommends a cervical pillow and lumbar pillow below the knees... cuidado en los momentos de inconsciencia... DDECOMPRESSING THE ZONE...

K: continues writing

K: She massages her masseter and opens or closes her jaw. and then write... then checks on her piano app (13:08).

Start doing LT as a breathing exercise. plays piano and

(14:00) STARTS her first WU exercise LT (123454321)...when she goes to the upper register, she places her hand by her jaw, and after a few repetitions, she removes it; sometimes she puts her hands behind her neck. When she is in her lower register, she moves her arms. She found something because she went back up a bit (still in her middle register) and went down and repeated that a couple more times. K writes.

T/R: What is she writing?

K: Nothing yet, I'm lacking energy... how do I explain it? "I think I have congestion (pointing to frontal sinuses); TR notes steadiness (trying to focus on what she is doing well and not so much on the symptoms she is detecting or paying more attention to); "there is something in your actions like "I'm just going through; there is a lot of vocal progress".

K: I am giving myself the space to breathe. "Let myself breathe." Spend it. To let the air in, I am using DESTAPE (a sort of K breath she likes) ...it helps me to stay in the same place. "Not to think so much about the discomfort." And I don't want to be careful about fear of not hurting myself, but at the same time I don't want to explode (she's reflecting, which is helping her to realize there is more out there.

T/R: "You are proactive; how can I continue practicing?"

K: She detects that it bothers her where her hearing aids are. TS recommends that she remove a hearing aid. K is reflecting and several times says, "Maybe it sounds strange." TS tells her that there is nothing strange.

T/R asks her if, before working under this scheme, if she had detected these symptoms, she would have stopped, to which K replies...

K: She would have been cautious to the point of not vocalizing more than a G and leaving it there for fear. (Continues reflecting) She thought that in the treble was where she would get hurt, but she realizes that in any part of her register that can happen. But she also recognizes that when she sings more centrally, she feels more feedback from her body.

T/R: REFLECTS ON WHAT SHE SAYS (VALUES: high notes are important; if I don't feel good, I don't sing them or I protect myself; so how are we going to learn to sing under the circumstances where we are not always feeling good and we cannot cancel?)

T/R: Maybe the parameter is helping you extend the register in those situations?

K: It helps me to keep active thinking: "This is what you're doing. Keep doing that to see what happens".

T/R: Active thinking has to do with P and A (you can get hurt when there is no awareness).

K: "That's something that used to happen to me: sometimes I would practice "papa gallo". (without awareness) ...they were not productive practices, they were messy. This helps me to focus and incredibly helps me to set GOALS, which you know I had a hard time with." She keeps writing and wants to move on to her next exercise and says, "TENGO MIEDO" (I AM SCARED) (laughing).

T/R: laughs too and says, "If you want, I'll turn off the camera".

NEXT EXERCISE

"V" 1-8-1

She notices something and then starts moving her hands like a wheel. Sometimes she places her hands behind her neck. She moves down to check and breathes slowly. She starts moving up slowly. She goes down again. (I think this is related to her saying earlier that she has a lot of chest feedback when lower, so I think she goes lower "as a strategy" to kind of copy/paste and explore.)

K: "I have a question. It feels comfortable." DUDA: Related to the shape of the tongue in that SOVT exercise, she tries to bring it to the front, and she goes a chin backwards. She says, "It was weird." "It felt good".

T/R: suggests repeating it: "Do it for a moment and let's see".

K: She does the two versions. When trying the second version, she could not do it as easily.

She seems still confused, but..

T/R: tries to get her to choose between the one that feels better or more comfortable and continue talking about strategies because there are many. TR gives an example of being breathy or not breathy: "try to clean up that action that gives you that feeling"; "really commit to it."

Look for it somewhere else, sharper or lower, and focus on other aspects. Also, don't get too obsessed by it.

K: She acknowledges that she was comfortable with it and that she was Intentional in connecting with the constant movement of the intercostals until the end (CLEAR SENSATION)

K decides her next exercise. She writes and laughs a little "nervous laugh".

She speaks her vowels: "No, I'm listening to me." She puts on her earphones, keeps talking, looking at herself in the mirror, and repeating "I and E." She records herself with her phone, looking for validation, and nods her head. GREAT STRATEGY.

She starts the next exercise.

In the middle, she applauds, moves her arms, places her finger in her jaw, etc. leaves a finger in her jaw and sometimes by her cheekbones. When she doesn't like the outcome, she applauds and reprimands herself while laughing at the same time.

T/R stops her and asks what happened when she clapped her hands and laughed.

K says she didn't feel the air flow "steady" and says she went down to touch base and identify the action she took below to get the same result but higher up (where she felt it clap, go, and explore).

T/R: What were you thinking before the action? K says nothing; TS tells him to pay attention to that and recommends a STOP moment, and that the P is a type of STOP (take more time on the P)...there is nothing wrong with stopping.

K writes about this. T/R tells her about liking her strategy about recording herself... K shares that I and E are her adversaries.

T/R: Be more flexible with your parameters. Don't be so strict with your goals. Easy....

K: finishes writing and dances and laughs. (She knows the teacher is there, but I think she is enjoying discovering.) She continues. With finger in jaw. She goes up. (Her sound gets a bit aspirated.) And the same situation kind of happens. TS asks, Why don't you cause a STOP MOMENT? You HAVE TO STOP IN ORDER TO go.

T/R: "You know that something can happen in that register or in a certain register"?

K: No, but I am already predisposed...

T/R: EXACTLY what I mean, then use the STOP to explore the reason for that predisposition: too much rush; there is nothing difficult; we just want to do it quickly. Remember or reflect, "Why aren't I stopping?"

T/R: Reflect: I should have plugged in her STOP/PASS session #2, where she was physical, active, and moving. NOTE: Tell students to use their previous sheets for reference and research (if this has happened to them before, how they have solved it before, or go to their P&A pool to see how they build comfort).

K: SM results: she had to establish the strategy of covering her jaw to see the activity of her upper mandible.

T/R: She had to STOP to explore and discover. Encourage her to STOP more to explore and discover.

Sometimes, if the results are not positive, we think that the practice experience is not valid. K was initially focused on her symptoms, and the ST was noticing the positives.

The same strategy that K uses to go to the center or lower to discover is used when she goes to a G or LA. She accepts that when she sings a C, she sings it better or prepares better, so use the copy or paste so you can learn and figure out what you are doing in those areas that are higher pitched (more VALUABLE).

PARE/PASE Post-Study SPS

K: is sitting for this practice with the piano and its daylight and has her mirror (she paused the video to get it).

K: She starts with stretching (arms, chest, neck, head) after writing something; she doesn't involve much with THINKING loud (although it was encouraged to do so; she confused the term with "inner dialogue").

Tongue stretching, she seems more relaxed or maybe aware, while stretching, she jaws a couple of times, masseters massage... She marks her PRE/PASE template, then breathes calmly and keeps yawning.

Starts LT: but keeps yawning, she reprimands herself and starts... Calmed inhalation in the exercise but bothered when she yawns, sometimes moves her hands in the onset (pirate gesture), sounds energetic. When slouching, she notices great coordination.

Continues with V: she's very connected, less rushed than in previous sessions, moving, then switches to LT and does a little SM, working on agility, and sometimes doing "pirate arm gestures".

She goes back to V; it's good, and when she notices a not-favorable result, she switches to V and then slows down and finds out where she's getting into trouble (disconnected). She keeps doing the exercise slowly and moving a bit with her body and arms, emphasizing certain notes slowly. She really is trying to slow down, explore, and work. She stops and writes. 16:30

Compared to her pre-study session, she is exploring, slowing down the tempo, switching from LT to V to back LT, scolding herself (not so much), and seems more proactive overall.

Checks her part to construct an exercise... based on the repertoire demands...

20:00: She is not staging this; she is truly picking up her exercise in this session. I can see how she is in her session.

21:30: Starts exercise, going well, placing hand in her cheekbones, and when the result is not the one she likes, she SLOWS down, and then when she stops again because something else happens, she laughs and repeats finger in jaw.

She switches strategies and does vowels only, and when it doesn't go like she wants, she dances and does pirate arms and says, "I am going to change it." Many times, STOPPING.

She spends time playing the piano and trying to get the rhythm right, and that distracts her.

"I even forgot the rhythm, Jesus Christ"

TS: She is stopping and slowing down more, exploring and looking for strategies: portamento, vowels only, **hng**... from LT-V, recording herself, moving more, dancing and doing pirate arms... not reprimanding herself that much. Goes down during the exercise to

understand a certain action or mechanism to implement it, going up, moving her jaw or mandible while singing (stretching it), and when she finishes, she DANCES, she hums, and she is excited. I think she feels satisfied (her E = "super, bien, 20/10 happy face).

For the way she practices (because she changes strategy constantly, I think she finds it difficult to write it down afterwards, identify the mini changes, the stops, and how to write that down on the paper—how to write that process of discovery in the table),

37:00 She hasn't drunk water in the whole session (at least when she writes, she's resting her voice).

She moves to the repertoire of a choral piece she's singing 37:30.

How to translate the actions of the Technical Work into the repertoire

Identifies the part she doesn't get (I think it has to do with her feeling it better) ... when she goes to repertoire, I don't see her so much EXPLORING with the mirror or what she does with her articulation. It sounds fine. But she could be more invested in how she is doing things and what she is thinking before taking those actions.

K: She repeats it a couple of times, and it's good but not to her entire liking. She switches parts.

She discovers that when she doesn't THINK that much, "Sin pensarlo tanto, MEJOR" (without thinking about it so much, BETTER)

She checks the high note (identifies tension) by moving her jaw while singing it.

She makes a mistake and STOPS and says, FOCUS." closes her eyes. GOOD

Uses VVV for the parts she identifies, she gets in trouble.

45:00 She realizes that she is tired. She has not drunk water and has sung a lot. starts looking at the mirror a bit more in this section of the REP work... She found the solution to that passage. She then moves to the first passage of her REP WORK to see if it works in that section. It kind of did, but she has phlegm.

T/R comments: good section overall; a lot of changes from her first session to the last one. I could notice her BL being different and her attitude towards herself changed when she wasn't satisfied with her outcome. A bit concerned that she didn't drink water during her session, and I will mention it to her as a recommendation moving forward. Due to this I will add a parameter in the template that allows them to check if they have water, a mirror and a piano during their SPS.

Susan's case study observations:**Pre-study SPS**

She presents herself and establishes how long the session will last. She starts with her pre-warmup, stating that it is important to her (stretching her neck, chest, arms, shoulder rolls, neck, and head again).

She's concerned about logistics as she's using her phone to record herself and someone else's phone for the PIANO APP, so there's an interruption to UNLOCK THE PHONE with the PIANO APP.

Her preparation for the practice could be better. I think it was more logistics and getting accustomed to the dynamic.

She's describing her first exercise (THINKING loudly) in LT 13531. She holds the phone with one hand; she's in tempo. I think she is SHOWING ME how she practices instead of practicing herself (performing vs. exploring).

She's good at explaining and describing (going from La 3 to Fa 5). (Going down Fa# 5-Sol #3), this seems like her routine.

Second exercise: RASP (she likes it, she knows the purpose of the exercise, she knows what she wants to work on, and she knows the why of the exercises; see explanation P)... "not to feel tension" "that I like very much" "because here I like to do the "at the beginning of the exercise, I "spoke" it... first.

Third exercise: "that I liked a lot." VI (she states her explanation of the exercise: tongue position for the I and how it impacts the shape of the cupula and space; when she mixes concepts, she corrects herself.) She does what she likes.

Based on what she likes, she creates her patterns of notes in VI 5181 (from what she's done in her VL). While doing the exercise, she's moving her arms and closing her fingers, like forming "cord closure."

I don't think she is using a mirror or looking at herself on the phone, but sometimes in low register she does look at herself.

VL: standing up, we use the mirror, we STOP to explore, reflect, and inquire about different and more efficient ways, the teacher explains the hows and whys, and we reflect.

SPS: Standing up, she doesn't stop and doesn't use the mirror.

PARE/PASE #1

Explanation of a Framework

Sofia acknowledges she likes a SOVT exercise, and her teacher or researcher (T/R) encourages her to do it again: "If you liked it, do it again."

They start working the PARE/PASE:
CT

T/R recognizes Sofia was making a gesture while singing, and that is an action. Sofia writes and teaches her to be specific with her words on the blackboard.

SOFIA: She remembered about her preparation indications in her voice lessons (VL), explains, and T/S guides her to write that explanation in the PENSAMIENTO.

T/R linking A to P

T/R: "Where did you inhale? Did you sing? "Sofia, I mean singing in the same space" (her language)

Sofia: "It felt good; I could feel it; it wasn't fluctuating" (her language).

Have established her P and A (T/R cues her with her own language).

T/S builds on her prior VL knowledge to guide her even further.

Sofia: "I made it more exaggerated, anchored myself more in the movement, and I enlarged it (the sensation)." (adds to ACTION)

T/R: Has the sensation changed?

S: "It was amplified".

T/R encourages her to use her own words.

S: "IT MOTIVATED ME MORE..." (Feeling, Outcome, and Experience) "Feeling motivated me" "I felt that I was getting the way I was supposed to" "motivation to keep doing it" Both identify what EXPERIENCE is: "It motivates me to keep doing it."

Pre-study questionnaire link: student profile

Busy, studies and works, has lots of responsibilities, and sings in choirs.

A PARE/PASE approach with specificity won't take her too long to use the little time she has deliberately to work on a couple of exercises that can motivate her to keep practicing.

T/R: "10 minutes inside your building experience is worth it.

"Being deliberate can help you make the most of your available time; the framework can help you be deliberate."

T/R: cues her in her next exercise, "Maybe the actions of the first exercise can help you with this one" (directing her to what she wrote).

T/R: inquires and gives her 2 options (asc. or desc.) for the next warm-up, and she REFLECTS and decides which one she likes best (SCL):

S: "descending is easier," "the first note is sharp; attacking that note helps," "going down in the same space" (S. writes on board) (time for monitoring and assessment).

T/R: "Did it feel comfortable or uncomfortable?"

S: "comfortable"

T/S: cues her again with adding movement, which was an ACTION of her first CT.

And reflect again on her concern about being time efficient with her SPS. If she likes to do a certain warm-up exercise, it can be a routine that I can do easily, and with the guidance of the framework, she goes to the point of her experience.

SOFIA is laughing, and T/R notices her and inquires:

S: "I felt it there, very hot," "working very brutally". (Referring to her abdominal wall sensation) (she goes to board and write).

T/R helps her tie together the P and A that led her to that laughter.

S: "Here, I can write." "I just felt" (and started to laugh) "Oh My Gosh" (the student is monitoring and reflecting on her sensations) Experience: "Literally, every time I feel that I am doing well, I want to continue, to keep doing this, because I know that the more I do it, the better I get" (the PARE/PASE clears up her doubts about whether she is doing it right or wrong—she gets out of doubt) in 20 minutes.

S: writes on the board under the C.T. for the next exercise.

T/R writes that the exercise starts with speaking and stretching (awareness of the tongue position), and then S. speaks with that awareness (reflection on the processes done in the lesson, to be specific with the CT, not just 13531 vivivavavi but speaking, tongue, etc.).

T/R inquiries about STOP MOMENT: is there anything that you feel strange about that makes you stop (stop, modify, think)? "To know if it's true, I feel it's not; I'm not 100% sure." There is doubt (STOP MOMENT CAUSE) to avoid continuing when there is a doubt, "an uncertainty" (Schön, 1983).

T/R also has doubts about where to include it on the blackboard.

T/R cues how to work the STOP MOMENT: cue STOP/THINK/GO."

T/R: reflects that she should let students speak even if it takes them a while (a desirable difficulty) to find their own words to describe their experience.

S: reflects on the STOP MOMENT: "There, I think that if, when I sang, you could feel the air in the same space, it felt good; it helps me to see myself inside to see if that was it."

(S. is exploring and reflecting through her exercise, coming to conclusions about her Actions, sensations, and processes.) "It's so funny to write" (how writing helps her—it's funny she is writing her descriptions) S. had a clear pathway for her breathing "in the division of the two palates".

T/R: cues her on movement as an action that so far has helped her to make her sense clear.

S is not moving, but she seems clear. the STOP MOMENT "I stop but continue" the SM, the other parameters can also coexist... Try to move a little more. " I feel more pumped. The SM can be either MENTAL or PHYSICAL (lower in the body, more active). She's aware that moving costs her "Definitely, it was more of a workout than the previous exercises." She was looking at or using the mirror (ACCIN) and was able to be very aware. tongue awareness "subconsciously"

EXPERIENCE OVERALL: LAUGHING "That I Can Actually Do It" MOTIVACION

S: I used to be able to do it, but not 100%.

PARE/PASE #2

Before BEGINNING THE section, they are using the framework to assess their dress rehearsal.

T/R: explains how to use the PARE/PASE approach in "performance mode" because she had a dress rehearsal the day before and has a concert on Monday... T/S is evaluating her dress rehearsal strategy. S repeats frequently, "I was waiting... They are reflecting on what she is saying, and T/R is making sure she is writing her descriptions (T/R is modeling how she could perhaps fill out the template in relation to the assessment of a rehearsal or performance). They are reflecting on what S. was thinking and doing during the rehearsal.

S: "It felt all the way where it was supposed to feel.

T/R: "Nothing surprised you?"

BOTH:

They clarify that WHAT IS SUPPOSED are the sites or sensations that she has validated in class and constructed with her teacher in class. WHERE IS SUPPOSED is where they have constructed.

THE GOALS of S: "Vowels in the same space".

T/R: Did you nail it?

S: "I feel like I did so yeah"... "What do I write, that I nailed it?"

T/R: Yes

T/R: Reflects and tells S. not to let her as T and R lead her to her conclusions, that she as the participant come to her own conclusions, and makes it clear to her that she had clear and established goals. The participant and T/S agree that BOTH will work in the same way in either the VL or the SPS, but with their own language.

If WE DO NOT ASSESS WHAT WE DID TO BE SUCCESSFUL OR OBTAIN A POSITIVE result, WE LOSE it. Try not to rely on just memory.

The session officially starts.

S: She goes to the board very naturally; T/S did not indicate it, but I think she knows how to work the PARE and PASE on her own. And she shares that she practiced it the day before and was comparing sensations on a similar exercise when she identified that they were the

same. S. times her practice sessions, and she stops the clock when writing... Actions "with energy"...

T/R guides her in reflecting on her SENSATIONS during 1-on-1 sessions so she can feel secure that she's doing it right. (so she doesn't doubt herself or, like in her first session, validate that she "can actually do it 100%.")

S: naturally writes on the board to identify the TC. She notices that when she breathes differently than she is used to, it feels different. T/S asks her if there is a rush when she is inhaling (this is based on her previous sessions that this action was a tendency; she regularly writes "inhale slowly")... try to relax her inhalation, not overbreathing, or over breathing. She gets distracted by the movement of the inhalation. She tries it and automatically it is different. Repeat it so that S. is clear. Validating that repeating with purpose—reflection in action—helps her clarify what causes her to make that change that she identifies as favorable.

S: "definitely is to inhale slower and take the time" (she asks if it is an action since she sees it as an action):

T/R: Tells her that it applies to both variables because if she doesn't think about it, she might forget it or it might not come out, so what "she prepares is what you manage." P and A are the same, only one is a REVIEW and the other is the execution (they are two processes). That is why P and A in this framework are equal. The parameter of looking for strategies to seek comfort or find comfort is limitless. It tells her that nothing she experiences is wrong.

T/R: The actions you are taking now in comparison to the ones in the dress rehearsal, "are they that different"?

S: "At least this IS" and keep writing, "it didn't feel forced."

T/R: Figure it out. There are always more efficient ways of doing things; that's what we want to figure out. Let him know that he's aware of where his hands were. It's the same information, but "don't fix it".

"S. realizes that at times she is stiff or fixed. She likes to find and explore but has to remember to do more, either move, look, or get back to the action more.

T/R: S is hyperaware; the framework may cause rest. T/S tells her to focus more (when in performance mode) on doing, listening, and reacting and not so much on monitoring.

T/R: The way you train your instrument now is not the same way you used to train a year ago when I met you. Even if you sometimes think that you have to 'figure it out "to fix it, ok? You are exploring. You are exploring.

T/R: "More movement/the dome (cupula) moves, the air moves, you move...YOU ARE NOT FIXED..."

S: did not feel fixed

T/R: gives clear cues of movement and says "The air moves, you move, everything moves, you are not fixed, there is no hurry, you have to be moving".

T/R reflects on her assessment of S in relation to how the framework is impacting her: she is clear on what she has to THINK and what she wants to act on, and at the same time, her job in the inhalation (P) is to do the process, not to fix it, to move, to execute.

S: When evaluating if it was easier, she didn't want to put it on the board because "I kind of lost; I already get it, and that's not what I want to think about because I want to keep IMPROVING" (she's avoiding falling back into the "FIX IT state). inhale slower, NOT FIX IT.

T/R reflection: use the STOP/PASS as a pool of information where she does experience being stuck, fixed, or any other result. She can find in her entries what she has done to FIX THAT or work it. She can find her tendencies.

T/R: getting her to focus on her body, alignment, and moving on to the next exercise.

T/R keeps telling her, "I repeat the action, form the cupula, and sing in the cupula."

S: She laughs and says, It really felt like it. All vowels

T/R reminds her that she was 'forming it and singing in it. She feels she doesn't know how to write what happened.

T/R tells her to go towards the easiest for her to identify that maybe that's what she says, "felt in the same space. She also realizes that she identifies that her actions are exaggerated. It gives her a lot of laughter when things come up for her.

T/R: Reflects on PHENOMENOLOGY and what Husserl says (as cited in Cohen 2007) (regarded as the father of phenomenology) about NOT TAKING assumptions of daily life (practicing could be the daily life of a singer- DON'T TAKE IT FOR GRANTED. EXPLORE IT) "questioning commonsense 'taken for granted assumptions of daily life"... Husserl's catchphrase was "back to the things," which for him meant finding out how things appear directly to us... We are asked to look beyond the details of everyday life to the essences underlying them." And also using the PARE/PASE approach as a way to "put the world in brackets or to free ourselves from our usual ways of perceiving the world (Cohen et al., 2007, p. 22).

They work on the repertoire:

S: Before starting, after writing his TC, he writes his THOUGHT variable to remember his processes and puts it in CAPS to actually remember. He has doubts about how slowly and early he should repeat. T/S recommends "trial and error." It depends on how long it takes her. After she sings, she corrects her posture and tells her that maybe she gets there slowly and naturally (to avoid getting fixed on a P or a N A). The concept of YOYO occupies her more in action. The dome, not just breathe and create it, but SING IN WHAT I BELIEVE. And when she did it, her reaction was of MUCH LAUGHTER and emotion. T/S tells her that there are CLEAR actions there.

T/R finds it difficult to remain neutral because the student is EMOTIONAL.

T/R dice: YES, WE ARE CREATING KNOWLEDGE."

T/R: S. tendencies: to be fixed, passive, thinking too much, likes to explore and discover, but when she gets the info she needs to EXECUTE from thinking and following along with the movements,

T/R is showing her to be even MORE specific with her actions and to take the time. Specificity takes time. 'TAKE YOUR TIME. is encouraging her to move and take her time (no rush).

S: notices when she's STUCK or FIXED and leaning forward in her posture. She's aware, and T/S recommends that instead of judging herself negatively or reprimanding herself, she just acknowledge it and change it. Give it an ACTION to what she knows best while singing (when she's in a GO moment).

T/R recommendation: if you are monitoring yourself, THINK you can ACT. Instead of judging you as an action, CHANGE the action.

T/R detects that although S is doing much better, he is still in a hurry. S. indicates that "I want to get it over with, "and that indicates to him that this is why he has to STOP M. because he wants to get out of that musical passage that needs exploration to clarify. "WHAT YOU DON'T WANT TO DO IS WHAT WE MUST DO...hence we STOP"....

S: laughs....

T/R: Remember that the STOP moment is a moment to go back to "What DO I HAVE TO DO?

S: SINGS AND DOES GO WELL, BUT BE AWARE OF PHLEGM...

T/R: (THE SESSION SHOULD BE SHORTER 30-40 mins to avoid vocal and mental fatigue) **SM** "join the movement or zoom in on the experience.

T/R: She repeats it with the SM, and t/s says that the issue with the rush could be solved once she finds the right space (based on her language from previous sessions), since based on what she said previously, "Every time I feel that I'm doing well, I want to continue, to keep doing this."

T/R: Do something to change the habitual action (rush)...so slow down. It's not enough to just think about it,

S: speaks it and sings just a little bit. He realizes the difference and says, "Men, I want to take the mirror and throw it." "I really felt it where it was supposed to be. She sings the entire phrase, and it's the best so far.

T/R is excited about what S achieved and tells her. Tapping into what happened... Reflecting on what happened Speaking is a way of Stopping.

S: Talking, that was identifying the A. (SHE WRITES)

T/R: The same voice we use to talk is the one we use to sing; maybe talking is a way to know the space (something she constantly mentions when she has a positive outcome that causes her to laugh and get excited). Talk we do all the time; sing we don't; continue to sing; localize where you speak it; and maybe speak it in the same rhythm we sing it (as a strategy). GET IT CALM. Build things. Take time. Build what you are going to be feeling or what you want to be feeling. Don't create the dome (and separate yourself from the experience/live the experience/sing in the dome, gesture it, sleep there, know it). Submerge yourself in the experience. Oh my gosh, "there I felt in it. Go to the board and identify what he did and talking was identifying the ACTION. happened (STOP/PASS template).

S: "I do not know what else to add here; everything is good." (EXPERIENCE)...well, it's validation of the effort.

PARE/PASE Scaffolding

S. has all her papers with her (reflexive diary and PARE/PASE) and starts her pre-warmup with body stretches and jaw and masseter stretches. She moves to LT (13531), where she is breathing calmly and slower. She's also standing and not moving much. She did not STOP during the exercise. I kind of wish she would have explored her upper register with the LT, as the higher notes could have been freer. When she finished, she made a gesture like she knew what she had to write about her exploration or reflection of that exercise and started writing in her PARE/PASE journal.

She seems excited and happy; he says he is writing more than he used to, "pin-pointing like that very specific stuff." She danced a little T/S asked what she identified, and she said that when she inhaled fast, she could not feel the space and she could not feel all the notes in the same place, and then she decided to inhale slower and was able to feel everything. She also mentioned that she was looking to feel the "support from the first note, to keep exhaling from the first note on (she was moving ever so slightly towards her middle register in the first exercise).

She says she likes raspberries, and therefore that will be her next exercise. T/S says if you like it, do it...(identifies what she likes)

2nd exercise She does raspberries (54321). She takes her time to breathe slowly and apparently feels the space in her inhalation, and her sound is very even from beginning to end. Even before she finished the exercise, she started writing and seemed very clear or straightforward about going to the paper. T/S gives her feedback regarding how well the exercise went and mentions that she should explore more with RASPERRIES and what it gave her in regards to space and register, maybe suggesting going up a few more notes. S asks if she should go up a few more notes, and T/S says, "If you feel comfortable, explore. To do with your higher register, maybe STOP, inhale slower, be aware of your steps and actions so you can explore... If you don't feel that comfortable, maybe STOP, do it slower, do it faster, change strategies, make a PAUSE. You don't have to do the same tempo in all of your registers because you could be working on space, the cupula, or the division of the palates. Maybe when you go higher, what you could do is explore how you behave up there and what changes in your vocal behaviors and actions you notice. Instead of choosing to just go down, maybe slow down and explore. Maybe set up a summer goal of going higher, maybe LA or SI. She laughs shyly about that suggestion of going to LA or SI.

She asks about a chromatic work (suggested in the diary) because she's working on a choral piece that involves chromatic work and she wants to work on that skill. She asks about how to write in the framework and if she thinks the same things (because she always writes her P first). She asks about how high she should go on her register.

T/R: She says that she should explore because it would be a shame to give a limit or specific note, mentioning that exercise is different and gives you different feedback in terms of action and sensations, so she's encouraged to explore. T/S explains that usually she doesn't go too high with it, BUT she watches for mouth configuration, opening, tongue position, over and under tone, and balance between action and sensación.

S is using Porgy and Bess as a reference for registration.

T/R: Tells him to start normal, where he always starts his exercises.

S: "ia ray." He speaks the vowel "I" first, and when he speaks, he says he remembered something else and writes it down. She starts again and Rolls her shoudlers while singing.

S: stops and makes an inquiry face. Doubt, reflections. She writes and says, "OK.. I don't know if I should continue going up.

T/R: What did you feel? What made you stop?

S: the high note. Like that the higher I go up, the more I open up (back there) and do the "YOYO" up there.

T/R: S notices that the last note is moving and says let it move. And notice the onset "attack. Moving forward, notice your onset as you go up. How that feedback of that feeling is changing. Maybe explore that concept in a more comfortable register. And remember to talk, but with the TC of the onset.

S. starts to sing it again, but now with onset awareness, and after several tones, he realizes that he has changed and makes a funny gesture, saying, "I really feel that change. He laughs.

T/R: you can work the same exercise but another TC or a sub-TC of the same exercise. You know you had to STOP and write. Upon reflection, there was something that led you to write. The next step is to explore what caused doubt and look for another strategy. Maybe it is space in the oral cavity, maybe it is onset, not necessarily down. (small thought) What can I achieve with STOP/PASS to overcome this obstacle of running? Be more in my actions; get out of my brain.

S. is not using the MIRROR in the VL, but she does.

She finishes writing, dances a bit, and continues the exercise going down, speaking first and then singing. She realizes that she is a bit flat in her intonation but continues.

She changed strategy, spoke fast, and then sang (not pausing after saying the i). She shows me her paper; it is full. She seems satisfied and accomplished, at least from her body language.

3 exercises with a 3b (sub-concept of the last one) 39-minute session, including prewarm-up, warm-up, TW, writing, reflecting, and Q&A.

Post-study SPS

Start your practice with a biopsychosocial reflection that is very specific, and she explains what pre-warmups she is going to do, the ones she likes the most, and the ones she selected as breathing exercises (V + F) (3 minutes).

She begins stretching her head and neck (her phone rings, but she does not stop). She's focused.

Approximately 2 minutes, and afterward, she writes in her template.

Next: masseter stretch... (She keeps receiving texts as she stretches; I think she's distracted, but then she says she's writing that her jaw is relaxed.) She identifies some discomfort around her neck and attributes it to bad form when sleeping. (2 minutes, approx.)

Next breathing exercise: she writes... Starts with "F" and moves arms while doing the exercise (antagonism of breathing movement). She faces forward and adjusts her posture. She says, "That's good; I am not tired. I mean, I feel that my support is there."

Next breathing exercise: "V" "to wake up those vocal cords." She keeps doing long notes and moves her arms like in her previous exercise. She laughs and says,

"My abdomen feels hot (she laughs and says) ...she explains she's writing on her computer.

She's explaining what she will do beforehand (she's going with what she likes in LT in arp and rasp in 54321).

She writes her CT and her P (Pensamiento) before singing (she uses the P for prepping her work and her mind/her Pensamiento).

She's having difficulties with her piano, and she "goes by ear". I think this is interesting because her scaffolding session was at the university, and she seemed really focused and organized. For this session, she practiced at a new location, not her home or a cubicle at the university. She's adapting to her surroundings.

For her first exercise, she's not using the mirror or monitor to look at herself.

She's breathing slowly and calmly, and although she's going "by ear," her tuning is really good.

When she finishes, she says, "Definitely, it was an exercise, exercise," and she's writing and thinking aloud while writing. She states (when writing about her experience and laughing a little—maybe because writing about how the E made her feel has made her laugh before) that her experience made her feel calm and comfortable because all the notes were flowing. Calm and COMFORTABLE because the sensation was one she looked at (it seems she feels validated).

2nd exercise (RASP 54321), and she preps her P parameter, stating "the same" as in the previous exercise.

T/R: The PARE/PASE is meant to assist the student, not stress them out about how to work it. It is very focused on what works for the student and how it works for them. For S., she

fills out the P first before starting her exercise, and I think this keeps her engaged with her processes and actions, allowing her to have a good overall experience during her SPS.

While doing her exercise, she STOPS to write another pessimism: "Who is realizing it now?" "Do the smile." (When I realized the smile thing, the space was quite different—better the space.) She's congested, and that exercise made her drain.

Usually, when she inhales, she closes her eyes.

S. REFLECTS and THINKS IT ALOUD: For her last exercise, she does feel her voice is more warmup than at the beginning, but she still feels like she needs more time. Also, what she wants to work on could be better done in her middle register, so when she decided to stay in the same chords, she focused on having the space of the I equal the space of the A with a STOP MOMENT.

3rd exercise: Vi VI/VVA VA VI (13531) with a stop moment (SPEAK THE A before singing the A).

She preps her P again and writes in her P. Create the cupula and sing in the cupula, and then just put "create the cupula" because "sing in the cupula". goes in A" (she is connecting to her previous PARE/PASE session feedback).

She uses SPEAKING as a strategy for the STOP or the first note (syllable VI).

She's writing her A and S like she usually does after finishing her exercises. She's so specific and good at THINKING loud, and she laughs when she has to write what she just described.

She says I felt good; I didn't feel any itchiness or discomfort."

Raffy's case study observations**PARE/PASE Pre-Study SPS**

Introduces himself and states the date and time.

He starts stretching his arms, neck, jaw, shoulder rolls, and legs, breathing energetically, and describing what he is doing (THINK loud).

Takes a deep breath:

1st exercise: LT (13531) PLAYS PIANO

He is standing and has a piano in his hand. He has heat and is sweating.

Breathe slowly and close your eyes. ... then continues.

He stops, breathes, and looks to the side. He is looking at the camera.

He repeats a tone, stops, and does LT free form.

He moves to RASPBERRIES (he's not describing them, but they weren't asked to do so at this stage).

He says ' in raspberry."

R: repeats much the same tone, with exhales between half notes so as to make a reset with his air. He is distracted, he is sweating, and he seems uncomfortable.

Next exercise: I 5181

He sings and then speaks I and E.

R: "I feel that I can make it brighter; I feel that it is very opaque."

Talk, repeat, and sing.

continues

R: **"No**, It wasn't good that SUPPORT was there. (The first note was like a scratch.)

Puts the piano down and does a breathing exercise.

He could be nervous because he knows he is recording.

R: **"No**, I have my mouth very closed; I have to give it more space." (Good awareness)

Repeat different forms several times with the vocal. He's not looking at the camera anymore.

He's stretching. He puts the piano down and makes a V in the mountains. (13531).

He likes to accompany himself when he is singing. Picks up the piano again...

Next: 5432543254321 ieaou (changing vowels and trying to keep the same space)

He is exploring and looking for some sort of feedback. He is not looking at himself.

He plays the piano when thinking. He keeps breathing, not hurriedly, but he could relax a bit more.

The routine seems very free-flowing, which is not bad. Maybe he could benefit from some structure or organization.

He had a reflection at the end.

LT and RASP are always part of my routine, just like stretching; the rest depends on how I feel.

PARE/PASE #1

T/R explains the how and why of the BPS assessment, and the reflexive diary teacher suggests putting the clock running for the practice sessions.

The session begins:

T/R: suggest stretching up and picking a few pre-warmup exercises as a way of teaching students to use the BPS assessment and a reflexive diary.

When the teacher suggests that the student pick up the exercises that they want or need (suggestions on their reflective diary), this is a way of doing SCL, allowing the student to be more in charge of his sessions.

The first exercise starts at 4:55 LT. They do a few repetitions, and the teacher inquires: So far, does it feel comfortable or uncomfortable?

She notices that he moves his arms when he sings. T/S: Tells him to go to the board to write under action that moves his arms when he is singing, because that is an action. In that way, showing him how to work the approach

R: Writes on the board...

The T/R teacher inquires why you move your hands and what it causes in you. The student reflects on not being numb or not thinking when singing "null thinking" (be supported). They conclude that the movement of his hands while inhaling guides his preparation and how he breathes. Here we can see the relationship between P and A. They may sing like they have the same information, but it's two different commands. The P is a reminder to be aware, and the A is to execute the movement (while exhaling). T/S is coaching him to reflect so he knows how to navigate the framework. He writes under S about how that felt.

R: The movement of the hands also relates to the inner space of the oral cavity opening; he acknowledges that it feels better but it could be more, so t/s tells him to write that down and keep exploring what he could do in relation to his ACTIONS to achieve that.

T/R: They keep working and exploring the experience with a STOP MOMENT for exploring what R. brought up about "I think it could be better" (relaxation).

T/R: says GO GO GO GO GO GO GO GO GO GO (so he can move his arms more fluidly). It changed and became better—he was looking for that.

They are both figuring out where and how to write this information so that it makes sense to the reader.

R: He says he was able to organize the movement of his hands (related to his) to allow for the relaxation of the jaw....He seems a bit confused when explaining...

T/R: goes to the board and writes under CT: "relax mandible"...

A: If you already have a predetermined movement, you don't have to be thinking about it, and then you have more room for other things.

T/R: (Interesting Relationship between P and A)... actions in the predetermined P that allow him to work on others... "Felt much better," tells him to write it on the board, and they evaluate the experience. (While organizing what happened on the board, she encourages him to use his words to describe what he did and what he experienced.)

They are REFLECTING ON what happened; he is being specific with his answers, but not necessarily.

Going with the t/s words, he wants to explain... I HAVE MORE ORGANIZATION (T/S is happy because he connected with one of the things that he looks for, which is organization).

T/R: You do not have to fill the framework in order; in his case, it is like brainstorming. They are working on the board, and T/S erases and organizes the information.

Next exercise: T/S writes under CT and specifies what they are working on: VIVIVAVAVI (13531: first tongue stretch, looking at the mirror, speaking first, and he organizes that, and then he sings).

T/R: (INQUIRY MOMENT) After a few repetitions, the teacher inquires, Is there anything from what you have done that you want to make better?

R: TODO. They reflect on that, and not everything was bad or wrong. and he identifies what he can do better. VA....

T/R: She explains that's a big SM to explore and avoid meaningless repetition. SM takes us to the P...

R. is concerned about his tongue going all the way to the back. T/S helps him construct the right path for the tongue and tells him to breathe that. She is going with his worries and cues; they are constructing his P (tongue position in inhalation).

T/R: STOP and THINK in SM (el airer entra)... R. says it is better, and T/S inquires, Can it be better? (Based on his first exercise responses, he repeats not to answer before finding an answer.) STOP/THINK/FEEL He acknowledges that it was better. He goes naturally to the board. He doesn't want to repeat that it was better again, but T/S says that he can repeat, "Much better is progress." She reminds him that he doesn't have to fill out the PARE in order.

Inquiry moment: what did you do differently? R. "STOP" (P+A are sometimes the same reference)

When you are in the P, there is an A. "Yes, "when you are in the A, there is P; yes, "and when you are in the S, "there are both." S: STOP, THINK... if thinking is an action where we reflect. (In all our parameters, they coexist, but it is very clear who is the protagonist.)

They continue exploring with the stop MOMENT in the exercise.

T/R reminds him that in the SM, "without hurry..."

T/R: tells him to look at the blackboard to remember his cues, his descriptions, etc., describing the difficulties and feelings you read as "they could be better." REFLECT (STOP/THINK/FEEL) give the mind a break without rushing "What do I have to do?"

Write on the board everything that happened during that exercise.

In the SM, you are allowing yourself to organize your movements (stop, think, feel) into left or right lanes. This helped him a lot in this triad exercise (the corrections of the previous

exercise in the SM are to identify, not to run, and to identify that looking in the mirror is an action).

The WHITEBOARD IS FULL OF information. BRAINSTORMING, GO BACKWARDS

After the board, now when you pass it on paper, you can organize it, and that extra step helps you learn more. (REFERENCING WRITING TO LEARN)

P is. The MAIN STOP (where I left it; try to catch it right there).

A: is reflexing on the OVERALL Experience... "I know I have this (PARE/PASE), and I already know how to fill it in, and when I take it to the practice room, it's a matter of incorporating it. It's a pattern map with actions. Add reflective practice between exercises." He realizes that before STOP/PASS, he was changing from exercise to exercise and was distracted. "I was going to do this, and then I did it, and now what do I do? And now I do this one because this one helped me with this, but I keep doing it this way, and then when I am done, then I am done." AND THERE IS NO REFLECTION.

"And I know that there is something weird, but I followed it." coaching

Now every time there is something weird (REFLECTION) the STOP/PASS EXPERIENCE led him to this conclusion and awareness....

PARE/PASE is zooming in on an experience. If you feel something weird, WHY not stop? P? ...

PARE/PASE #2

R: He is warmed up, and he told the teacher that his high notes are giving him feedback or "shakiness or uncertainty. He says he opened it, and it felt better.

Starting his first exercise in this second session: 132435421 VIIAIIAAI, first speaking, then singing...

T/R: It's connecting the content of his first session in regards to movement, not stopping his body. taking it to P that it does not hold (R: write, relax body, do not lock...on the inhalation mainly)

R: When asked specific questions, he can be specific with his answers. ACTION: Give him the space that the body asks for" (he is having a conversation with the body; he talks to you; he is responsive; feedback); and when he does A, he detects comfort and security.

T/R, try to get him to be specific with what he talked about first, and upon reflection, find information and use that MAP, or outline," of the spoken part for the sung part.

Begin the SINGING exercise: 132435421 VIIAIIAAI

He detects that the inhalation is too slow (P) and writes it down.

T/R: The teacher points out that when he was singing it, his arm movements were too slow (which correlates with what he felt on the inhalation: slow), and she tells him to move his arms more fluidly (the teacher uses the student's language).

REPEATS the exercise, moves arms faster, breathes more actively, and gets much better.

T/R: Stop after doing it with the new actions and tell her, What did you do there?

A: two things in Action (verticality and more active inhalation and exhalation) (he identified his actions very clearly and went to the board right ahead)... "was engaging in more activity."

He repeats the exercise. It went really well. T/S says: You need to write...

R: "Trust the process" (it is an action but it is like a mantra between the P and the A) once the P is established, and that was giving him something very specific... = BRUTAL (yes, there is no other word," he wanted to put it in the S/R and wrote it there) T/S tells him that maybe that is EXPERIENCE ("he put in experience more comfortable)... R went to the board and changed them ("it is true")...

T/R: Reflections (sometimes the R can be the EXPERIENCE or they can be similar): Be specific in what we write so we can remember how to construct the process in the SPS.

R says active exhalation but doesn't write it down. T/R reminds you to write...

R: "Here is something that identifies "don't look for sound, don't shout"... (He keeps identifying his reflection process.) He is in a reflective momentum "LIKE concentrated oj" (he is being funny or having fun.)

3rd CT: Rep. work (he has a dress rehearsal in an hour).

T/R: ask him which segment he wants to work in, and let him make the decision. (SCL) what he wants to work on; he is being specific about the parts he wants to work on. (Here we are learning how to work the framework in regards to REP.)

He starts singing. He is using the music lightly. He is deciding what he wants to work on (memory or stage presence). R wishes to work on both of them.

T/R knows that this way of working is new for her in terms of repertoire. For memory, TS suggests she connect with the text and its meaning in Spanish (understand the context to work on memory/linking (helping him to associate) music, text, and translation).

PARE/PASE for repertoire coaching: For memory work, one idea is that the student can know the translation in his main language while starting by associating certain words that sound like those of his language.

T/R: He was doing better. He messed up the text but DID NOT stop. (evaluation of the experience) He did look at the music when the forgetting happened, but he kept going.

CT: performance mode (I can't stop)

P: (nobody knows the text)

A: (Take it slowly; you'll get it later.)

S/R: I still got confused, but I did not stop.

E: I flowed

They go from the TOP OF THE PIECE again....

R: He makes a mistake in rhythm; he STOPS and THINKS about it for 5 seconds, and then T/S asks him to speak text in rhythm (maybe reflecting in silence while he reviews mentally would be a way of stopping to reflect on the correction); his words to correct it are corta." Teacher cues "corta" (maybe he can think about "corta "antes ese ritmo)... T/S keeps cueing him with his words.

He did it again, he still messed up but RECOVERED FASTER.....

R: constructed a methodology to KEEP GOING (because he is in performance mode)

T/R: To feel satisfied, you have to follow (our process)

Reflection A: The technical part of the session felt super, and although the performance mode was not perfect, the technical foundation felt SUPER SATISFIED with their EXPERIENCE.

Q: What did I think when I did this?

How did I react?

R/S: What was the result?

Perf.mode for R: At the end, the one who knows is the one that has the score." (he laughs)

T/R: The performance is the result of everything you've done so far; that's why it feels so satisfying.

PARE/PASE SCAFFOLDING/Zoom platform

R: SHARING HIS PARE/PASE REFLECTION for the IMPACT SO FAR (he shared TS DID NOT ASK)

It's telling me that in rehearsal he was able to connect with his technique and work over the support. He is comparing this experience to his previous rehearsals. When he finished rehearsal, he felt accomplished, "senti como si estuviera hacienda abdominals (this happened during the warm-up of the chorus). He looked excited.

T/R : What is helping you so much?

R: "Working on the same exercises is helping me to know my body and where the weaknesses are' ." Also, as I have to write it (STOP/PASS), I have to THINK about what I have to write as that whole process is DIFFERENT (REFERENCE from WRITING AND REFLECTION) (writing links your technique to the essays)...

T/R: I recommend that you keep reflecting on this so that when the last quiz comes up, you don't forget it.

Starts scaffolding session: (he is sitting and using the phone as a mirror; he has earphones.)

LT 13531: He starts, does a couple of repetitions, and

R: STOPS to write..en ACCION the support, he noticed that he needed a little more...

(TECH-RELATED PAUSE)

He moves on to the second exercise. VVVVVV ARPG

T/R: What happened there (noticing he stopped to write)?

T/R asks R if he filled out the entire PARE/PASE for the first exercise. The S and E about "more support" He forgot, and she asks how he works with the framework.

A: I fill it as I feel in the ACTIONS what I have to do and make blocks... SOVT exercises and finishes the block and then fills it complete (the semi-occluded organization) and fills it complete.

T/R: You almost always go to Action 1 first? ... A: "YES"

T/R: He is taking his time breathing, seems relaxed, and T/S tells him to help validate that he's doing it right.

3rd exercise VIVIVAVIVIVAVAV 132435421 (he speaks first and then sings)

He is singing very relaxed and naturally.

T/R: recommendations The student should have presented his last PARE or PASE session table from his VL to reference it or to look for his tendencies or actions.

A: There is doubt. He made a face and said he thinks he hears himself get caught. He said he feels comfortable, but I think you can be more.

T/R recommends that you explore that doubt; the body is telling you that there is room to feel more CLARITY.

He explores again, starting a bit lower. (He is not looking at himself.)

T/R recommends that he explore what he explored in a few tones of bass in terms of vocal behavior.

He admits that he knows he is going up because he is sitting at the piano, and "I think it's a mental thing, and I make a stop." (TO ACTIONS?)

T/R: What can you fix or change when that thought comes in? STOP, RESET, and GO again. (Don't let it dominate you; replace one thought with another, one action with another, one reaction with an action.)

R: He started again and went to Sib (He identified the intrusive thought, took a breath, stopped, and I forgot that I went up—that's what I thought).

T/R: tells him that P+A were key to stopping and making you feel comfortable...

He was specific about what he did: "stop and dale." Also, when he stopped, he let out an exhalation to relax and then followed.

T/R suggests that you work for 5 minutes on a piece. (He has an exam on it in a week.)

R: PASSING BY starts singing... Working on text

T/R: Reflection: The focus should be on the framework, and she stopped him to fix something about the text. She then used PARE and PASE to fix the text. She gives him corrections and suggests dynamics for expressions.

R: (want to work expression) Matching emotion with action Here, R did not write much on the PARE or PASE when they were working on the repertoire. Although they are working on new things or suggestions,

R: did not write how the piano felt because he had the PARE/PASE on the iPad and there was also the score. It might be advisable for the SPS sessions to either have two devices or to have a pair or pass. Also note that you are not working on the board; you are working directly on the paper. Perhaps for the PARE or PASE, it is better in the 1-on-1 sessions, or having the sheet from the previous session accessible can always help you be aware.

PARE/PASE Post-Study

He introduced himself, told the date and time, set the clock, and ran his half hour.

Already during the day, he warmed up and stretched, and he is going to work on the recommended dynamics exercises.

It would be good for the students to say if they are using a mirror in practice or add it as a checkmark: mirror or monitor (he is using it to check).

Does not have headphones... There is no need to

Start the exercises and write them on the CT (VIVIVAVAVIVIVAVAVIVIVAVAVI 132435421).

Stops and marks on P (the eye on the support),

As far as SIB, the key was support.

He Says the goal was support and verticality, and he was looking in the mirror. Verticality and support he put into action

He laughs when he says he made it to BB (he is happy and motivated).

Next exercise HNG. She has doubts about how to set it up or do it, but she is realizing that she is changing notes instead of doing a dynamic on a long note.

He speaks it to understand it, and when he reflects that climbing is not dynamic, he writes it in action, clarifies it, and understands it.

She starts to move her hands, and it helps her, and she detects nasality (and reflects that nasality might be part of the goal of the exercise) and says that it is weird because the dynamics are nasal.

It is very good to use hands and be specific in writing and describing your confusion, look for a solution, and explain what the confusion was.

T/S: It is a new exercise that, not having worked enough in class, it is normal to have doubts... EXPERIENCE "POSITIVE UNCOMFORTABLE"... the exercise is new—that didn't stop him. Perhaps for new exercises, it is important that the student understand the functions of the exercise.

He is great at DESCRIBING AND THINKING loudly. He has a great instinct for reflection due to the conclusions he draws (maybe it was supposed to be nasal; move hands to find the exercise; notice when it goes up in pitch; extraneous because it is unfamiliar;

Uncomfortable positive (because I'm not used to it or it's different)

Experience the feeling: fun, comfortable

Last exercise: A dynamic vowel (moving hands) 5 (long note) 4321

Difficulty, moves hand to guide difficulty, and then speaks it.

He does not feel it is effective; it is an exercise he is creating.

He is writing, and when he is going to fill in the P, he speaks it and does it silently, and he sleeves the information from the P. He does not know if it is the right exercise (he writes it in S but realizes it must be the EXPERIENCE).

I am confused with my FEELING.

Practice section: TRYING to implement new things

Timer rang.

T/R Comments: Overall good session; he had structure and organization; when in doubt, he stopped and reflected; tried different strategies; and tried a new exercise. He noticed he had sung a lot for a short amount of time, stating he was tired. (Starting to create awareness of his voice use)

APPENDIX 7

Thematic Analysis

Deductive Pre-Study Questionnaires

- Focusing on Results vs Process (K, S, R)
- Looking for time Efficiency ((K, S)
- Daily responsibilities and work load (K, S, R)
- Procrastination (S)
- Boredom (R)
- Difficulty in concentration (K, S)
- Lack of motivation (K, R)
- Lack of consistency (K, S, R)
- Knowing what to do but not how to do it (K, S, R)
- Dissimilar results between in-lesson and SPS

Inductive Analysis from pre-study SPS

- Frustration (K, R)
- Reproaching herself (K)
- Lack of organization (K, R)
- Lack of concentration (R)
- Not knowing how to achieve desirable outcomes (K, R)
- Knowing what to do but not how to do it (K, R, S)
- Identifying what they like of their in-lesson and trying to recreate in SPS (K, S, R)

Inductive/Deductive Analysis PARE/PASE Sessions

- Understanding the framework and using it fluently (K, S, R)
- The more acquainted with the framework the more naturally wen to the board to write (K, S, R)
- Laughing while describing their own words (K, S)
- Finding funny to write the descriptions of their processes and reflections (K, S)

- Laughing (K, S, R)
- Moving while singing helped them achieve positive R/S (K, S, R)
- Having difficulty differentiating between P and A (K, S)
- Motivation in understanding processes (K, S, R)
- Building self-confidence- “I can actually do it” (S)

Deductive/Inductive Analysis: Scaffolding Sessions:

- Having a hard time to Stop (K, R)
- Template being the coded data of the in-lesson experience (K, S, R)
- Previous sessions template being used as a guide (K, S, R)
- Template supporting the connection between in-lesson and SPS (K, S, R)
- Satisfaction with their outcomes (K, S, R)
- Organization of their session (K, S, R)
- Development of critical analysis (K, S, R)
- Writing as a way of thinking (R)

Deductive/Inductive Analysis: Post-study SPS Session:

- Making the Stop Moment work for their routine (K, S, R)
- Having more structure during SPS (K, S, R)
- More organization overall (K, S, R)
- Awareness of voice use (K, S)
- Template being the coded data of the in-lesson experience (K, S, R)
- Previous sessions template being used as a guide (K, S, R)
- Satisfaction with their SPS outcomes
- More motivation towards SPS

Deductive/inductive Analysis: Post-Study Questionnaire and comparison:

- SPS turning from an obligation to a “date with my instrument” (MOTIVATION) (K)
- Having more structure (K, S)
- Organization = Motivation (R)
- Structure = Consistency (R)
- Space for reflection allows to achieve goals and objectives (K, S, R)
- Because the descriptions on the template are their words she can remember the meaning (K)
- Easiest parameter to work on R/S and E (K, R)
- Hardest parameter to work on A and P (K)
- Easiest parameter to work on P (S)
- Hardest parameter to work on R/S and E (S)
- Goal and objective achievement (K, S, R)
- Clarity in processes (K, S, R)
- Knowing how to troubleshoot doubts (K, R, S)

APPENDIX 8**APPLICATION FOR ETHICAL APPROVAL**

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: “creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications”. As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the “principal researcher”.

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity.
Please see Checklist for details of process for different categories of application.

Delete the Guidance Notes at the end of the form BEFORE submitting your application

SECTION A: About You (Principal Researcher)

1	Full Name:	Zulimar López-Hernández			
2	Tick all boxes which apply:	Member of staff:	☐	Honorary research fellow:	☐

3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student	☐
4	Institute/Academic Discipline/Centre:	WAPPAR				
5	Campus:	Carmarthen				
6	E-mail address:	2132587@student.uwtsd.ac.uk, zulimar7@yahoo.com				
7	Contact Telephone Number:	787-450-1633				
<i>For students:</i>						
8	Student Number:	2132587				
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)				
10	Director of Studies/Supervisor:	Nick Samuel / Debbie Winter				

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES	☒	NO	☐
					Date
2	If Yes, please indicate source of approval (and date where known): Approval in principle must be obtained from the relevant source prior to seeking ethical approval	Research Degrees Committee	☐		
3		Institute Research Committee	☐		
4		Other (write in) WAPPAR Ethics Board Representative	☒		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	UWTSD Research Ethics & Integrity Code of Practice	☒
2	UWTSD Research Data Management Policy	☒
3		☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?	YES	☐	NO	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared as part of this collaboration.				
3	Institution				

4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?	YES	☐	NO	☐	
7	Are you in receipt of a KESS scholarship?	YES	☐	NO	☐	
8	Is your research externally funded	YES	☐	NO	☐	
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
10		Employed	YES	☐	NO	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	YES	☐	NO	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

Where research activity is carried out in collaboration with an external organisation

13	Does this organisation have its own ethics approval system?	YES	☐	NO	☐
14	If Yes, please attach a copy of any final approval (or interim approval) from the organisation				

SECTION E: Details of Research Activity

1	Indicative title:	Building autonomy and self-efficacy in the voice studio using the PARE, PASE (STOP or GO) technique (or methodology).		
2	Proposed start date:	3/20/2023	Proposed end date:	7/6/2023

3	Introduction to the Research (maximum 300 words) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below: • <i>Purpose of Research Activity</i> • <i>Proposed Research Question</i> • <i>Aims of Research Activity</i> • <i>Objectives of Research Activity</i> Demonstrate, briefly, how <u>Existing Research</u> has informed the proposed activity and explain • <i>What the research activity will add to the body of knowledge</i> • <i>How it addresses an area of importance.</i>
4	Purpose of Research Activity The purpose of the study is to test a structured deliberate practice strategy for voice students to help them transition from one-on-one voice lessons to solo practice, to avoid meaningless repetition that could lead to overuse behaviours and inconsistent practice, and possibly to motivate them to become more invested in the development of their instrument and proficiency. (Quarrier, 1993; Starkes and Ericsson, 2003; Ericsson, 2008; Nandagopal and Ericsson, 2011; Ed Central, 2022). Based on my performance experience, most professional singers and musicians are taught that practice is the way to acquire expert level, but there seems to be a gap in the training curriculum as of what are appropriate practice procedures. Weaver (2006) states that students may need help in understanding feedback before implementing it on their own and Clark, Williamon and Redding (2013) consider how screening programs can help prevent musician-related injuries. Therefore, I need to further my research to better support my students. (this box should expand as you type)
5	Research Question Could customized, real-time feedback in the voice studio help design a strategy for autonomous student practice? (this box should expand as you type)
6	Aims of Research Activity • To assist students in making a real-time evaluation of what they have worked on with their voice instructor during their voice lesson

	- To facilitate the transition from the voice lesson to the practice room session of the student - Build efficacy and autonomy through a clear plan of work for the students - To build a reflective practice time to potentially avoid overuse behaviours in the students. (this box should expand as you type)
7	Objectives of Research Activity - I will be assessing the impact of the PASE or PARE technique. I developed this step-by-step assessment protocol in collaboration with my students as a way of developing a screening methodology for their daily practice to aid in their motivation and consistency. This acronym translates as Pensar (Thought) (in English we will use the word Preparation or Plan), Action, Sensation or Result, and Experience, and when translated into English, its meaning is STOP (PARE) or GO (PASE). - To conduct a literature review that includes the use of deliberate practice within the performing arts, and the three concepts on my methodology, Think (Plan/Preparation), Act, Result/Sensation. - To create something practical and tangible which could support my practice and outcomes for students. (this box should expand as you type)
8	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	Triangulation: I will take three methods to compare and analyse data: Literature review: To expand my knowledge and further my research, the PARE/PASE approach and better support my students and I will conduct a literature review that includes the use of deliberate practice within the performing arts, and the concepts on my methodology, Think (Plan/Preparation), Act, Result/Sensation Interviews: I will test the PARE/PASE approach in two lessons with approximately 6-8 participants. I will convert the terms of the PARE/PASE approach as structured and semi structured interviews. Observations:

	Lessons: The lessons will be video recorded to capture physical reactions and possible missed information in real-time and to facilitate accuracy in translating the data from Spanish to English as the study will be made in Spanish as it is the primary language of the place where the study will take place. Practice Session: The student will videorecord two solitary practice sessions to be able to test the PASE/PARE technique and email them to me. I will assess the student's ability to follow the strategy on their own. Additionally: Focus group: probably this will be the final stage of the study to collect the general student feedback and analyse the impact and general impressions of the students, study gaps, and future recommendations. It will include structured and semi-structured questions and it will also be video recorded. Questionnaire: a pre-study questionnaire will be given to all the students to gather some baseline information on their current practice time behaviours, practice time structure, strategies if any, practice time goals and how do they plan to achieve them and how do they troubleshoot their difficulties during this time. The questionnaire will include some quantitative and qualitative questions prior to the methodology tested in the voice studio. After the study is done, similar questions will be assessed to see the impact of the project. Practice Diary: This will be the property of the student and he will use it for their lesson to make annotations on how to build their PARE/PASE technique and then use it in their solitary practice. (this box should expand as you type)
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10	Location of research activity Identify all locations where research activity will take place.
11	University of Puerto Rico, Rio Piedras Campus

	Zulimar López-Hernández Private Voice Studio (Sala Sinfónica, Centro de Bellas Artes, Santurce, PR and Zoom platform) (this box should expand as you type)
12	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	I will be abiding by the governing laws of the Commonwealth of Puerto Rico as a territory of the United States of America and the ethical guidelines of the University of Puerto Rico. (this box should expand as you type)

14	Use of documentation not in the public domain: Are any documents <u>NOT</u> publicly available?	NO	☒
		YES	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales. N/A (this box should expand as you type)		

SECTION F: Scope of Research Activity

1	Will the research activity include:	YES	NO
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐

4	Use of diaries?	☒	☐
5	Participant observation with their knowledge?	☒	☐
6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐
8	Access to personal or confidential information without the participants' specific consent?	☐	☒
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
10	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.	☒	☐
16	Details of any other primary data collection method: I will be using questionnaires, focus groups and a reflective practice diary. (this box should expand as you type)		

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

1	Who are the intended participants:	YES	NO
2	Students or staff at the University?	☒	☐

3	Adults (over the age of 18 and competent to give consent)?	☒	☐
4	Vulnerable adults?	☐	☒
5	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
6	Prisoners?	☐	☒
7	Young offenders?	☐	☒
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
9	People engaged in illegal activities?	☐	☒
10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.	☐	☒
11	Other – please indicate here: N/A (this box should expand as you type)	☐	☒

12	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	8 (this box should expand as you type)
14	Who will the participants be?	Students from both my private voice studio and my University of Puerto Rico voice studio. (this box should expand as you type)
15	How will you identify the participants?	I will make an open call, and I will select the first four students from each studio on a first-come, first-served basis. The fifth person in each studio to respond will be identified as a substitute participant. In the case, someone cancels or drops out, the

		substitute participant will take the place of one of the first four positions. The requirements of participation will be to be an active voice student of mine that will make the commitment to their daily practice. <i>(this box should expand as you type)</i>		
16	Information for participants:	YES	NO	N/A
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27	N/A <i>(this box should expand as you type)</i>			
28	Information for participants:	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐

33	If YES to any question, please provide full details
34	With the participant's consent, I will video, and audio record the focus group and voice lessons to be able to evaluate data missed from the real-time voice lesson. Additionally, the student will record and share with me 2 solitary practice sessions. The online zoom lessons will also be recorded. I will be using my personal MacBook Pro computer and iPhone for recording. <i>(this box should expand as you type)</i>

SECTION H: Anticipated Risks

1	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	Full risk assessment completed and appended?	Yes	☐
No		☒	
3	Risks to participants For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: I will be recording the focus group, voice lessons, and the participants will record and share with me two solitary practice sessions and transcribe the data so there will be the risk of some personal data being disclosed. The participants in this study will be my students, which carries with it the risk that they will see their involvement as having an impact on their education.	<i>How will you mitigate the Risk to Participant</i> I will mitigate this risk by ensuring I use a code for all the participants and having all data stored on my password secured computer of which only I have access. To mitigate this risk, I will explain to the students that their participation in the project will not affect their education.	

5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	N/A <i>(this box should expand as you type)</i>	
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to Investigator: There may be a risk of emotional distress recalling my own experiences as a performer having trouble in the practice rooms due to lack of guidance and instruction. There is a risk of keeping partiality in the recruitment process of participants as they are my own students and both studios total over 25 students.	<i>How will you mitigate the Risk to Investigator:</i> I am aware that there can be an emotional distress around the discussion of my own practices and will seek support if needed. To maintain impartiality in the selection of participants, I will inform all my students that I will make an open call and that I will select the first four students from each studio on a first-come, first-served basis. Students who are not chosen will be notified that the top four positions have already been filled by four other candidates. The fifth person in each studio to respond will be identified as a substitute participant. In the case, someone cancels or drops out, the substitute participant will take the place of one of the first four positions. <i>(this box should expand as you type)</i>
7	University/institutional risks For example: adverse publicity, financial loss, data protection	
	Risk to University: The risk to the University will be of data protection and student confidentiality.	<i>How will you mitigate the Risk to University:</i> This will be mitigated by all data being coded to ensure anonymity and securely stored in my computer which has a password and is only

		accessed by myself. All data will be destroyed at the end of the project.		
8	Disclosure and Barring Service			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
10	Does your research require you to hold a current DBS Certificate?	☐	☒	☐

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when? I will provide my contact details to the participants and offer them a copy of my final report to read.			
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. I will inform all participants prior to gaining formal consent via email and give details of their time involvement and what information I am seeking and its purpose. I will send a formal consent form via email for them to sign.			
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case. I will use a code for each participant, the key to which will be stored in a password secured file on my computer. I will not name participants or the organisations to which they are affiliated.			

SECTION J: Data Protection and Storage

In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (<http://uwtsd.ac.uk/library/research-data-management/>).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 “GDPR” and the Data Protection Act 2018 “DPA”)?	YES	NO
	<i>“Personal data” means any information relating to an identified or identifiable natural person (‘data subject’). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.</i>	x	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Personal data that will be collected includes the email addresses and names of participants, the signed consent forms, the questionnaires, the audio/visual recordings made from the voice lessons, focus group, practice sessions, and the transcriptions of these.		
3	Does it involve special category data (as defined by the GDPR)?	YES	NO
	<i>“Special category data” means sensitive personal data consisting of information as to the data subjects’ – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),</i>	☐	x
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	N/A		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	YES	NO
6	Manual files (i.e. in paper form)?	☒	☐
7	University computers?	☒	☐
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	“Cloud” storage or websites?	☒	☐

12	Other – specify:	☐	☐
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be encrypted and kept in password protected personal MAC computer which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted.		
14	All Data Storage		
15	Will the research activity involve any of the following activities:	YES	NO
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☒	☐
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☒	☐
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☒	☐
23	Data archiving?	☒	☐
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and kept in password protected personal MAC computer which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted.		
25	List all who will have access to the data generated by the research activity:		
	Only myself, the principal researcher.		

26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Only myself, the principal researcher.		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected personal MAC computer which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted.		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (<i>Most relevant to academic staff</i>)		
	N/A		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:	Zulimar López-Hernández	Date: 2/6/2023

For STUDENT Submissions:

32	Director of Studies/Supervisor:	Louise Emanuel	Date: 15.3.23
33	Signature:	<i>Louise Emanuel</i>	

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		Date:
35	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed ALL RELEVANT sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☒	I have attached a copy of final/interim approval from external organisation (where appropriate)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwttd.ac.uk, with the title 'Ethical Approval' followed by your name.

You will be informed of the outcome of your claim by email; therefore **it is important that you check your University and personal email accounts regularly.**

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

Section I: Feedback, Consent and Confidentiality