

What bodywork strategies taken from The Feldenkrais Method can mitigate tongue and jaw tension in singers?

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Introduction

The Feldenkrais Method (FM) is a bodywork methodology which uses spoken cues or gentle touch to elicit a unique kinesiology to promote attention to and ease of movement (Stephens and Hillier, 2020). It is a somatic modality anchored in learning in a new way and in the mind-body connection (Feldenkrais, 1990; Hillier and Worley, 2015; Paparo, 2022). Hoch (2020) and Paparo (2022) propound that voice teachers regard somatic strategies as an integral pedagogical tool. If one can learn to move more freely and easily, then FM could have multiple applications in the voice studio. An area of interest for me is tongue and jaw tension. I have experienced tongue and jaw tension in my own career as a singer and have observed my students contend with these tensions, repeatedly. I have done research into tongue and jaw tension and have sought practical exercises to relieve it. Can FM make a positive impact specifically on this type of tension? If there is a body of positive evidence, then I can introduce FM into my studio. In this paper, I will explore FM as it pertains to tension release, apply it to the tongue and jaw where possible, suggest a series of FM exercises which can be done at home or in the studio, explore ethical considerations of using FM as a teaching tool and critically reflect on the challenges of this process.

From the beginning of this assignment, it was clear that I needed to approach the literature for my research question - FM, tongue and jaw tension, and their synthesis - in a specific way. A narrative review seemed to lack the nuance I needed. Both FM and tension are personal and subjective, therefore, the study of them is qualitative. This points to a hermeneutic-phenomenological review of the literature where the author actively engages in the conversation, challenging assumptions and raising queries (Efron and Ravid, 2019). Ramsook (2018) asserts that hermeneutic phenomenological methodology in the qualitative model lends itself to inclusion of and elucidation of experience from different points of view. Hermeneutics considers *Verstehen* or interpretive understanding where there is a flow between the aggregate and its parts (Boell and Cecez-Kecmanovic, 2010). Boell and Cecez-Kecmanovic (2014) suggest a model containing two Hermeneutic circles to explain and advance this methodology (Appendix I). For the literature review portion of the assignment, I will approach FM and tension in the qualitative paradigm using tenets of hermeneutic phenomenology which consider the subjective nature of both FM and tension. I shall include contemporary research, no more 10 years old where possible, but will make exceptions when the information is salient or doctrinal.

The Feldenkrais Method of Somatic Education

“The problem of human correction – either through others or by one’s own efforts – has preoccupied man throughout history.” (Feldenkrais, 1990, p.30)

“Human correction” (Feldenkrais, 1990, p. 30), in the case of FM, is achieved by somatic education which centres on exploration of the living body, the biological underpinnings of consciousness, and the sensation of movement within a spatial context (Joly, 2004). Crivelli et al. (2021) assert that FM is one of the most established somatic practices. As mentioned in the introduction, the main objective of FM is to assist individuals in becoming independent learners capable of utilizing the somatic skills and exploratory techniques that educators believe are enhanced through FM lessons in different learning scenarios (Buchanan and Ulrich, 2001). In FM sessions, through verbal and physical guidance, the student is steered to elevate consciousness, incorporate the breath, and to pay attention to the outcomes that specific actions have on the body as a whole (Schlinger, 2006). The voice studio is a place where FM could be very useful given its focus on the body and the breath.

The Feldenkrais Guild UK (2024) has a page on its website dedicated to the performing arts which states:

Musicians, actors, dancers and performers all over the world enjoy the rich benefits that the Feldenkrais Method has to offer. Whatever your discipline, if you improve the quality of your movement you can improve the quality of your performance.

Clark, Schumann and Mostofsky (2015) explain the neurological framework of FM as deep attentiveness to motor skills and outcomes which leads to proficient performance. In the studio, I repeatedly ask my students to pay attention to how an exercise or a passage feels. In this paradigm, those are the neurological/motor skills. It would be difficult to change them or to teach a student how to change them if we have no awareness of the physicality of what we are doing. In recent years a small body of phenomenological research has been undertaken to explore FM and Awareness Through Movement (ATM) specifically in the voice studio (Paparo, 2016, 2022; Mingle, 2018, Chen 2019). I will explore and apply this research, more general FM research, and practitioners’ processes to tongue and jaw tension in singers.

Reflection

When choosing the subject matter for this assignment, a reflective practice has been invaluable. The research topic of tongue and jaw tension was fixed but when I reviewed my learning journal, mind-body modalities emerged as a theme. This led me to FM which is

often deployed to assist performing artists address physical limitations (Feldenkrais UK, 2024). Ezezika and Johnston (2023) posit that reflection promotes the writer's development by reflecting on their thought process, by challenging previous beliefs with fresh knowledge, and by experimenting with writing techniques. As I have reflected in my learning journal, the Gibbs' Reflective Cycle (Appendix II) is a valuable aide, particularly coupled with a qualitative subject matter and a hermeneutic phenomenological approach to the literature. Both are circular models which seem to complement each other. Gibbs offers a practical method for offering feedback that includes details and advice on the objectives to target and those that have been achieved (Pieper *et al.*, 2021). It is a beneficial framework which offers students a catalyst for analysis of their ideas and feelings and how to parse similar positions in the future (Sibson, 2008; Ezezika and Johnston, 2023). I appreciate that it includes the subjective element of feelings and biases because an incorrect perception of physical issues may be detrimental when addressing them and engaging in reflective practices could diminish these misinterpretations, helping individuals regain their sense of presence and autonomy (Farb *et al.*, 2015).

I am very attracted to mind-body modalities. I took the Mindfulness Based Stress Reduction (MBSR) course in 2013 and have had an intermittent practice ever since. MBSR was created as a development program for individuals with long-term health issues and those facing increasing pressures from mental and emotional strain to develop fresh approaches to coping with life's obstacles (Kabat-Zinn, 2013; Crane *et al.*, 2017). I was a dancer as a young person and Alexander Technique was always used in ballet class. I was introduced to FM in the 1990s when I was studying for my Master of Music Performance degree and took one FM class for runners years later. It was enticing but I did not pursue it. If I follow the Gibb's cycle, to interrogate this experience: **Description:** I did not pursue Feldenkrais classes or training as a singer or singing teacher despite interest in somatic modalities. **Feelings:** There is a duality here in that I feel negative about myself for not taking the time to enrich my practice, but I feel hopeful that it is available to me, now. **Evaluation:** I do not have all the tools that I want and need to teach singing but by researching FM, I am motivated to take the learning I have done into the practical sphere. **Analysis:** This situation is borne out of procrastination and imposter syndrome both of which, in my case, have a basis in avoidance and ultimately, fear. However, I have learned that imposter syndrome can lead to positive outcomes depending on the degree of impostor syndrome experienced and individual traits (Gottlieb, 2023). **Conclusion:** This cycle has unearthed uncomfortable realisations about how I deal with desires, in this case, further education.

Action Plan: Do further research into FM on a practical level to complement the scholastic research I have already done.

Strategy

This strategy is the first step to learning and development of FM and its application to singing. Online research ties into my critical reflection, specifically the Action Plan, by doing practical research into FM and developing a home practice with the goal of finding information which may lead to formal training and deployment in the voice studio. At this point, ethical considerations are minimal as any information or exercises are for personal use and exploration. Since this is a self-inquiry and examination of online resources, always check the credentials of individual practitioners and the verity of the information which they broadcast. Podcasts, websites and YouTube videos can add pragmatic understanding of FM. The following is a selection of free multi-media options which fit these criteria:

Type	Description	Source
Podcast	Feldenkrais For Life discusses ideas and experiences of FM.	https://podcasts.apple.com/gb/podcast/feldenkrais-for-life-podcast/id1556355025
Podcast	Feldenkrais: Moving Into the Unknown focusses on the somatic principles of FM.	https://podcasts.apple.com/gb/podcast/feldenkrais-moving-into-the-unknown/id1518304646
Podcast	Sara B. Yoga + Feldenkrais is a collection of audio classes to support home practice.	https://podcasts.apple.com/gb/podcast/sarah-b-yoga-feldenkrais/id316030864
Video	Feldenkrais Access includes 35 introductory videos.	https://youtube.com/playlist?list=PLvUBpjn1n-H1cfKY0V3v7fER34gGZRNho&si=RolrAitDJmaliEI
Video	The Feldenkrais Method: How Does It Apply in The Voice Studio?	https://voicestudycentre.com/short-courses/?archive=true
Video	Feldenkrais with Taro Iwamoto comprises 26 videos	https://youtube.com/playlist?list=PLYIB3CxbjXiy-LH4I9KmPcVSD5kh9FfU2&si=0teebBChI-MHpJ-I
Video	Singing With Your Whole Self: An Introduction to Feldenkrais Awareness Through Movement.	https://voicestudycentre.com/short-courses/?archive=true
Video	What Is the Feldenkrais Method and How Can It Be Applied	https://voicestudycentre.com/short-courses/?archive=true
Video	Demystifying Research Evaluating the Efficacy of the Feldenkrais Method	https://voicestudycentre.com/short-courses/?archive=true
Website	Feldenkrais For Singers offers free video lessons when you sign up for their newsletter.	https://www.feldenkraisforsingers.com

Type	Description	Source
Website	Feldenkrais Method offers audio and video lessons and lectures.	https://feldenkrais.com
Website	The Feldenkrais Project contains several collections of free audio lessons.	https://feldenkraisproject.com
Website	Feldenkrais UK has a selection of audio and video lessons and articles.	https://www.feldenkrais.co.uk
Website	This is a practioner's website which has an excellent blog and links to free YouTube videos.	https://themovingbrain.com

Tongue and Jaw Tension in Singers

One definition for tension in the Oxford Dictionary of English is “the state of having the muscles stretched tight, especially causing strain or discomfort” (Stevenson, 2010, p. 4711). Fritz (2022) defines tension as an awareness of feelings which decrease the full attention to an act or action. As a singer and a voice teacher, I have experienced and observed tongue and jaw tension which adversely affects phonation. My experience in the voice studio as both singer and singing teacher points toward a policy of tension elimination. However, McCoy (2019) asserts that singers who are attempting to rid themselves of all tension would be unable to stand much less sing. This leads to a concept borrowed from architecture called tensegrity (Appendix III). Ingber (2008) defines tensegrity as a self-stabilizing structural framework made up of opposing tension and compression components, creating a mechanical force equilibrium, referred to as a tensegrity (tensional integrity) structure. Biotensegrity is the examination of how tensegrity systems may be used to represent living organisms, including human bodies (Solorzano, 2020). Now, some singing teachers use biotensegrity as a pedagogical model. If one part moves, every part moves, so our bodies, as tensegrities, become communication networks of the body and of the brain (Terry, 2023). If we, as singing teachers, follow this model, then firstly, not all tension is bad, secondly, all tension, good and bad have repercussions throughout our bodies therefore on our singing voices, and finally, a somatic approach, such as FM, could relieve tongue and jaw tension.

Phonation

Singing involves the synchronized use of various body parts and any excess muscle tension can impede performance and sound quality (Williams and George, 2016). LeFevre (2011) is clear that the effects of tongue and jaw tension which can include distorted vibrato, nasal quality, tightness of the sound, inability to sing smoothly, and tension in other parts of the

vocal tract and body, will directly affect articulation, resonance, and phonatory efficiency. Lefevre and McCoy (2017) go on to say that addressing these tensions is the path to rectifying most issues with singing phonation and technique. As singing teachers, we want to teach our students to sing with ease and with a vocal quality which matches their personal style, genre, and, often, dramatic character. If we can help them to balance tension, we are working with the whole singer rather than the singer in parts. I have excluded muscle tension dysphonia from this discussion as it is a pathology which often requires medical intervention and is outside the scope of this research.

Reflection

In the previous paragraph, I said that I want to work with *the whole singer*, but what do I mean by this? The biopsychosocial model (Appendix IV) answers that question. The biopsychosocial template is a health model, which can pertain to singing, that includes biological, psychological, and social elements (Fancourt, 2017; Dingle et al., 2019).

Stephen King (2021) asserts that singing teachers who purport to use a holistic pedagogy are only focusing on the physical aspect of singing which is only one third of the model and that we should be directed toward the other two thirds, particularly the social aspect (Terry, 2021). The Gibbs Cycle has been very helpful for me to interrogate this concept.

Description: I use the term *the whole singer* to apply to my teaching, but the psychological and social elements are missing. **Feelings:** I feel inept because I was not aware of the biopsychosocial model but through reflection, that soon turns to excitement about how I can do more research and employ the model in the studio. **Evaluation:** When I teach singing, I have always put an emphasis on the physical. New ideas such as Anatomy Trains and tensegrity interest and excite me. But, as a person who purports to be a proponent of somatic methodologies, I have neglected the psychological and social elements of the whole person. **Analysis:** King (2024) proposes that conscious regulation of bodily functions leads to a range of biopsychosocial advantages. In my studio, I always ask my students how they are that day and sometimes have conversations about what is happening in their lives outside of singing. This conversation can often lead to freer and more relaxed singing. Perhaps the biopsychosocial model is on the unconscious periphery of my practice.

Conclusion: This leads me to understand that the whole singer is a complex organism which needs care and attention to produce biopsychosocial advantages. **Action Plan:** I shall do more research on the biopsychosocial model – there seems to be a paucity of research on the social aspect – including the ethical standards for practicing the model as a novice in the studio.

FM in the Voice Studio

FM has been utilised widely in the populace where people are attentive to developing attention, well-being, and ease of movement (Hillier and Worley, 2015). In addition, Dahlberg (2022), offers that FM proposes the ability to constructively notice our bodies which can transpose into philosophical perception and research practice. Both the phenomenological model and FM suggest expanding our comprehension of a concept by starting with words which allows us to delineate a phenomenon in a new, precise, and refined way (Dahlberg, 2022). As singing teachers, we use words in the studio to evoke changes in technique so we can apply FM principles via verbal cues in the studio. Each student can discover more about their singing by paying attention to connections and experiences (Meitlis, 2015). According to Paparo (2022) while there is a body of peer-reviewed FM research in medicine and rehabilitation which report an increase in both physiological and psychological health, only four studies, two by Paparo and two doctoral dissertations, rely on anything other than anecdotal evidence as to the efficacy of FM when applied to singing (Paparo, 2016, 2022; Mingle, 2018; Chen, 2019).

While there is no direct research on how FM strategies can mitigate tongue and jaw tension in singers, I have found tangential research in the recent studies mentioned previously which points to the possibility that FM is a viable option for the relief of tongue and jaw tension (Paparo, 2016, 2022; Mingle, 2018; Chen, 2019). Chen (2019), a dancer, noticed that disproportionate tension affected her students' vocal production and acting through song however that FM practice and other somatic modalities did not affect vocal production. In his earlier FM study, Paparo's (2016) participants described a decrease in muscular tension which led to better alignment allowing the vocal mechanism to move more freely. In his most recent study, Paparo's (2022) participants became more attuned to their bodies and sensations which influenced their singing. One subject in this study found an easing of parasitic movement, habitual movements unrelated to phonation e.g. making fists and another relieved diversionary movement, replacements for relevant movements e.g. standing on tiptoes at the end of a phrase, which presented as tension (Gilman, 2014; Paparo, 2022). Mingle (2018) offers a case study about jaw tension in which FM is shown to alleviate jaw tension through verbal cues and hands on exercises. While the Mingle (2018) case study was the most exciting piece of research I found because it directly considered jaw tension, all of these studies solidify my desire to explore FM further for use in my studio. The somatic principles resonate with me as a singer and as a teacher and their application, specifically to tongue and jaw tension, is an opportunity for primary research.

Strategy

Ethics

When introducing any tension-reducing exercises in the studio, it is imperative to work within an ethical framework because the teacher/student relationship should “foster excellence and learning in a dignified and professional environment, and which do not involve discrimination, sexuality, innuendo, or favoritism” (National Association of Teachers of Singing, 2024).

Kremer and Shively’s (2023) guidance is for a “no-touch” environment which is essential for a modern, consensual studio. When using FM concepts in the voice studio, ATM is the technique where an instructor leads the student into positions and actions verbally and requests feedback about feelings in the body (Berland et al., 2022). This FM modality fits within the ethical structure required in the voice studio.

Exercises

This strategy introduces concepts of FM into the voice studio. These FM ATM exercises can be used in the studio to address tongue and jaw tension, though they may positively affect other areas of tension for the singer (Sussuman, 2022). Alter (2020) suggests adherence to the FM philosophy of one lesson, one idea. If you choose one FM lesson, the student will have time to somatically respond and it corresponds with time constraints of the lesson. The instructions are spoken and the movements are slow and gentle and student led i.e. the student can choose to do what feels comfortable (Sussuman, 2022).

1. Lesson I (Sussuman, 2022)
 - a. Sing or speak any phrase
 - b. Variation I
 - i. Sit on a hard chair.
 - ii. Open and close your mouth.
 - iii. Pay attention to what you feel.
 - iv. Alternate breathing through your mouth and your nose.
 - v. Where does the mouth end and the throat begin?
 - vi. Rest.
 - c. Variation II
 - i. Bring the back of the tongue to the soft palate with mouth open.
 - ii. Breathe out.
 - iii. What sound does it make? It is similar to an IPA [x] (Moriarty, 1975).
 - iv. Open and close your mouth.

- v. Does it feel different?
 - vi. Rest.
- d. Variation III
 - i. Bring the back of the tongue to the soft palate with mouth open.
 - ii. Make the [x] sound while breathing out.
 - iii. Is the tongue in the centre or leaning to one side or another?
 - iv. Guide the tip of the tongue to the dominant side.
 - v. Make the [x] sound with the mouth open and breathing out.
 - vi. Repeat on the non-dominant side.
 - vii. Bring the tongue back to centre.
 - viii. Make the [x] sound with the mouth open and breathing out.
 - ix. Open and close your mouth.
 - x. How does it feel?
 - xi. Rest.
- e. Variation IV
 - i. Bring the back of the tongue to the soft palate with mouth open.
 - ii. Make the [x] sound while breathing out.
 - iii. Try to make the sound go up and down in pitch.
 - iv. What is moving in the vocal tract?
 - v. What shape do your lips make when pitch is high and low?
 - vi. When vocalising [x], stop at different pitches along the way.
 - vii. Do you notice anything interesting?
 - viii. Make the original [x] sound with the mouth open and breathing out.
 - ix. How does it feel?
 - x. Rest.
- f. Open and close your mouth.
- g. Sing or speak any phrase.
- h. Pay attention to how it feels.

2. Lesson II (Gilman, 2023)

- a. Stand up, stretch, and walk around noticing the breath.
- b. Variation I
 - i. Sit or stand.
 - ii. Wiggle tongue side to side with the tip outside the mouth.
 - iii. Rest.
 - iv. Hum or sing an easy phrase.

- v. Close lips and say a phrase moving the tongue and jaw as if speaking.
 - vi. How does it feel?
 - vii. Rest.
- c. Variation II
 - i. Sit or stand.
 - ii. Stick out your tongue.
 - iii. Bite on it gently.
 - iv. Speak an easy phrase.
 - v. Sing the same phrase.
 - vi. How does it feel?
 - vii. Rest.

3. Lesson III (Gilman, 2023)

- a. Sing or speak.
 - i. Sit with your elbows resting on a table.
 - ii. Grab your chin with one hand over the other.
 - iii. Place one thumb under your chin.
 - iv. Feel the relationship of the tongue root, the jaw, and the throat.
 - v. Take your eyes to the ceiling and allow your mouth to open.
 - vi. Pay attention to the upper jaw movement.
 - vii. Sing a note.
 - viii. Rest.

Conclusion

FM is one of the most widely recognized and practiced among the somatic methodologies (Crivelli et al., 2021). Based largely on the idea of awareness, FM enjoins the student to engage in focused and analytical exercises to address specific areas of the body using practical methods (Beringer, 2010; Clark, Schumann and Mostofsky, 2015). FM's concept of awareness and accompanying ATM exercises transfer effectively to the voice studio and are being used more frequently as a complement to traditional voice pedagogy (Paparo, 2022). An area of concern which I often encounter in the studio is tension, specifically of the jaw and tongue which LeFevre (2015) identifies as a challenge for singers and singing teachers. When addressing tongue and jaw tension in the studio, a holistic approach, including an assessment of external, mental, and physical factors (Rollings Bilger et al., 2021) should be used based upon both current research and the individual student which embodies the ontology of FM. While I have reflected on the personal requirement of delving further into the

biopsychosocial model in tandem with FM, I have excluded mental health and well-being from this paper because of the breadth of the subject and have focussed solely on the soma.

During my literature review, I have applied the principles of the double hermeneutic circle: search and acquisition and analysis and interpretation (Appendix I). This methodology has been enlightening and invaluable for a phenomenological research question. The qualitative paradigm has allowed me to explore somatic experiences from the point of view that individuals perceive reality through the lens of recognition, usefulness, and desirability (Booth, 2016). And, it considers any personal biases which I have toward my subject which allows me to interpret findings and creates a network of cohesion (Green, 2015). It insinuates legitimised critical assessment and development of the argument that FM can be applied in the voice studio to tongue and jaw tension despite the deficiency of primary research in this area. Using a qualitative paradigm, the research points to the conclusion that FM can help to alleviate tongue and jaw tension in singers. Because of this conclusion, I intend to use FM in my own practice and in the studio. This is reflected in my personal development plan (Appendix V).

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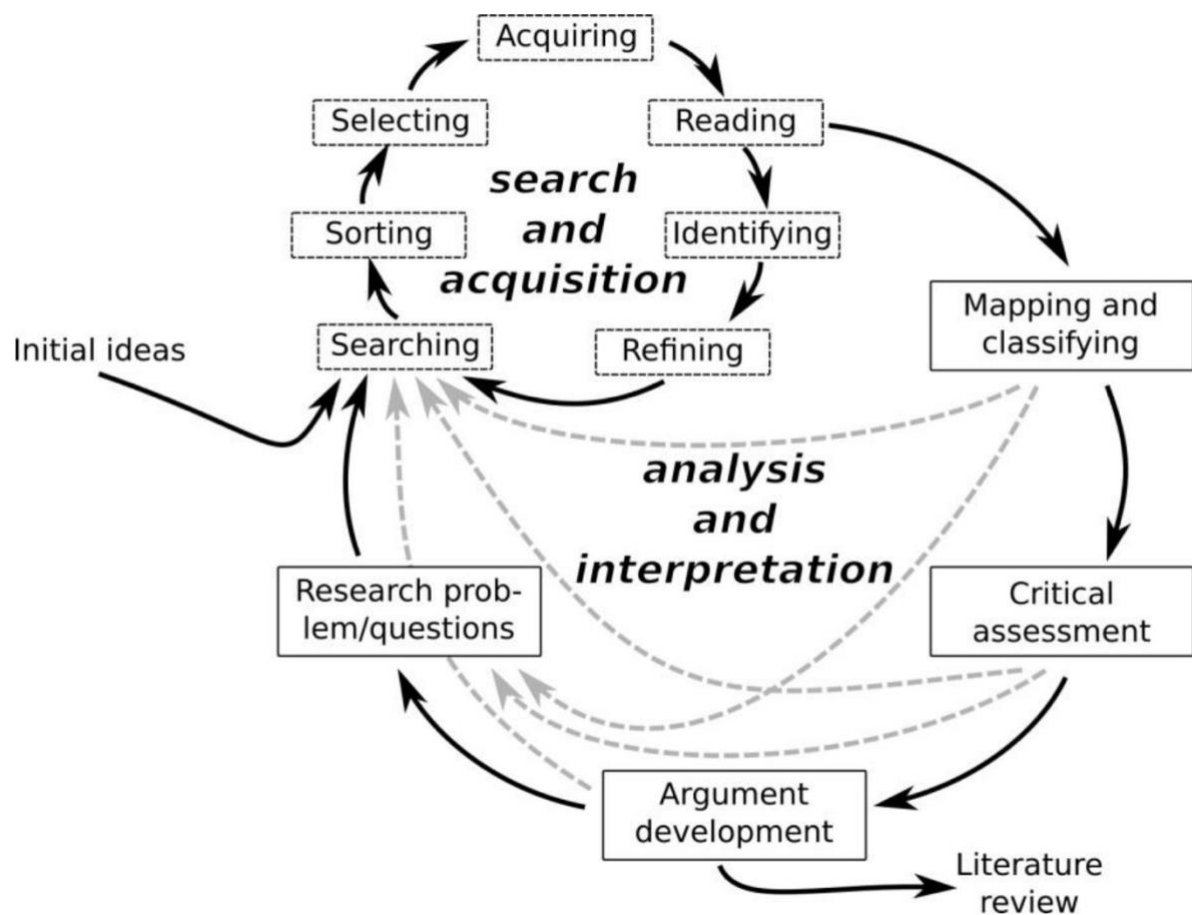
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Appendices

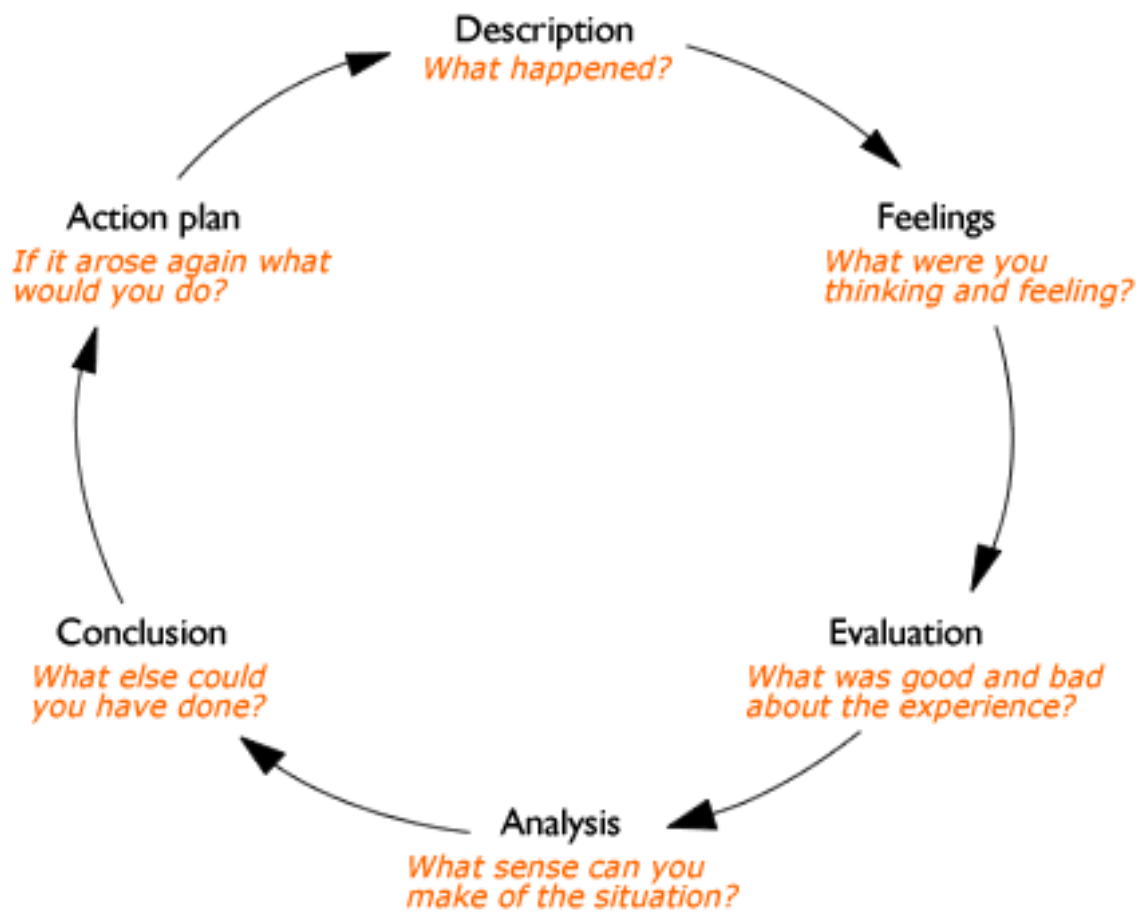
Appendix I



A hermeneutic framework for the literature review process consisting of two major hermeneutic circles (Boell and Cecez-Kecmanovic, 2014).

Appendix II

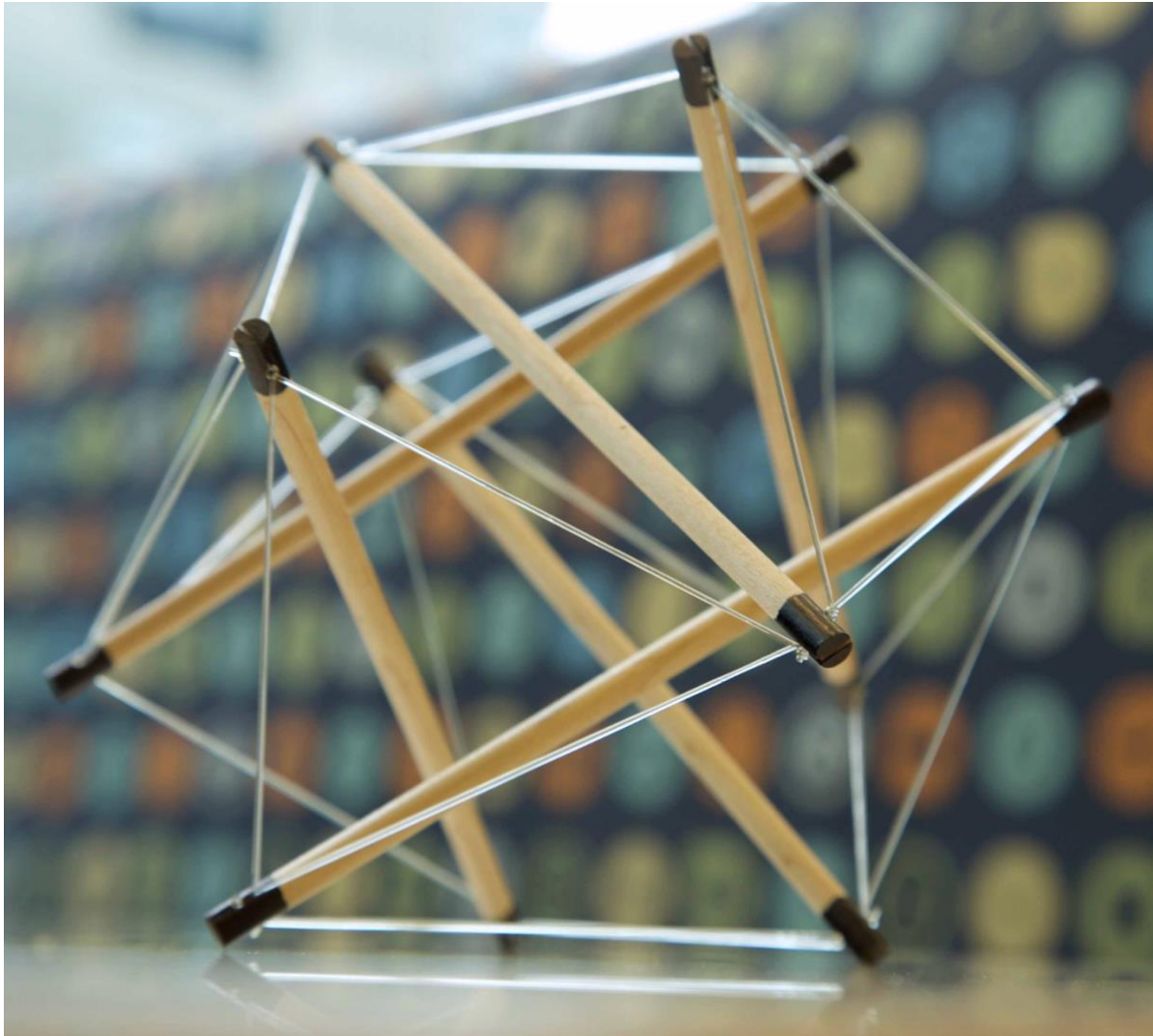
Gibbs' Reflective Cycle



(The Reach Approach, 2024)

Appendix III

Tensegrity Model

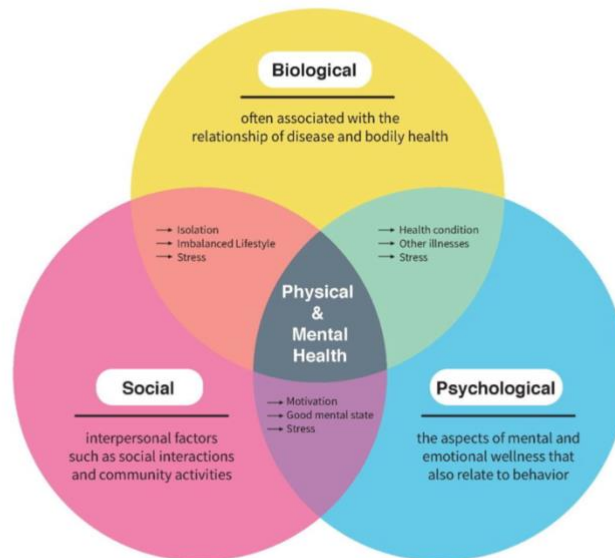


A self-stabilizing structural framework made up of opposing tension and compression components, creating a mechanical force equilibrium, referred to as a tensegrity structure. (Ingber, 2023).

Appendix IV

Biopsychosocial Model

Biopsychosocial (BPS) model



Graphic: Chrystie Tyler



(Washington University School of Medicine in St. Louis Department of Surgery, 2021)

Appendix V

Personal Development Plan

Mindfulness Practice

1. *Activity:* Re-start a daily mindfulness meditation practice.

Objective: I find researching and writing extraordinarily stressful and conversely immensely enjoyable and gratifying. I need to manage my stress and focus on the flow of the academic pursuit (this MA) which I have chosen and find the joy and satisfaction during the process as well as at the end of it.

Action: Use my subscription to Happier to meditate, daily. Start small at 10 minutes/day. Do not apply pressure to increase time spent until 10 minutes is comfortable and embedded.

Timescale: Immediately and ongoing.

2. *Activity:* Define and implement strategies for better sleep.

Objective: As a result of stress, I often suffer from insomnia which then adds to my stress and becomes a closed loop. This is a lifelong problem which needs to be addressed analytically for both physical and mental health and for the ability to perform at my best when working on assignments for my MA

Action: Research sleep hygiene and implement some of the suggestions. The meditation in the previous point will help. Start small and make it a practice.

Timescale: Immediately and ongoing.

Productivity Methods

1. *Activity:* Refine time management skills.

Objective: Because I am organised, I can complete tasks to deadline, but I should improve my time management. I seem to need large blocks of time to get meaningful work started and finished. I would like to learn to use smaller blocks of free time to my advantage. The Pomodoro Method is already a useful tool.

Action: Find a time management method which works for me by researching and trying each to find the best fit.

Timescale: 1 November 2024 start and ongoing.

2. *Activity:* Cultivate productivity skills

Objective: I do not contend with organisation, but I do not have a clear and consistent way to organise my research therefore writing is more laborious than it could be. I use both online tools and paper so a mixed methodology will be necessary.

Action: Find productivity methodologies which I can combine and implement.

Timescale: 1 November 2024 start and ongoing.

Analytic Reading

Activity: Improve analytic reading for research purposes.

Objective: While researching this paper, I found Hermeneutics revelatory and exciting. Boell and Cecez-Kecmanovic (2014) have introduced me to a new way of approaching the literature review which is more rigorous and lends itself to the way I would like to develop my research style.

Action: Investigate Boell and Cecez-Kecmanovic's (2014) sources and develop an analytic reading style which will enhance my research and writing.

Timescale: 1 November 2024 start and ongoing.

Hermeneutic Phenomenology

Activity: Gain a better understanding of Hermeneutic Phenomenology.

Objective: As I am interested in somatic methods which are largely based on the feelings of subjects, hermeneutic phenomenology fits well as a research methodology. I am a novice researcher so an in-depth interrogation of this model would bring greater depth and subtlety to my research and writing.

Action: Research hermeneutic phenomenology

Timescale: 1 November 2024 start and ongoing in tandem with analytic reading.

Biopsychosocial Model

Activity: Gain a complete understanding of the biopsychosocial model and implement the missing parts into my practice as a singing teacher.

Objective: As per Stephen King (2021), I only address the bio part of the biopsychosocial method in my studio, therefore, I am not training the whole singer

but only one part (Terry, 2021). I would like to fill in the gaps in both my knowledge and my use of the psycho and social parts of the model.

Action: Find short courses on the model. Contact Stephen King and request advice on the best way to advance my training in and use of this tool in my studio.

Timescale: 2025 start and ongoing.

Training

1. *Activity:* Learn more about Anatomy Trains and how I can incorporate this into my teaching and singing practices.

Objective: During the first week of my MA, I attended a short course with Jennie Morton (Morton, 2024). While discussing fascia, Morton (2024) mentioned Anatomy Trains. During my research for my Formative and Module 1 assignments, I encountered Anatomy Trains, again, particularly when researching tensegrity, and I find the concepts compelling and possibly useful.

Action: Read and assess the Anatomy Trains website (<https://www.anatomytrains.com>), which is extensive, to learn more and then find independent practitioners to corroborate the cogency of the method. If my interest is further piqued, take an introductory course.

Timescale: 2025 start and ongoing.

2. *Activity:* FM Classes

Objective: During this research process, my interest in FM was further stimulated. There is a gap in my practical knowledge of FM which I would like to rectify.

Action: As per my reflection, I will take online classes in FM, particularly the ones specifically for artists and singers with the goal of finding a sympathetic FM teacher with whom to take in person lesson.

Timescale: Immediately and ongoing.

3. *Activity:* FM Teacher Training

Objective: If I find the FM classes useful and more persuasive, I would consider completing FM teacher training as my speciality and as a complement to my practice as a singing teacher.

Action: Garner information on timescales, time commitments and cost for FM teacher training.

Timescale: 2026.