

**INDEPENDENT STUDY
MODULE 5
BMPF 7013F**

**Somatic Pedagogies in Vocal Performance: A
Psychophysical Approach to Mitigate Singer's
Tensions in the Jakarta Context**

(total word count: 9,278)

**Dani Wisnu Dumadi
ID: 2246858
Cohort - M**

**Voice Study Centre
University of Wales Trinity Saint David
2025**

TABLE OF CONTENT

PROJECT PORTFOLIO.....	1
I. INTRODUCTION.....	1
II. PLANNED PROGRAMME OF STUDY.....	4
III. CRITICAL REVIEW.....	11
PROJECT REPORT.....	15
I. INTRODUCTION.....	15
II. REVIEW: A CRITICAL EVALUATION OF THE ARTEFACT THROUGH NELSON'S 'PRACTICE AS RESEARCH' (PAR) FRAMEWORK.....	17
II.1 Know That: Theoretical Frameworks and Methodological Synthesis.....	18
II. 2. Know How: Procedural Knowledge and Embodied Design.....	22
II. 3. Know What: Critical Examination of the Artefact.....	23
III. REFLECTIVE CONCLUSION.....	25
REFERENCES.....	27

COMPONENT ONE:

PROJECT PORTFOLIO

I. INTRODUCTION

This project is conducted with the goal of understanding the potential of somatic exercises to reduce or even eliminate tension problems in singers. It is based on the researcher's previous project (Module 4) and aims to translate the theoretical understanding discussed in Module 4 into more practical pedagogical applications. This project aims to help the common challenges faced by student singers, who often show physical tension, misalignment, and anxieties, through developing a set of embodied-singing exercises that can be used along with a common regular pre-singing warm-up.

The idea of this research topic comes from the researcher's personal experience. He frequently finds that many of his private students and his amateur choir singers in Jakarta are experiencing tension building up during classroom showcases, choir rehearsals and in student performances or concerts. Some of these common tensions include tensions in the jaw, neck, shoulder, chest and intrinsic/extrinsic muscles of the larynx (Willis *et al.*, 2019), tongue root tension, breathiness or shakiness (Henshaw and Collyer, 2022). Based on his personal observation and experience as a singer himself, added with the study of literature, he understands that these tensions often come from bodily response to cognitive anxieties coming from overthinking the techniques, self-monitoring, perfectionism or pressure from self (Matei and Ginsborg, 2017; Casanova *et al.*, 2025) and stage fright (Hu, 2024). Such arising stress levels in singers are known as Musical Performance Anxiety (MPA) and often occur before, during and after music performance (Henshaw and Collyer, 2022). In the study of the MPA, this topic falls under the framework of the Explicit Monitoring Theory (Dobos, Piko and Kenny, 2019; Matei and Ginsborg, 2017), which will be further explained in this paper.

Apart from psychological factors (anxieties), the tensions may also come from the singers' structural or physiological misuse (Vaiano, Guerrieri and Behlau, 2013). Physical tensions such as in the jaw, neck and chest often come from poor posture habits or attempts to maintain an overly "militaristic" or rigid alignment that was coming from pursuing a particular sound concept (Poliakoff, 2023). This attempt to overcorrect or force a specific posture can lead to a rigid and unresponsive body, intensifying vocal stress (Miley Knipple, 2018).

Orienting to psychophysical

As the tension problems come from two factors: psychological and physiological, this project is working toward finding a more holistic, practical approach that may touch both aspects rather than trying to address them individually. This concept is offered in what is called the somatic approach (Pentikäinen, 2022). The word somatic came from the Greek terminology *soma*, which means 'living body' that fundamentally embraces psychophysical unity (Pentikäinen, 2022; Mingle, 2018). According to this somatic philosophy, the body and mind are inseparable (Mingle, 2018). This means that the tension caused by both psychological and physiological factors will affect the entire vocal mechanism (Paparo, 2022). This principle, known as psychophysical unity, explains that an emotional state such as anxiety not only affects the mind but also increases muscular tensions (Çelik, 2025). On the other hand, a physical constriction, such as a slouch, can increase the effort of phonation. This will then heighten psychological anxiety (Clethero, 2019). In this regard, addressing the student's tension by going through solely technical instruction or solely by cognitive therapy would be pedagogically incomplete (Willis *et al.*, 2019).

In the previous module/project, the researchers discussed some somatic methods that potentially could provide a holistic solution to help ease the tension problem discussed above. These somatic methods are the Alexander Technique (AT), the Feldenkrais Method (FM), Fitzmaurice Voicework (FV), the Linklater Voice Method (LV), and Lessac Kinesensics (LK) (Dumadi, 2025). These five methodologies are uniquely chosen because they offer structured, embodied pathways to improve kinesthetic self-awareness and would help to correct structural misuse through a non-judgmental sensory feedback (Nelson, 2002; Dumadi, 2025). While the aforementioned previous project focused on the literature discussion, this current Module 5 research project focuses on translating the Module 4 literature study into a practical application by creating an artefact. The artefact is 14 sets of exercises that are a compilation of the five somatic methods above. By synthesising five somatic methods, the exercises target structural realignment (such as AT's focus on head/neck primary control) that seamlessly integrates with those targeting neuro-vagal release (such as Fitzmaurice tremorworks), thereby addressing the problem through both body and mind. The artefact, therefore, shows that we need to change how we teach, moving towards a hands-on approach that handles the tension, no matter where it comes from.

Local workplace context: Asia/Indonesia

While the principles of somatic approaches, such as the Alexander Technique and the Linklater Voice Method, are quite common to be found in Western conservatories to address

structural alignment and vocal freedom (Alexander, 1932; Linklater, 1976), the utilisation of these approach in the other part of the world was not as much (Lee, 2018; Phelan, 2021), especially in the Asian countries, where music/vocal training mostly focused only on learning musical pieces by ear (Suzuki Music Victoria, 2025), reading notation, and preparation for performance or international exams (Aryandari, 2024), rather than mitigating problems such as performance anxieties (Quin, 2022); Ohki, 2021). In this regard, this project would be potentially significant in enriching pedagogical approaches of teachers in the area, and more students in the area would enjoy the benefit of these somatic approaches.

The Artefact

The artefact designed in this study is a 14-set of approximately 15-minute embodied-singing warm-up exercises, which is intended to be used as a pedagogical handbook for voice instructors and practitioners. This set of exercises is taken from the five methods of the somatic exercises mentioned above. These exercise sets consist of independent, modular exercises and offer teachers flexibility, allowing them to tailor the use of this set of exercises to suit the specific focus of each rehearsal. Each set consists of three exercises lasting a total of approximately 15 minutes. This 15-minute duration was chosen to ensure its adaptability to be integrated into a warm-up routine in singing/choir/musical theatre company rehearsals, which typically allocate a warming-up period of about 20 to 30 minutes (Carroll, 2024). This 15-minute 'physical component' is designed to precede and complement the Semi-occluded Vocal Tract Exercises (SOVT) and or vocalisation parts of the warm-up session, which typically lasts 10 to 15 minutes (McHenry and Evans, 2017; Hilton, 2020).

Within this 15-minute duration, the exercise starts with targeting skeletal or posture alignment, then move to Neuro-Vagal Release and then to Tonal Energy and Resonance Placement. In this regard, the curriculum's purpose is to efficiently prime the student's Autonomic Nervous System (ANS) and kinesthetic awareness via reflective release (such as FV tremorwork) and re-training postural habits (such as via the Alexander Technique). This approach hopes to allow the performer then able to immediately vocalise effortlessly with minimal or no tension (Fitzmaurice, 2010; Sentianin, 2025). The resource is specifically designed to be deployed by voice instructors in a variety of pedagogical settings, including private studio lessons, group masterclasses, and pre-rehearsal warm-ups for amateur companies.

Rationale

The idea of this project is based on the seeking of a comprehensive solution to the common tension problems in students, while realising the benefit of somatic cross-training (Miley

Knipple, 2018). The theoretical necessity for this multi-factor approach is further supported by the work of Sielska-Badurek et al. (2017), whose research on Combined Functional Voice Therapy demonstrated significant success in treating Muscle Tension Dysphonia (MTD) in singers by using a holistic, integrated protocol. While that study provides strong empirical justification for the principle of combined therapy, it simultaneously highlights a pedagogical gap (Sielska-Badurek *et al.*, 2017). The existing literature focuses predominantly on clinical remediation for diagnosed pathology, leaving a deficit in evidence-based resources tailored for proactive conditioning and the prevention of psychophysical tension in healthy, pre-professional performers (Hu, 2024). This project tries to answer the conditioning or prevention instead of remediation.

II. PLANNED PROGRAMME OF STUDY

As this paper addresses tensions in singing based on two perspectives: the interdependent psychological and physiological factors, designing the artefact required strong theoretical support more than any available somatic methodologies. To develop this set of exercises, the researcher used a step-by-step approach that took key ideas from the earlier study and organised them into a single, practical framework (Dumadi 2025). The framework supporting this artefact is built on three main foundations: (1) methodology, (2) theory, and (3) best practices, which are described in the following sections.

Methodological Influences: The Artefact Creation Process

The researcher develops this set of exercises using a method called Systematic Thematic Synthesis, which is based entirely on findings from published literature (Thomas and Harden, 2008). No human participants were involved, and there was no form of practical testing at this stage. This approach was chosen to comply with the university's ethical guidelines for Module 5. In addition, it also functions as preparation for a future subsequent project (Module 6). The process involved two main steps:

Phase I: Systematic Data Pooling

The first methodological activity is the systematic collection of the practical exercises from the five chosen somatic methodologies (AT, FM, LV, FV, LK), which form the raw data for the artefact (Dumadi, 2025). This phase requires meticulous research, ensuring that only step-by-step exercises were extracted from authoritative sources (both primary literature and authenticated grey literature), resulting in an initial pool of 65 exercises (see the appendix). The initial data set was then refined based on inclusion criteria (functional utility and

non-redundancy) in order to ensure maximum pedagogical efficiency within the 15-minute duration. Following this refinement process, redundant and insufficiently targeted exercises were categorised as “spares” and were listed after the 14 core sets. These spares are being kept available with the purpose of customisation flexibility.

Phase II: Thematic Conceptualisation and Architecture Development

The second methodological phase involves the critical analysis and a systematic thematic synthesis of the 65 exercises. This resulted in the abandonment of the researcher’s preliminary Module 4 themes. The initial conceptual categories used in Module 4 were found to be overly broad and pedagogically insufficient to govern the precise sequencing required for a 15-minute warm-up set. Concepts such as "Tension Release" were found to be overly broad, requiring extraction into distinct functional objectives so that they can be applied

Figure 1. Comparison between old themes and new themes

Module 4 Categories (Preliminary/Broad)	Module 5 Categories (Functional/Specific)	Notes for the shift
Tension Release	3. Effortless Breath and Neuro-Vagal Release	Disaggregates muscular holding from ANS (Autonomic Nervous System) regulation; focuses on calming the nervous system (Weir Ouston, 2021)
Body Awareness	1. Skeletal Support and Postural Mapping	Narrowing the focus from general awareness to non-muscular (skeletal/dynamic) support, in order to address alignment misuse (Alexander, 1932).
Vocal Quality	4. Tonal Energy and Resonance Placement	Refines acoustic goal into a more specific kinesthetic sensation (such as buzz/ring). This is needed for forward placement of the voice (Lessac, 1997).
Breath Management	2. Fine Motor Articulator Freedom	Recognises that the jaw and tongue often restrict the laryngeal space more than poor 'breathing' technique does.
Expressive Connection	5. Integrated Action and Expressive Impulse	Establishes the final link between physical freedom and authentic communicative intent (Linklater, 1976).

efficiently. This methodological trial thus evolved into a thematic re-grouping based on functional goal (e.g., separating articulation freedom from skeletal support), leading directly to the creation of the five newly thematic categories (e.g., Tonal Energy, Neuro-Vagal Release). The direct comparison between the initial categories and the resultant functional framework is presented in Figure 1. This thematic conceptualisation is the final methodological output. It serves as the structural architecture that governs the sequencing logic of the 14 warm-up sets.

Theoretical Influences: Thematic Conceptualisation

The theoretical foundation of this study is based on the strategic synthesis of five different somatic approaches (AT, FM, LV, FV, LK), with the goal of creating a holistic conditioning resource for teachers and vocal practitioners that prioritises the performer's conscious sensory awareness (Nelson & Zeller, 2002; Linklater, 1976). Having established the methodological necessities for the new framework (Phase II: Systematic Thematic Synthesis), this next section will discuss the five new thematic categories, which serve as the artefact's theoretical model. This thematic conceptualisation represents the Know That of the artefact's design, providing the pedagogical logic for the sequencing of all 14 warm-up sets.

a. Theme 1: Skeletal Support and Postural Mapping

This theme is based on the AT concept of Primary Control (Alexander, 1932) and the FM focus on dynamic alignment (Lee, 2018). It runs on the theoretical principle that functional vocal freedom is grounded on the establishment of a neutral, dynamically stable skeletal posture (Jones, 1976). The central idea is that habitual rigidity, which often comes from poor postural habits such as a static "militaristic" alignment, restricts the movement of the entire torso, which affects the breath capacity (Poliakoff, 2023). Exercises within this category (e.g., AT Semi-Supine, FM Pelvic Clock) aim to re-map the performer's body awareness in the central nervous system (Willis et al., 2019). This shift ensures the skeleton becomes the primary source of support for the vocal mechanism rather than the muscular system (Sentianin, 2025).

b. Theme 2: Fine Motor Articulator Freedom

Tension in the jaw, tongue, and throat is a central feature of Muscle Tension Dysphonia (MTD) and oftentimes signs of Music Performance Anxiety (MPA) (NIDCD, 2025; Willis et al., 2019). This theme is based mostly on the FM and LM focus on isolation and release, understanding that fine motor control of the articulators is significant for achieving good resonance and vocal agility (Linklater, 1976). Theoretically, exercises such as the FM Jaw Rolls and the LM Jaw Shake target the unconscious bracing of the extrinsic laryngeal muscles, a habit which restricts the movement of the hyoid bone and larynx (Sentianin, 2018; Miley Knipple, 2018). The inclusion of specific articulation exercises (e.g., FM Tongue-Spine mapping) helps to make sure that movement in these areas is separated from generalised tension in the neck and shoulders (Lee, 2018; Miley Knipple, 2018).

c. Theme 3: Effortless Breath and Neuro-Vagal Release

This theme targets the psychological component of tension, which links breath regulation to the Autonomic Nervous System (ANS) (Monti and Bianchi, 2025; Fitzmaurice, 2015). It combines the Inhibition principle (AT) with the reflexive release techniques of Destructuring (FV) and kinesthetic awareness (LK). The theoretical goal is to shift the performer out of the sympathetic (fight-or-flight) state and into the parasympathetic (rest-and-digest) state (Monti and Bianchi, 2025; Steyn, 2014). Examples of exercises in this theme are the FV Tremor and the LK Yawn-Sigh, which are designed to interrupt the anxious holding of the breath and aim to help restore the spontaneous nature of the diaphragm, thus creating a physical sensation of calm which would fight the stress of self-monitoring (Fitzmaurice, 2015).

d. Theme 4: Tonal Energy and Resonance Placement

This thematic category connects the physical sensation factors with the vocal production. It was mostly based on the Lessac Kinesensics (LK) (Lessac, 1997). The underlying theoretical concept is kinesthetic feedback, which suggests that the performer uses the conscious feeling of vibration, which is the physiological awareness of the "buzz" or "ring", in order to guide vocal placement and increase projection (Humphrey, 2024). This focus is important for the overthinking singer, as it helps to bring the performer's attention to an objective 'physical' sensation (vibration) rather than overthinking potential technical flaws (Casanova et al., 2025). Examples of exercises that belong to this category are the LK Y-Buzz and LM Channel Resonators. They are essential for training the performer to use the body's natural resonators in order to reach acoustic efficiency and dynamic power (Linklater, 1976). This sensory focus approach is hypothesised to reduce the disruptive cognitive load associated with self-monitoring or overthinking the technique (Matei & Ginsborg, 2017).

e. Theme 5: Integrated Action and Expressive Impulse

This theme focuses on the performance aspect, aiming to synergise the structural support (Theme 1) and the resonant tone (Theme 4) with authentic expressive intention (Linklater, 1976). The main goal is to train the performer's choice to sing or move without defaulting to unconscious habitual tension. This would reduce the gap between emotional truth and physical action (Alexander, 1932; American Theatre, 2010). Examples of exercises under this theme are AT Applied Inhibition, FV Tuning, and LK Consonant NRG. They are designed to train the student/performer to use

internal impulse or desire as the foundation in making the sound (intention/objective driven), with the hope that expressive intent subconsciously becomes the guide to physical mechanism, and not being held by technical anxiety (Sentianin, 2025).

Phase III: Artefact Development

Following the theoretical Know That process through formulating the five new thematic categories, the next phase is the procedural Know How (Kolb, 1984) of creating the artefact. The main methodological challenge is in transforming the pool of 56 refined exercises into a few sets of rotation-ready exercises while preserving the theoretical integrity of the fusion (Mingle, 2018). In this regard, the exercise sets were then constructed using the following guide:

1. In order to make the sets flexibly applicable in more situations (from 45-minutes private studio lessons to about two-hour choir rehearsals), the researcher limits the somatic exercise set to approximately 15 minutes per set, with the hope that these movement based-exercises can put before common vocalization (Liao, 2016), and able to keep the whole total warm-up process within the common 30-minute window (Hoch, 2018; McHenry & Evans, 2017; Hilton, 2020), so that there would still good amount of time left for repertoire work.
2. To maximise somatic variety within the core sets, exercises are not repeated throughout these 14 sets. Redundant or alternative variations are provided as a "supplementary pool" or spares to allow future customisation.
3. Each set is designed to move from Body/Awareness to Breath/Release to Resonance/Expression. This pathway was chosen to ensure physical readiness before continuing to vocal tasks. This sequence is necessary in order to establish the structural foundation before introducing acoustic complexity (Willis et al., 2019).
 - a) Exercise 1 (Foundation): Originate from Theme 1 (Skeletal Support) or Theme 2 (Fine Motor Articulator Freedom). This prioritises correcting structural misalignment and freeing the jaw/neck early (Poliakoff, 2023).
 - b) Exercise 2 (Release): Mostly originates from Theme 3 (Effortless Breath and Neuro-Vagal Release). This introduces the regulation of the Autonomic Nervous System (ANS), such as through FV Tremor and AT Inhibition, to reduce cognitive anxiety before vocalisation (Alter, 2023).
 - c) Exercise 3 (Goal): Mostly originates from Theme 4 (Tonal Energy) or Theme 5 (Integrated Action). This ensures the final minutes focus on acoustic efficiency

and expressive impulse, seamlessly bridging the somatic work to the vocalising warm-up or other singing tasks (Lessac, 1997).

The complete structural breakdown of the 14 sets, illustrating the application of this sequencing logic to the 65 exercises, is submitted in the Appendix (Dumadi, 2025).

Best Practice Influences: The Pedagogical Justification

The somatic methods that are used as the foundation of this project have been widely known and are being included in many conservatories and other training programs to promote vocal health and performance enhancement (Sielska-Badurek et al., 2017; Lee, 2018). However, in the researcher's occupational environment (Jakarta occupational context), these somatic methods have not yet become common practice, as most teachers typically default to generalised warm-up routines that use simple physical movements, such as generic sport-style stretching warm-ups. followed immediately by traditional acoustic vocalisation. This approach has not yet considered the psychophysical nature of the cause of tension (Poliakoff, 2023). The set of somatic exercises composed in this project hopes to bring the global best practice of somatic methods into a localised resource.

Aims & Objectives

This project aims to translate the theoretical findings from the previous project, Module 4, into a more practical application: transforming the theoretical principles of the five somatic methods into artefact creation that functions as a psychophysical solution to help reduce tension problems in singers. This artefact is also intended to be tested later on an empirical study after this project (Module 6).

The objective of this project is designed to be Specific, Measurable, Achievable, Relevant and Time-bound (SMART). They are:

1. To create and finalise the design of the 14 distinct, 15-minute warm-up sets, ensuring their compliance with the Body, Breath, Resonance sequencing rule and the five New Thematic Categories (Measurable by artefact submission).
2. To critically appraise the theoretical fidelity and pedagogical coherence of the five new thematic categories against principles of voice science. For example: assessing the theoretical validity of combining FV tremorwork with AT Inhibition (Measurable by the Know That section of the Project Report)
3. To successfully construct the evaluation of the artefact and ensure they are ready for the empirical study of the subsequent project: Module 6.

Expected Learning Outcomes

From this project, the researcher expect:

1. to learn and develop methodological synthesising skills, by working on the five somatic methodologies and synthesising them into a fusion-based exercise set that is applicable to the researcher's occupational situation.
2. to learn and develop appraisal skills needed to critically evaluate the 14 set exercises against established vocal science and motor learning to see their pedagogical suitability.
3. to learn from the experience to construct research instruments for future follow-up research projects (Module 6).

Activities and 'Assessment Criteria'

Below are the activities for this research project:

1. Reading, note-taking and reviewing all five somatic methods to get a deeper understanding, beyond what has been done in Module 4. Begin to write the introduction part.
2. Collecting and note-taking all the step-by-step practical exercises directions from each of the methods. Sources can be varied, including books, blogs, and YouTube, to complement sources from the white literature. Arrange all the notes in a spreadsheet.
3. Group the exercises based on style, nature or the area/part of the body/mind that the exercise targets. For the initial phase, the theme from Module 4 can be used to help this grouping. For example, exercise A is for body alignment, while exercise X is for vocal quality. Use a spreadsheet, colour coding, and text code to help organise the exercises.
4. Refine the grouping and be open to group adjustment. Keep the trial-and-error and group re-adjustment process until the new grouping/new themes are generated.
5. Categorise exercises into 'core' set and 'spares' based on functional uniqueness.
6. Keep working on the writing along with the artefact construction.
7. Finalising the artefact, along with readjusting the writing task.
8. Continue the writing and do the critical review.

Below are the assessment criteria:

1. Time efficiency

Measurement: Each of the sets must be within a maximum of 15 minutes duration, consist of three somatic exercises by theme or by methods.

2. Thematic integrity

Measurement: 100% of the exercises used in the exercise sets must be logically traceable to the five new thematic categories.

3. Sequencing suitability

Measurement: The sequence of the exercises follows the pattern of Body, then Breath, then Resonance/Expression. In this regard, the first exercise should be from the first or second theme, the second exercise can only be from the third theme, and the third exercise can only be from the fourth or fifth theme.

4. Module 6 readiness

Making sure that the artefacts are ready to be used for further empirical study.

III. CRITICAL REVIEW

This project's critical review uses Kolb's Experiential Learning Cycle (Kolb, 1984) to reflect the process of developing the artefact. The model includes four parts, as follows:

1. Concrete Experience

As mentioned earlier in the introductory part of this paper, the underlying idea of this project was stimulated by the researcher's concrete professional practice experience as a singing teacher for more than 10 years. Upper-body tension and performance anxiety have consistently emerged during his students' class performances and concerts, especially in his seasonal musical theatre training program, where students in his vocal classroom only meet him in a group setting once a week, which doesn't give him much time and flexibility in helping them with tension and anxiety problems as much as in his private one-to-one classes. Intending to achieve time efficiency and triple-treat induction, in that musical theatre training programme, he often collaborates with his teaching fellow from the acting or dance department, creating a fusion of vocal-acting or vocal-dance warm-ups and exercises to get a body-mind-voice exercise. However, this preliminary effort lacked a rigorous, systematic theoretical foundation, and stimulated him to seek a more established, integrated somatic solution.

Then he came across a few exercises taken from the Linklater and Fitzmaurice voice works. After taking a class from a visiting Fitzmaurice teacher from the US in Jakarta, he began to search for more information on a variety of somatic exercises. He chose

to dig deeper to collect the step-by-step guides from various resources to begin to understand more deeply about the exercise and find some that he could use for the curriculum he is currently working on for the next batch of his seasonal musical theatre training in 2026/2027 AY. This has led him to design and set the direction of this study to help him learn further about the body-mind-voice connection and its available, already established methods, to help him address students' tension issues. This experience also confirmed that the existing pedagogical status quo was inadequate and needed a new, theoretically justified artefact.

2. Reflective Observation

The main inconsistency identified during this reflection was the theoretical mismatch between the problem observed, which is the psychophysical tension linked to performance anxiety. and the traditional warm-up strategies that are commonly done in the workplace. The researcher's existing knowledge and common practice of using the sports-style stretching method in the warm-ups to handle tension problems would become theoretically insufficient for the following reason.

- a. Traditional sports-style warm-up targets motor skills and technical preparation but may not be enough to release tension that comes from a sympathetic fight or flight response in the Autonomic Nervous System (ANS), something that can be helped with somatic exercise such as tremor work by Fitzmaurice Voicework (Monti and Bianchi, 2025; Kollwitz, 2017).
- b. The standard sports-style physical warm-up rarely offers specific, detailed mapping of fine motor areas like the jaw, tongue root, and pharynx. The tension often needs methodologies that are capable of decoupling these articulators from the generalised tension often held in the neck and shoulders (the cervical musculature), such as the Feldenkrais Method and the Linklater (Miley Knipple, 2018)
- c. The existing practice usually does not train the students to have a conscious choice not to interfere with movement (AT's concept inhibition). This means that any temporary release achieved through stretching would quickly be reversed by unconscious misuse (Jones, 1976).

3. Abstract Conceptualisation

While working on this project, the researcher has been learning about the Systematic Thematic Synthesis and applying it in order to get the 14 sets of exercises. The researcher also gets a better understanding of the method, as now he reads beyond the theoretical perspective, but explores more of the step-by-step exercise guide to

get a better picture of what is being laid out theoretically about each somatic method. In addition, the researcher also learn many new things and below are some that became key highlights of his personal learning journey in his professional practice that make sense the connection of his occupational experiences and their related theoretical sense.

- a. The concept of neuro-vagal release. This is the area of learning that connects the Fitzmaurice methods with the general ANS theory (Kollwitz, 2017). It explains how the somatic tremor is necessary and becomes a viable non-acoustic best practice for regulating the sympathetic nervous system before vocalisation, as it offers a precise, measurable concept that moves beyond the notion of “relaxation” (Meier, 2010).
- b. The incorporation of the Alexander Technique Inhibition. The researcher learned that the cognitive skill of choosing not to interfere (inhibition) must precede any activity movement (Sentianin, 2025). This could help to counter the habitual “trying hard” that causes tension, which often happens in student or non/non-professional singers. This concept establishes a new theoretical prerequisite for the entire warm-up sequence.
- c. The integration of Lessac Kinesensic’s Tonal Energy on the exercise sets gives the required functional transfer that connects the internal anatomical mapping to external expressive action to ensure that the somatic release builds up to acoustic vibrancy.

4. Active Experimentation

The methodology used in this project is the Systematic Thematic Synthesis (STS) of qualitative data, which is the exercises and the theoretical principles. This method is used in order to ensure the artefact’s foundation was robust, balanced and current (Thomas and Harden, 2008). The experimental process and plan of action are as follows.

- a. Source selection and inclusion/exclusion criteria
The inclusion criteria involve selecting sources that explicitly detail step-by-step practical exercises and theoretically link the somatic technique to voice production, tension release or emotional regulation. Sources that define the core principles of the five methods being used were prioritised.
The exclusion criteria involve excluding sources that lacked a clear functional description of the exercise, or if purely philosophical without practical application and if they are non-voice-related goals.
- b. Key search terms and relevance

The key search involved some words such as: Somatic AND Voice, Performance Anxiety AND Embodied, Lessac Kinesensics Exercises, Inhibition OR Primary Control Exercises, etc.

c. Date ranges and currency justification

The primary date range for white literature was 2015-2025. However, some foundational literature was included to maintain the historical and theoretical fidelity of the core method, such as Alexander (1932) and Linklater (1976).

d. Justification of source selection

As the exercises being searched for are all practical, this study can not only seek in white literature. The inclusion of grey literature such as teaching manuals, instructor blogs, YouTube channels, etc, is unavoidable, and in fact is required to balance the philosophical and theoretical nuance of the white literature.

(4,769 words)

COMPONENT TWO:

PROJECT REPORT

I. INTRODUCTION

This project report evaluates the design and theoretical support of a pedagogical artefact that consists of 14 sets of Embodied Singing Exercises, which was developed in order to address the psychophysical needs of singing students in Jakarta. The artefact is a synthesis of five somatic methodologies, which are the Alexander Technique (AT), the Feldenkrais Method (FM), Fitzmaurice Voicework (FV), the Linklater Voice Method (LV), and Lessac Kinesensics (LK). This artefact is not just a collection of exercises, but it serves as a strategic response to address upper body tension and performance anxiety within time-constrained, group-based environments.

The artefact is relevant within the broader research context as it attempts to bridge the gap between somatic exercise and the demand in the singing rehearsals. In most Asian countries and particularly Jakarta, traditional training often prioritises “learning by ear” and learning from notation, and not much of kinesthetic awareness (Aryandari, 2024; Suzuki Music Victoria, 2025). When it comes to tension management, it is quite common practice in Jakarta where teachers use sports-style stretching/warm-ups before singing rehearsals. In the context of singing practice, this approach is not theoretically sufficient, and may not fully address to the root cause of the tensions in singing, especially due to the desire to “get it right” that often leads to the explicit monitoring of performance anxiety (Clethero, 2019; Monti and Bianchi, 2025). Much literature confirms the benefit of somatic methods to handle both tensions and explicit monitoring (Mingle, 2018). However, the somatic exercises usually require full timing on their own, a lengthy sixty to ninety minutes to achieve autonomic regulation (Nilsson, Laukkanen and Syrjä, 2020; Loth and Pensalfini, 2021), which makes it challenging to be applied in the regular singing exercise, as time needs to also be provided for other main rehearsal materials. This project tries to provide a solution in bringing some part of these somatic principles into the regular singing/group rehearsals in a format that is still beneficial but time-efficient.

This leads to the major challenge in this artefact, which is the conflict between depth and time efficiency. As the project evolved, the issue became how to deliver the deep somatic works, which typically require lengthy sessions within a strict 15-minute warm-up window, needed by the researcher’s professional context. In this regard, this report then evaluates

whether the artefact would successfully resolve this tension without compromising the theoretical fidelity of the source methods.

Justification of the study

The theoretical justification for this study is based on the concept of psychophysical unity, which states that vocal tension is caused simultaneously by physiological and psychological factors (Çelik, 2025; Kang, Scholp and Jiang, 2018). Due to its complexity, this research uses Robin Nelson's (2022) approach of "Practice as Research (PaR) framework, which supports the doing-knowing (embodied knowledge) of the practitioner. This concept, which consists of Know-That and Know-How, helps to take understanding beyond verbal explanation.

This project synthesises five different somatic methods, such as AT's inhibition, Fitzmaurice's tremor, Feldenkrais's differentiation of articulators, Linklater's skeletal imagery, and Lessac's tonal energy. The researcher's approach to doing this is by using the process of "Systematic Thematic Synthesis" of the five somatic methodologies (Thomas and Harden, 2008). This process helps to move the artefact from just a 'bank of exercises' to become a fusion model. This collaborative approach is supported by the findings that single-method pedagogies are often insufficient in handling multifaceted problems of tensions and Music Performance Anxieties, such as explicit monitoring (Casanova et al., 2025).

The methodology uses a rigorous curation and sequencing process. The decision to limit each set to 15 minutes was a necessity in order to have the artefact reach its usability in the real-world settings (Nelson, 2022). This study justifies the use of somatic tools to shift the focus from correcting to conditioning, from remediation for pathology (Sielska-Badurek et al., 2017) to preventive pedagogy for healthy voice users. This report evaluates whether this condensed format of somatic exercises would successfully reduce tension and explicit monitoring.

Aims and Objectives

The primary aim of this project report is to evaluate the methodological decisions and theoretical syntheses that support the creation of the 14-set exercises (artefact). It will try to find whether the conflict between the somatic depth and pedagogical time efficiency has been correctly and successfully resolved while making sure that the artefact functions as a valid research output within the "Practice as Research" framework (Nelson, 2022)

The objective of this project research is as follows.

1. To critically analyse the application of Nelson's (2022) PaR model in validating the researcher's embodied knowledge with the academic theory.
2. To evaluate the sequencing logic being used in the artefact, Body-Breath-Resonance and the 15-minute compression, maintain the theoretical fidelity of the five somatic methods.
3. To propose a more robust framework for future objective empirical evaluation (Module 6), such as the use of acoustic spectrographic analysis to measure the efficacy of the somatic intervention.

II. REVIEW: A CRITICAL EVALUATION OF THE ARTEFACT THROUGH NELSON'S 'PRACTICE AS RESEARCH' (PAR) FRAMEWORK

To rigorously evaluate the potential impact and the development of this artefact, this review uses the "Practice as Research" (PAR) framework, which was established by Robin Nelson (2022). The review is structured around Nelson's triangular mode of knowing:

1. Know That

This is the examination of the "outsider" knowledge, which includes: the theoretical framework, established best practices, and the methodology that guided the design of the artefact. This section will dissect the use of "Systematic Thematic Synthesis" to process the somatic data (exercises).

2. Know How

This is the critical analysis of the "insider" knowledge, which includes the procedural, the researcher's understanding, and the embodied process of curating, sequencing and refining the collections of exercises. This involves the researcher's "fingertip knowledge" who must translate the abstract theory into physical reality.

3. Know What

This is the evaluation of the factual and conceptual knowledge that became the foundation of the artefact. It assesses the alignment of this artefact with the project's aim and its readiness for empirical testing. This section will look at the artefact itself (14 sets of exercises as a tangible output of research).

The selection of Nelson's PaR framework for this review is needed due to the specific nature of the somatic inquiry. Unlike historical musicology or acoustic analysis that rely heavily on objective data, the somatic pedagogy relies primarily on the tacit knowledge, which is the knowledge that is understood through the body, but is difficult to articulate verbally. Because of this reason, evaluating somatic interventions needs embodied validation. The pedagogical effectiveness of a Fitzmaurice tremor or an Alexander's 'thought direction' cannot be evaluated only based on traditional literature, but the validation of the user or practitioner to determine if the theory aligns with the reality of the physical practice.

As this project addresses a complex, real-time problem, student anxiety in the specific high-pressure context of Jakarta, the researcher's ten years of 'insider' professional experience also serves as a critical data point. Nelson's framework provides the structure to treat this embodied professional judgement (Know how) as a valid academic rigor rather than as a subjective bias (Nelson, 2022).

By using the triangular mode of knowing mentioned above, the review can rigorously evaluate the artefact not just as a theoretic construct, but as a "doing-knowing" process. It allows this report to justify the decision making process, such as the compression of lengthy rehearsal into 15 minute micro-practices sessions, arguing that it is based on the embodied practice expertise. This ensures that the artefact is evaluated on its ability to abstract descriptions of the somatic method manuals and the physical reality of the rehearsal situation in Jakarta.

II.1 Know That: Theoretical Frameworks and Methodological Synthesis

This section examines the theoretical validity and best-practice influences that guided the synthesis of five distinct somatic methods. It also justifies the methodology used to transform these different methods into comprehensive pedagogical tools.

The theoretical foundation of the artefact is the synthesis of five major somatic methodologies. This decision is stimulated by the 'psychophysical' nature of the vocal tension problem, which requires intervention to both skeletal/muscular and neurological (targeting the ANS/Autonomic Nervous System) (Capalbo, 2024). Vocal production is not just mechanical work but a complex, multifaceted system of cognitive intent, emotional state, and physiological readiness (Bryant, 2021; Schubert and Wolfe, 2016). In this regard, a single-method pedagogy is often insufficient when addressing this multifaceted nature of the

tensions and performance anxiety (Casanova et al, 2025). However, using a multi-modal approach, such as combining several somatic methods, poses a risk of incompatibilities, as different somatic methods may operate based on contradicting principles (Patwardhan, 2016).

Structural Realignment vs. Neuro-vagal release

A primary theoretical contradiction in the artefact is the integration of “control” versus “release”. Some of the five somatic methods chosen, which are the Alexander Technique (AT) and the Feldenkrais Method (FM), use consciousness to inhibit the habitual tension (Pendenza, 2023; Cacciatore, 2020), and improvement of kinesthetic sensitivity through differentiation of movements (Feldenkrais, 1990) to correct the misuse. Meanwhile, the other somatic method chosen, Fitzmaurice Voicework (FV), uses contradicting principles of the “Deconstructing” concept, which is not about cautiously ‘directing’ but more about ‘allowing’ the body to release held energy (Kollwitz, 2017; Morrison et al, 2017). Its ‘tremorwork’ encourages the autonomic nervous system (ANS) to induce involuntary shaking to release deep-seated tensions (Morrison et al., 2017). The theoretical contradiction is that AT and FM often view involuntary movement as a loss of ‘conscious control’, while FV views this as a necessary release that is needed to mitigate tensions.

The researcher identifies this potential conflict and resolves it by putting the related exercises in a different categorisation and arranging the sequencing principle of the artefact. The exercises of AT and FM are used in the “Foundation” phase (Theme 1: Skeletal Support) to establish a stable foundational support/the house/container of the singing system, while the FV is being put in the “Release” phase (Theme 3: Neuro-Vagal Release) in order to address the autonomic regulation. The sequencing arrangement is supported by the literature, where structural alignment is a prerequisite for function (Sielska-Badurek et al, 2017) and for safe emotional and physiological release (Meier, 2010; Payne et al, 2015). This sequencing arrangement is a solution as it is not a dilution to either method, but works as a strategic deployment of specific strengths: AT for stability and FV for mobility.

Imagery and Tonal Energy

The inclusion of Lessac Kinesensics and Linklater’s Freeing the Natural Voice brings in the concept of sensory imagery to the artefact (Nilsson, Laukkanen and Syrjä, 2022). Linklater methodology uses the “bone sounding” and imagery to release the natural voice from physical and psychological blocks (Loth and Pensalfini, 2021; Weir Ouston, 2021). Lessac use the concept of “Tonal Energy” to describe the vibratory sensations of the sound waves (Grama *et al.*, 2024; Tobolski and Kinghorn, 2017). Although both share the same principle

of using sensory imagery, their approach is different, where Linklater uses vibration to identify and release the physical and psychological blocks (Nilsson, Laukkanen and Syrjä, 2022), while Lessac's method is more directive and uses the vibration (tonal energy) as a step to develop and strengthen vocal quality (Carter and White, 2019; Munro *et al.*, 2017).

Despite the difference, both methods shared the same emphasis on using proprioception (felt sensation) to help shift singers' attention away from self-criticism from acoustic feedbacks and overly-micro-manage the source mechanism (larynx operations) or “overthinking the technique”, and bring the focus more into sensory outcomes (such as felt vibrations in the mask), in order to reduce performance anxiety (Weir Ouston, 2021; Payne, Levine and Crane-Godreau, 2015). The artefact's theoretical model uses resonance focus exercises not just as a vocal exercise, but also to redirect cognitive load away from self-judgement. By focusing on the vibrations, the singer would shift away from the critical mind that judges tone quality and techniques being applied internally.

This approach is aligned with the theory of attention focus (external focus) in the study of motor learning (Wulf, 2013), which encourages directing attention to sensory outcomes (external sensation, such as vibrations in the mask bone, outside of the main mechanics/larynx) and kinesthetic experience rather than muscular manipulation (internal focus, such as manipulating the larynx) to promote automaticity, efficiency and optimal skill acquisition (Wulf, 2013). This creates a "Know That" framework where resonance is taught as a tactile experience, such as sensory outcomes of vibration in the bones (Theme 4: Tonal Energy) rather than an abstract acoustic goal.

The Systematic Thematic Synthesis

As this project collects practical exercises from five different somatic methods, in which it poses the risk of theoretical incompatibility, a reliable, established method is needed to ensure that processing the data is more than a “mix-and-match” approach. Synthesising them using the Systematic Thematic Synthesis (Thomas and Harden, 2008) brings these 65 exercises from the risk of becoming a “messy mix”, due to their opposing philosophies, into a theoretically grounded system. By coding them based on their physiological function, (such as ‘Does this release the jaw?’) instead of their theoretical origin (such as ‘Is this Feldenkrais?’) the methodology makes the integration of what-seemingly-contradictory-practices becomes possible. The STS ensures that the final artefact is a cohesive progression where ‘inhibition’ supports ‘release’ rather than fighting it.

In addition, this methodology justifies the pedagogical compression needed. The STS extract the functional purpose of each exercise, such as focusing on Neuro-Vagal-Release, more than just general relaxation. This validates the creation of micro-practices, as it provides the theoretical confidence that a 5 minutes exercise could give the benefit of the original method, given that it is being sequenced correctly according to the identified themes. The STS then functioned not just as a sorting tool, but the architectural logic that formally justifies the fusion of these five different methods.

The sequencing “Body-Breathe-Resonance” of the artefact reflects the best practice in vocal science. The vocal function where postural alignment would affect breath capacity and breath capacity affecting the efficiency of phonation is supported by literature. When the body is not aligned, the breath would be compromised, and thus the larynx must overwork to produce the sound (hyperfunction) (Zhang, 2016; Zhang, 2023). By coding the exercises, which result in this thematic pathway, the artefact can apply this best practice workflow and train the student not to make sound before the instrument is ready. This shows how theoretical knowledge is being applied to practical application.

Micro-Practice approach

The decision to compress the common 60 to 90-minute somatic sessions into a compressed version of 15 minutes has been taken to raise the adaptability of these exercises in the regular rehearsal routines, which typically only allocate around 30 minutes for the whole warm-up or vocal building before having to move to the main rehearsal materials. This decision comes with a risk of having the exercise suspected as ineffective/only touching the surface of the problem. However, the Know That analysis draws on emerging research into micro-practices and habit formation. A recent research by Mikhailova (2025), who studied applying neuroyoga to children for optimising responses to academic load and preserving their psychophysiological health, suggests that “the *most effective format for integration is considered to be a modular session format--brief 10-15 minute practice embedded into the school day*”. Another study by Reyes Chacón et al. (2022) on wellness intervention for busy healthcare professionals also suggests micro-practice with micro-movements as a successful tool to improve different aspects of their health. In addition, another study by Neufeld (2024) supports the idea of translating complex somatic methods into brief, regular, body-focused practices that are embedded into regular daily life, which is aligned with the artefact’s nature of “frequency over duration”. By integrating these exercises into regular pre-rehearsal routines, the artefact aims to re-educate the nervous system over time, to make sure the effect from the somatic exercise becomes habitual.

Conditioning vs Correction

In Jakarta as well as many parts of the world, a standard vocal pedagogy often focuses on correcting the student's misuse. An example includes fixing a "break" in the voice or fixing a breathing issue. With its concept of "frequency over duration" the artefact shifts the focus of correcting into conditioning. This concept aligns with the idea of "vocal athlete", which has the goal to maintain optimal function of the vocal instrument and prevent injury through regular, targeted maintenance. The use of somatic exercises that have a conditioning nature as a warm-up changes the pedagogical frame and takes away the stress from the feeling of being a broken instrument that must be fixed.

II. 2. Know How: Procedural Knowledge and Embodied Design

This section will critically evaluate the researcher's knowledge that led to his decision on curation, sequencing and refinement of the artefact. As the study explores the actual practicality of the five well-known somatic methods and their feasibility to address the problem, the researcher observes the actual step-by-step exercises of all of these five methods. The researcher searches and collects the exercises from a combination of white literature and grey literature, such as blogs and exercise guide videos on YouTube, showing practical exercises of the somatic methods being studied. These sources were chosen due to the non-existence of regular classes of those five somatic methods in Jakarta.

Apart from the literature, the exercises have been examined and coded based on the researcher's professional judgement as a 10++ years singer and teacher in Jakarta. The decision to narrow down the 65 exercises to 14 sets of a total of 42 exercises in the artefact was made because there were only 14 exercises that could be used for the Breath/release part of the set (the second exercise, which is from theme 3). Exercise #43-65, however, are being kept in the appendix as a spare for optional variations or replacement to make this artefact customizable. Based on the researcher's teaching experience, it is always good to have customisation to anticipate a wide variety of students' cases. The decision of using an exercise as "Core" instead of "Spare" was based on embodied pedagogical judgement, to prioritise efficiency by ensuring that selected exercises address specifically psychophysical roots of tension, combined with the researcher's practical knowledge in his practice.

The sequencing of Body first, then Breath/Release, then Resonance/Expression is a basic, logical practical day-to-day sequence for the researcher: to have the voice pleasant/resonate well, the air flow needs to be undisturbed (by unnecessary disturbance/tensions), to have them undisturbed, the system needs to work well (release) and then make systems work

well, the infrastructure (the body) need to support well and not being 'in the way'. This researcher's basic logic is also justified by several pedagogy studies. Studies by Heinrich-Clauer (2016) and Winnie (2014) directly support this sequence by suggesting the above warm up sequence in their research report. Another study by Loth & Pensalfini (2021) also supports this sequence. Their study, which is based on the Linklater voice training method, suggests this sequence of physical awareness/body, then breath awareness and release, and then combined with the strength and flexibility that come from allowing the voice full access to the resonant cavities and bones in the upper body. Starting with the body is considered necessary to address the gross motor tension singers carry from daily life (especially with amateur singers) before sensitive breathwork begins (Willis et al 2019).

One of the most significant challenges in employing somatic exercises in regular choir/group/private singing lessons is the pedagogical efficiency. Somatic exercises such as the five methods included in this research tend to have lengthy sessions of around 60 to 90 minutes. Making them fit into regular warm-ups requires hand-picked exercises or principles that can be time-efficient, such as around 5 minutes per exercise with a total set of around 15 minutes, so rehearsal leaders can continue with other materials as well. Hand-picking the exercises requires a researcher's practical experience in designing and applying rehearsal/lesson plans. Supported by the concept of micro-practices, the researcher prioritises awareness or quality of the movements over how long they are done.

II. 3. Know What: Critical Examination of the Artefact

Bridging the Know-that and Know-how, this section evaluates the tangible output of this project, which is the 14 set exercises, on what knowledge we can learn, and also on how they can meet the assessment criteria mentioned in the project plan.

The systematic synthesis of five somatic methods that resulted in the five thematic categories not only serves the labelling function, but also re-educates singers' understanding of their instrument and their concept of singing technique. Theme 1 validates the importance of alignment and aims for passive skeletal function instead of muscular gripping. Theme 3 provides the shift from air pressure management to nervous system regulation. It also validates the use of tremor as singing-related exercise (not just in acting classes) to target the autonomic regulations. This also gives the potential collaborative cross-subject set-up when dealing with triple-treat oriented group situations. Themes 4 and 5 bridge the acoustic theoretical concept into a concrete physical feel. It shifts the focus from subjective hearing-based to a more exact approach of physiologically felt sensation (vibrational

sensation in the bones). The colour-coding of each exercise in the artefact provides the theoretical origin despite the mixing of the set. This would also ease customisation by the user, avoiding unintentional erasing of the original theoretical context. This customisation is also one of the strengths of the artefact, shifting from the common “rigid” method to a more dynamic system.

As the artefact follows the “Body-Breath-Resonance” structure, the study finds that there is only one theme (theme 3) that can fit in the second step (breath), while two themes can fit into step one (body) and the other two in step 3 (tonal energy/resonance). This situation has given new insight that somatic exercises offer fewer distinct entry points for autonomic regulation compared to structural alignment. This has made exercises involving neuro-vagal release (theme 3) become the anchor of the artefact, and that only 14 sets can be produced due to the limited availability of this type of exercise found by the researcher from the five somatic methods studied. This finding also shows that this artefact is more than just a simple list of exercises, but a rigorously curated one with potential customisation due to practical or physical limitations, by providing a spare list.

The project's aim is to create a solution that can address students' tension problems and is applicable in the regular rehearsal's warm-up sessions. This aim requires that the solution fits a timeframe that is doable for common rehearsals, where lengthy full somatic sessions are not feasible, given that there are other rehearsal materials that need to be prioritised. The artefact successfully satisfies this need through its modular design and micro-practices approach. The researcher has been designing the artefact to only need 15 minutes to complete, which answers this efficiency criterion. In addition, its modular design and the inclusion of a “spare pool” give the flexibility and practicality for users to modify, customise and adapt the session without breaking the time limit. This confirms that the artefact is not just a theoretical concept but it is a usable tool that favours the reality of the rehearsal context and is supported by recent research.

The artefact not only serves as a collection of exercises, but also as a data-collection system that can be used as one of the research instruments for further empirical study (Module 6). This artefact can be supplemented with self-regulation logs to record the user's tension before and after the exercise, to self-measure their felt psychophysical tension. Similar logs can also be provided from the teachers' or researcher's point of view, on measuring the students' visible tensions prior to and after the use of the set of exercises for a certain period of time. This makes the artefact feasible to be used as a collaborative tool for possible further quantitative and qualitative data gathering on future studies.

III. REFLECTIVE CONCLUSION

This project addresses persistent problems in the researcher's professional practice, which are the psychophysical tension and the performance anxiety among singing students in Jakarta. Due to the students' and teachers' time constraints, lengthy, complete somatic works would not be ideal, as both students and teachers need to prioritise other primary training materials. This project offers a solution through the creation of a 14-set Embodied Signing Curriculum that came from synthesising five distinct methodologies, which are Alexander Techniques, Feldenkrais Method, Fitzmaurice Voiceworks, Linklater Voice Work, and Lessac Kinesensic. Each set takes only 15 minutes to complete and provides alternatives to the common pre-rehearsal 'generic stretching', and is suitable to be followed by SOVTs or vocalisation. These somatic micro-practices provide a practical solution to address the tension problem while keeping theoretical fidelity.

Some pedagogical insights emerged from this project. They are:

1. The notion of "methodological purist" (being strict to only certain somatic methods, such as only the Alexander Technique or only the Linklater) is no longer necessary, as a function-based combination is feasibly beneficial.
2. Exercises which have opposite principles, such as Alexander Technique "Inhibition" vs Fitzmaurice "Tremor", are compatible to be used together under the right sequence, such as the Body-Breath-Resonance sequence applied in this project.
3. There are limited exercises on neuro-vagal release compared to the ones with skeletal/alignment purposes. This has made those exercises become the main pillar of the artefact.

To conclude, this project brings the shifts from an unsystematic "sports-style" physical-targeted-only warm-up to the "psychophysical conditioning".

Despite the positive insights brought by this project, there are some limitations to the project's current stage. First of all, the artefact currently exists only as a theoretical proposition and hasn't been tested on living subjects. Although the exercises are based on established literature, the sequence has not yet been empirically tested. Although a step-by-step guide is provided, a qualified instructor is essential to prevent the practice from degenerating into superficial callisthenics, a situation where the form/shape of the exercise is being performed without the necessary quality of attention.

These limitations then provide a roadmap to the future research (Module 6), where the focus will shift from 'Artefact Creation' into the 'Empirical Evaluation'. Realising that somatic works have strong subjective research data potential, and also the researcher's limited access to bio-acoustic measurement equipment/machines, the subsequent research will prioritise phenomenological data, such as the student's experience of practising the exercises of the artefact. The researcher will employ a mixed-methods approach by using reflective self-regulation logs and psychometric questionnaires to measure changes in perceived vocal accuracy and comfort. This upcoming research will study whether the artefacts lead to a quantifiable reduction in self-reported tension.

As a final conclusion, this project challenges the definition of vocal success. It proposes that a healthy singer is not merely one who can hit high notes, but one who possesses a regulated nervous system. By including these somatic micro-practices into regular rehearsal rituals, the psychophysical unity of the performer will be cultivated. The upcoming research (Module 6) will rigorously test this proposition, transforming the project from a phase of subjective design to one of empirical validation, ready for professional implementation.

(4,509 words)

REFERENCES

- Adetola, A. (no date) 'Lessac Kinesensic Training as an Embodied Learning Model in Undergraduate Actor Training: The Nigerian Example', *African Journals Online (AJOL)*. [Online] Available at: <https://www.ajol.info/index.php/ijcrh/article/view/293597/276312> (Accessed: 1 October 2025).
- Alexander Technique Bristol (2021) *10 steps to better walking with the Alexander Technique*. [Online] Available at: <https://www.alexandertechniquebristol.co.uk/10-steps-to-better-walking-with-the-alexander-technique/> (Accessed: 30 September 2025).
- Alexander, F. M. (1932) *The Use of the Self: Its Conscious Direction in Relation to Disease and to the Inhibition of Misdirected Energy*. London: Methuen & Co.
- Allison Suran (2024) *Feldenkrais Mini Moves*. [Online] Available at: <https://www.healingbridge.com/lessons> (Accessed: 30 September 2025).
- Alter, E. (2023) 'Looking at anxiety: The Feldenkrais Method for Musicians', *Musicians' Union*, 19 January. [Online] Available at: <https://musiciansunion.org.uk/news/looking-at-anxiety-the-feldenkrais-method-for-musicians> (Accessed: 1 October 2025).
- Aryandari, C. (2024) 'Tuning Modern Pedagogy to the Rhythm of Indonesian Music Tradition', *Jurnal Pendidikan Progresif*, 14(3), pp. 1949–1962. Available at: <https://doi.org/10.23960/jpp.v14.i3.2024132>.
- Briceland Studio (2016) *Free Your Breath With the Alexander Technique*. [Online] Available at: <https://singalexander.wordpress.com/2016/09/26/free-your-breath-with-the-alexander-technique/> (Accessed: 30 September 2025).
- Bryant, G. A. (2021). The Evolution of Human Vocal Emotion. *Emotion Review*, 13(1), pp. 25–33. doi: 10.1177/1754073920930791
- Cacciatore, T.W., Johnson, P.M. and Cohen, R.G. (2020) 'Potential mechanisms of the Alexander technique: Toward a comprehensive neurophysiological model', *Kinesiology review (Champaign, Ill.)*, 9(3), pp. 199–213. Available at: <https://doi.org/10.1123/kr.2020-0026>.
- Capalbo, M. A. (2024) 'Whispered Vowels for Singers: A Discussion and Exploration', *The Alexander Journal*, 29, pp. 48–58.
- Carrington, W. (1994) *Thinking Aloud: Talks on Teaching the Alexander Technique*. Berkeley, CA: Mornum Time Press.

- Carroll, L. (2024) *7 Vocal Warm Ups and 5 Vocal Cooldowns for Singers*. [Online] Backstage. Available at: <https://www.backstage.com/magazine/article/vocal-warmup-cool-down-exercises-for-singers-71468/> (Accessed: 15 November 2025).
- Casanova, O. et al. (2025) 'The role of music performance anxiety in musical training: four personal histories', *Frontiers in psychology*, 16, p. 1515970. Available at: <https://doi.org/10.3389/fpsyg.2025.1515970>.
- Carter, R.K. and White, J.T. (2019) 'An Integrative, Changing Practice: The Importance of Collaboration among Voice Professionals', *Voice and Speech Review*, 13(3), pp. 298–311. Available at: <https://doi.org/10.1080/23268263.2019.1579480>.
- Çelik, D. (2025) 'Psychology of the vocal body', *ARTic*, pp. 975–986. Available at: <https://doi.org/10.34010/artic.v8i1.17624>.
- Clark, J.O.-E. (2021) *Introduction to Fitzmaurice Voicework*. Short Course, Voice Study Centre, 14 January.
- Clethero, S. (2019) 'An existentialist frame for singing and singing teaching'. Unpublished manuscript.
- Dimon, T. (2015) *Breathing and the Voice: A Practical Guide to the Whispered "ah."* Revised edition. US: Day Street Press.
- Dobos, B., Piko, B. F. and Kenny, D. T. (2019) 'Music performance anxiety and its relationship with social phobia and dimensions of perfectionism', *Research studies in music education*, 41(3), pp. 310–326. Available at: <https://doi.org/10.1177/1321103X18804295>.
- Dumadi, D.W. (2025) 'Movement-Based Voice Training towards Embodied Singing: A Literature Review'. Unpublished manuscript.
- Feldenkrais, M. (1990) *Awareness Through Movement: Health Exercises for Personal Growth*. Harmondsworth: Penguin Books Ltd.
- Feldenkrais (2021) *Tongue Tied*. [Online] Available at: <https://feldenkrais.com/tongue-tied/> (Accessed: 30 September 2025).
- Feldenkrais Access (2022) *Liberate Your Mouth & Jaw: Online Feldenkrais for TMJ*. [Online] Available at: <https://www.feldenkraisaccess.com/mouth-jaw> (Accessed: 30 September 2025).
- Feldenkrais Access (2024) *Rocking & Rolling: Online Feldenkrais for Calm*. [Online] Available at: <https://www.feldenkraisaccess.com/rocking-rolling> (Accessed: 30 September 2025).

- Feldenkrais Project (2024) *Easing the Jaw, Neck, and Shoulders*. [Online] Available at: <https://feldenkraisproject.com/lesson/easing-jaw-neck-shoulders/> (Accessed: 30 September 2025).
- Feldenkrais Project (2025) *Your Navigational Pelvis*. [Online] Available at: <https://feldenkraisproject.com/lesson/your-navigational-pelvis/> (Accessed: 30 September 2025).
- Feldynotebook (no date) *SF Quest – The bell hand: soft opening and closing movements of the hand*. [Online] Available at: <https://feldynotebook.com/sf-quest-the-bell-hand-soft-opening-and-closing-movements-of-the-hand/> (Accessed: 30 September 2025).
- Feldynotebook (no date) *Theme Extensor Lesson*. [Online] Available at: <https://feldynotebook.com/theme-extensor-lesson/> (Accessed: 30 September 2025).
- Fitzmaurice, C. (2015) 'Breathing matters', *Voice and Speech Review*, 9(1), pp. 61–70. doi: 10.1080/23268263.2015.1014191.
- Fitzmaurice, C. (2015) *Structured Breathing: A VASTA Guide*. [Online] Available at: <https://www.scribd.com/doc/257843549/Structured-Breathing-Fitzmaurice-VASTA> (Accessed: 1 October 2025).
- Fitzmaurice, C. and Morgan, M. (2025) *Fitzmaurice Voicework: Embodying the Holistic Voice*. Abingdon: Taylor & Francis.
- Gaary, D. (2023) *Simple Steps to Improve the Sound (and Feel) of Your Voice: A Daily Practice with the Lessac Work*. YouTube. [Online] Available at: <https://www.youtube.com/watch?v=f97hyFjF4Vk> (Accessed: 1 October 2025).
- Gelb, M. (1994) *Body Learning: An Introduction to the Alexander Technique*. New York: Henry Holt and Company.
- Gibbs, G. (1988) *Learning by Doing: A Guide to Teaching and Learning Methods*. Oxford: Further Education Unit.
- Grama, M. et al. (2024) 'Resonant Voice: Perceptual and Acoustic Analysis After an Intensive Lessac Kinesensic Training Workshop', *Journal of Voice*, 38(2), p. 541.e1-541.e12. Available at: <https://doi.org/10.1016/j.jvoice.2021.09.021>.
- Gupta, R. (no date) *Stage Fright (Performance Anxiety) and the effect on Vocal Muscles*. [Online] Available at: <https://www.centerforvocalhealth.com/voice-technology-and-diagnosis/stage-fright-vocal-muscles> (Accessed: 2 October 2025).
- Henshaw, A. and Collyer, S. (2022) 'Under Pressure: Reports of Performance Anxiety Across Multiple Singing Genres', *Journal of singing: the official journal of the National Association of Teachers of Singing*, 78(5), pp. 583–590. Available at: <https://doi.org/10.53830/JETA7812>.

- Hilton, L. (2020) *Miller School Researchers Study Ideal Vocal Warm-up Time for Singers*. [Online] InventUM (Miller School of Medicine Research News). Available at: <https://news.med.miami.edu/miller-school-researchers-study-ideal-vocal-warm-up-time-for-singers/> (Accessed: 2 October 2025).
- Hoch, M. and Sandage, M. J. (2018) 'Exercise Science Principles and the Vocal Warm-up: Implications for Singing Voice Pedagogy', *Journal of Voice*, 32(1), pp. 79–84.
- Hu, W. (2024) 'Self-management of stage fright by vocal music performers: which techniques are the most effective?', *Current psychology (New Brunswick, N.J.)*, 43(42), pp. 33105–33114. Available at: <https://doi.org/10.1007/s12144-024-06849-x>.
- Humphrey, J. M. (2024) *The Ultimate 10 Minute Warm-Up for Singers*. [Online] Available at: <https://www.jessicamhumphrey.com/news/the-ultimate-10-minute-warm-up-for-singers> (Accessed: 1 October 2025).
- IEDTA (no date) *Transcript of Feldenkrais Awareness Through Movement Lessons*. [Online] Available at: <https://iedta.net/wp-content/uploads/Transcript-of-Feldenkrais-Awareness-Through-Movement-Lessons.pdf> (Accessed: 30 September 2025).
- Johnson, J. (no date) *Linklater Warm Up*. [Online] DePaul University. Available at: <https://condor.depaul.edu/jjohnso7/bfa2/handouts/warmup.html> (Accessed: 29 September 2025).
- Jones, F. P. (1976) *Body Awareness in Action: A Study of the Alexander Technique*. New York: Schocken Books.
- Kang, S., Sung, Y., Lee, G., & Kim, M. (2018). *A Review of the Physiological Effects and Mechanisms of Singing*.
- King, H. (2018) *Alexander Technique Archives | Page 7 Of 13*. [Online] Available at: <https://www.hilaryking.net/blog/category/alexander-technique/page/7> (Accessed: 30 September 2025).
- Kollwitz, M. (2017) 'Breath, tremoring, and performance anxiety: How can Fitzmaurice Voicework's Deconstructing address performance anxiety in undergraduate acting training?', *Voice & speech review*, 10(2–3), pp. 100–120. Available at: <https://doi.org/10.1080/23268263.2016.1349726>.
- Kotzubei, S. (2022) *Interview of Catherine Fitzmaurice*. [Online] Available at: <https://www.voicecoachla.com/catherine-fitzmaurice-interview> (Accessed: 1 October 2025).
- Lee, C. (2018) 'Musicians as Movers: Applying the Feldenkrais Method to Music Education', *Music educators journal*, 104(4), pp. 15–19. Available at: <https://doi.org/10.1177/0027432118766401>.
- Lessac, A. (1997) *The Use and Training of the Human Voice*. 3rd edn. Mountain View, CA: Mayfield Publishing Company.

- Liao, M.-Y. and Davidson, J. W. (2016) 'The effects of gesture and movement training on the intonation of children's singing in vocal warm-up sessions', *International journal of music education*, 34(1), pp. 4–18. Available at: <https://doi.org/10.1177/0255761415614798>.
- Linklater Center (2024) *What is the Linklater Voice Progression?*. [Online] Available at: <https://www.thelinklatercenter.com/what-is-the-linklater-voice-progression> (Accessed: 29 September 2025).
- Linklater Center (2025) *The Alchemy Of Breathing*. [Online] Available at: <https://www.linklatervoice.com/resources/articles-essays/39-the-alchemy-of-breathing> (Accessed: 29 September 2025).
- Linklater, K. (1976) *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*. New York: Drama Book Specialists.
- Loth, J. and Pensalfini, R. (2021) 'Body. Breath. Text. Freedom: an investigation of concurrent training in Linklater voice and the Suzuki actor training method', *Theatre, Dance and Performance Training*, 12(1), pp. 80–94. doi: 10.1080/19443927.2020.1725616.
- Matei, R. and Ginsborg, J. (2017) 'Music performance anxiety in classical musicians – what we know about what works', *BJPsych international*, 14(2), pp. 33–35. Available at: <https://doi.org/10.1192/S2056474000001744>.
- McHenry, M.A. and Evans, J. (2017) 'Aerobic Exercise as a Warm-up for Singing: Acoustic Impacts', *Journal of Voice*, 31(4), pp. 438–441. Available at: <https://doi.org/10.1016/j.jvoice.2016.10.023>.
- Meier, P. (2010) 'Tremor into Action: A Conversation with Catherine Fitzmaurice', *Approaches to Theatre Training: Pillars of Voice Work*, 1 January. [Online] Available at: <https://www.americantheatre.org/2010/01/01/tremor-into-action/> (Accessed: 1 October 2025).
- Melton, J. (no date) 'Fitzmaurice voicework for singers and actors'. [Online] Available at: <https://static1.squarespace.com/static/5569e19fe4b02fd687f77b0f/t/5aad8fce0e2e725448cd4f8c/1521323983339/Melton%2C+FV+for+Singers+and+Actors.pdf>. (Accessed: 1 October 2025).
- Mikhailova, T. (2025) 'Neuroyoga for Optimising Responses to Academic Load and Preserving Children's Psychophysiological Health', *Universum: медицина и фармакология*, 7(124). Available at: <https://7universum.com/ru/med/archive/item/20516> (Accessed: 27 November 2025).
- Miley Knipple, J. (2018) 'The Feldenkrais Method in the Voice and Speech Classroom: Intertwining Linklater Voice and the Feldenkrais Method', *Theses and Dissertations*. [Preprint] Available at: <https://doi.org/10.25772/QGGS-J563>.

- Mingle, A. J. (2018) *Applications of Somatic Education Principles to Voice Pedagogy*. Doctor of Musical Arts dissertation. Mason Gross School of the Arts, Rutgers, the State University of New Jersey.
- Monti, E. and Bianchi, S. (2025) 'Performance Anxiety: Tools for the Singer', *Journal of singing: the official journal of the National Association of Teachers of Singing*, 81(3), pp. 339–344. Available at: <https://doi.org/10.53830/sing.00101>.
- Morrison, J., Kotzubei, S. and Seiple, T. (2017) 'Vocal traditions: Fitzmaurice Voicework', *Voice & speech review*, 11(3), pp. 339–347. Available at: <https://doi.org/10.1080/23268263.2017.1397254>.
- Movement Mentor (2025) *Pelvic Clock - Feldenkrais Lesson*. YouTube. [Online] Available at: https://www.youtube.com/watch?v=N7nnNllk_hE (Accessed: 30 September 2025).
- Munro, B. (no date) *Principles*. [Online] Think Alexander. Available at: <https://www.thinkalexander.com.au/principles/> (Accessed: 14 October 2025).
- Nelson, S. H. and Zeller, E. B. (2002) *Singing with Your Whole Self: The Feldenkrais Method and Voice*. Lanham, MD: Scarecrow Press.
- Nelson, R. (2022). *Practice as Research in the Arts (and Beyond): Principles, Processes, Contexts, Achievements*. 2nd ed. Cham: Springer Nature Switzerland AG.
- Nilsson, T., Laukkanen, A.-M. and Syrjä, T. (2020) 'Effects of Sixteen Month Voice Training of Student Actors Applying the Linklater Voice Method', *Journal of Voice*, (Article in Press). doi: 10.1016/j.jvoice.2020.08.014.
- NIDCD (2025) *Taking Care of Your Voice*. [Online] Available at: <https://www.nidcd.nih.gov/health/taking-care-your-voice> (Accessed: 16 November 2025).
- Ohki, M. (2021) *Overcoming Performance Anxiety through Mental Training* (TEDxUniHalle Talk). YouTube. [Online] Available at: <https://www.youtube.com/watch?v=IdLIDUeSAmg> (Accessed: 1 October 2025).
- Paparo, S. A. (2022) 'Singing with awareness: A phenomenology of singers' experience with the Feldenkrais Method', *Research studies in music education*, 44(3), pp. 541–553. Available at: <https://doi.org/10.1177/1321103X211020642>.
- Patwardhan, A. (2016). Is the Integration of Yoga with Psychotherapy Compatible? What are the Risks? *Journal of Psychology & Psychotherapy*, 6(3), pp. 1-4. doi: 10.4172/2161-0487.1000261
- Payne, P., Levine, P.A. and Crane-Godreau, M.A. (2015) 'Somatic experiencing: using interoception and proprioception as core elements of trauma therapy', *Frontiers in psychology*, 6, p. 93. Available at: <https://doi.org/10.3389/fpsyg.2015.00093>.

- Pendenza, F. (2023). The Perceptions of Alexander Technique in UK Higher Education Music Institutions Alexander Technique Teachers, Instrumental/Vocal Teachers, and Music Students [PhD thesis, University of York].
- Pentikäinen, J. (2022) 'Developing Somatic Writing from the Perspective of the Feldenkrais Method', *Scriptum : Creative Writing Research Journal*, pp. 1–32. Available at: <https://doi.org/10.17011/scriptum/2022/2/2>.
- Phelan, L. (2021) 'Vocal Pedagogy and the Alexander Technique: a reflection', *Revista de Investigación e Innovación en Ciencias de la Salud*, 3(2), pp. 128–135. Available at: <https://doi.org/10.46634/riics.83>.
- Poliakoff, A. (2023) *Singing Posture*. [Online] 30 Day Singer. Available at: <https://www.30daysinger.com/blog/singing-posture> (Accessed: 13 October 2025).
- Prezi (2020) *Kristin Linklater: Freeing The Natural Voice*. [Online] Available at: https://prezi.com/vdluw01dcu_y/kristin-linklater-freeing-the-natural-voice/ (Accessed: 29 September 2025).
- Quin, R. (2022) 'How popular music pedagogy is integrated in the diverse environment of international school education in China: A case study in Shanghai', *International journal of music education*, 40(4), pp. 502–513. Available at: <https://doi.org/10.1177/02557614211073809>.
- Reyes Chacón, M.T., Ramírez-Martínez, F.R., Márquez-Miramontes, B. and Leiner, M. (2022) 'Evaluating a wellness intervention including micro-practices for healthcare professionals before and during COVID-19', *Horizonte sanitario*, 21(3), pp. 19-25. DOI: 10.19136/hs.a22n1.5007.
- Ribeaux, P. (2025) *The Alexander Technique by Peter Ribeaux | Actors and Performers*. [Online] Available at: <https://actorsandperformers.com/introducing-the-alexander-technique/> (Accessed: 30 September 2025).
- Scribd (2024) *Linklater Progression PDF*. [Online] Available at: <https://www.scribd.com/document/345155763/Linklater-Progression-PDF> (Accessed: 29 September 2025).
- Schubert, E. & Wolfe, J. (2016). Voicelikeness of musical instruments: A literature review of acoustical, psychological and expressiveness perspectives. *Musicae Scientiae*, 20(2), pp. 248-262.
- Sentianin, P. (2025) *Natural Singing: A Guide for Using the Alexander Technique to Teach Voice*. Master's Thesis. University of Colorado Boulder. [Online] Available at: <https://scholar.colorado.edu/downloads/7p88cg86x> (Accessed: 30 September 2025).
- Shigo, P. (2022) *Sit to Stand: An Alexander Technique Lesson*. YouTube. [Online] Available at: https://www.youtube.com/watch?v=0kF9M_xJ3nQ (Accessed: 30 September 2025).

- Sielska-Badurek, E. et al. (2017) 'Combined functional voice therapy in singers with muscle tension dysphonia in singing', *Journal of voice: official journal of the Voice Foundation*, 31(4), pp. 509.e23–509.e31. Available at: <https://doi.org/10.1016/j.jvoice.2016.10.026>.
- Sigurðardóttir, Á. A. (2020) *The Role of Self-Compassion in Music Performance Anxiety*. Bachelor of Science in Psychology Thesis. Reykjavik University.
- Singwell (2024) *Alexander Technique Singing Exercises*. [Online] Available at: <https://singwell.eu/alexander-technique-singing-exercises/> (Accessed: 30 September 2025).
- Steyn, M. (2014) *Training the male student actor's performance voice for optimized expression of intent and emotion*. PhD dissertation. University of Pretoria.
- Suzuki Music Victoria (2025) *Suzuki Method*. [Online] Available at: <https://suzukimusic.org.au/suzuki-method/> (Accessed: 1 October 2025).
- The Adult Speech Therapy Workbook (no date) *The Yawn-Sigh Technique Made Easy*. [Online] Available at: <https://theadultspeechtherapyworkbook.com/yawn-sigh-technique/> (Accessed: 1 October 2025).
- The Therapy Grove (2025) *The Yawn-Sigh Technique for Voice Therapy*. [Online] Available at: <https://www.thetherapygroveinc.com/resources/the-yawn-sigh-technique-for-voice-therapy> (Accessed: 1 October 2025).
- Thomas, J. and Harden, A. (2008) 'Methods for the thematic synthesis of qualitative research in systematic reviews', *BMC medical research methodology*, 8(1), p. 45. Available at: <https://doi.org/10.1186/1471-2288-8-45>.
- UNTServices (no date) *Linklater Warm-Up*. [Online] Available at: <https://itservices.cas.unt.edu/~tomlanovich/VoiceWarmup.htm> (Accessed: 29 September 2025).
- Vaiano, T., Guerrieri, A. C. and Behlau, M. (2013) 'Body pain in classical choral singers', *CoDAS*, 25(4), pp. 303–309. Available at: <https://doi.org/10.1590/S2317-17822013000400002>.
- Vocal Motion (2018) *Sound Advice #15 – The Concept of “Inhibition” in the Alexander Technique*. [Online] Available at: <https://vocalmotionmethod.com/sound-advice-15-concept-inhibition-alexander-technique/> (Accessed: 30 September 2025).
- Ward, A. (2020) *Alexander Technique Hove - Articles; Alternative Therapy with Adrian Ward MSTAT*. [Online] Available at: <https://www.useyourbodywell.co.uk/blogs-articles.html> (Accessed: 30 September 2025).

- Weir Ouston, J. (2021) 'The Feeling Voice: A Linklater Approach to Freeing the Voice through Embodied Connection to Image', *Voice & speech review*, 15(2), pp. 221–234. Available at: <https://doi.org/10.1080/23268263.2021.1892960>.
- Willis, S. E. et al. (2019) *Taming The Tension: Addressing Upper Body Issues for the Singer*. Report. University of Alabama.
- Wulf, G. (2013) 'Attentional focus and motor learning: a review of 15 years', *International Review of Sport and Exercise Psychology*, 6(1), pp. 77–104. Available at: <https://doi.org/10.1080/1750984X.2012.723728>.
- YouTube (2017) *Yawn-Sigh*. [Online] Available at: <https://www.youtube.com/watch?v=3cYyX7bEoqI> (Accessed: 1 October 2025).
- YouTube (2021) *Full Deconstructing*. [Online] Available at: <https://www.youtube.com/watch?v=dhxJRDsP6Ao> (Accessed: 1 October 2025).
- YouTube (2022) *ACTIVATE your voice: Buzzy Staccati*. [Online] Available at: <https://www.youtube.com/watch?v=cFD2-MNOySI> (Accessed: 1 October 2025).
- YouTube (2022) *The Linklater Resonance Ladder*. [Online] Available at: <https://www.youtube.com/watch?v=xGTm-uBwDWA> (Accessed: 29 September 2025).
- YouTube (2024) *Freeing the Natural Voice | Ep. 19+: Articulation*. [Online] Available at: <https://www.youtube.com/watch?v=JBKykhmxy-s> (Accessed: 29 September 2025).
- Zambuto, A. (2024) *Resonant Voice Therapy Exercises Guide*. [Online] Available at: <https://www.betterspeech.com/post/resonant-voice-therapy-exercises-guide> (Accessed: 1 October 2025).
- Zemach-Bersin, D. and Wyszynski, M. (2020) *Rocking & Rolling: Online Feldenkrais for Calm*. [Audio Program] Feldenkrais Access.
- Zhang, Z. (2016). Mechanics of human voice production and control. *Journal of Acoustical Society of America*, 140(4), pp. 2614-2635. doi: 10.1121/1.4964509
- Zhang, Z. (2023) 'Vocal Fold Vertical Thickness in Human Voice Production and Control: A Review', *Journal of Voice*. doi: 10.1016/j.jvoice.2023.02.021



APPENDIX

The 14-Set Embodied Singing Exercises

A PSYCHOPHYSICAL APPROACH TO
MITIGATE SINGER'S TENSIONS

DANI DUMADI

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
1.1	1. Skeletal/Posture	Hands-on-Wall (Skeletal Lengthening)	Alexander Technique (AT)	Stand facing a wall, placed about a foot away. Place your palms flat on the wall at shoulder height. Think the primary directions, allowing the head to move away from the tailbone. Gently lean forward to place weight into your hands. Allow the back to lengthen and widen, specifically emphasizing the thought that your back is supporting the action, not your shoulders or neck. Step away and notice the change in your upright state (Gelb, 1994).	4 min
1.2	3. Effortless Breath and Neuro-Vagal Release	The 'Smelling the Flower' Breath	Lessac Kinesensics (LK)	Imagine smelling a uniquely beautiful and pleasurable flower. Allow the breath to come in spontaneously and deeply (without muscular force) through the nose, following the natural, gentle expansion of the lower rib cage and abdominal wall. Exhale with a "pleasurable sigh." This connects the breath to instinctive, emotional impulse (Adetola, n.d.).	4 min
1.3	4. Resonant/Tonal Energy	Sinus/Nasal Resonance (Sniff and Hum)	Linklater Voice Method (LM)	Gently sniff the air up one nostril (plugging the other). Release the air on an 'ffff' sound. Then, alternate nostrils, progressing to humming on the 'Mee' and 'May' syllables, pinging the sound into the bridge of the nose and cheekbones to awaken the sinus resonators (Scribd, 2024).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
2.1	1. Skeletal/Posture	The Pelvic Clock	Feldenkrais Method (FM)	Lie on your back with knees bent and feet flat on the floor. Imagine a clock face painted on your abdomen. Gently and slowly rock your pelvis so that the pubic bone points toward 12 o'clock (flattening the lower back slightly) and then slowly rock back to point toward 6 o'clock (arching the lower back slightly). Explore the movement between these two points, and then slowly explore the full circle of the clock face, noticing how the movement transmits to the spine and ribs (Movement Mentor, 2025).	5 min
2.2	3. Effortless Breath and Neuro-Vagal Release	The Supine Arch (Initial Destructuring)	Fitzmaurice Voicework (FV)	Lie on your back. Place your feet and hands flat on the floor, close to your body. Gently lift the pelvis and lower spine just a few inches off the floor (a small arch). Hold this posture and breathe deeply. The initial arch stimulates the breath, and the goal is to allow any spontaneous breath pattern or tremor to begin, releasing muscular holding (Fitzmaurice Institute, n.d.).	4 min
2.3	5. Integration Action with Expression	Applied Inhibition in Performance (Distraction Game)	Alexander Technique (AT)	Practice singing a repertoire piece while a distraction occurs (e.g., a hand clap, a peer walking past). When the distraction occurs (the Stimulus), consciously and mentally say "Stop" (Inhibition). Immediately follow with the Direction: "Head forward and up, back lengthening." Continue singing without allowing the distraction to induce physical tension or habitual collapse (Sentianin, 2025).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
3.1	1. Skeletal/Posture	Naming the Bones/Skeletal Awareness	Linklater Voice Method (LM)	Stand in a relaxed, easy stance. Systematically and slowly name the bones, moving down from the cranium, through the spine (vertebrae by vertebra), to the ribs, pelvis, and limbs. The purpose is to re-establish the body map as a skeletal, rather than muscular, structure, allowing the muscles to support (rather than hold) the voice (Glengrove Studio, 2021; Linklater, 1976).	5 min
3.2	3. Effortless Breath and Neuro-Vagal Release	The 'Whispered Ah' Procedure	Alexander Technique (AT)	Stand or sit easily. Before speaking, consciously release the neck and jaw. Gently exhale the air with a sustained whispered sound of the vowel /a/ (as in "father"). The aim is to achieve a quiet, steady, and elongated exhalation without collapsing the chest or gripping the abdominal muscles. The quality of the whisper should be free and easy, not forced (Dimon, 2015).	4 min
3.3	5. Integration Action with Expression	Consonant NRG (Tapping Consonants)	Lessac Kinesensics (LK)	Focus on "tappable" consonants like B, P, D, T, G, and K. Say a phrase using these sounds, emphasizing the physical precision and muscular "punch" of the articulation. This is Lessac's way of developing Structural Energy (muscular agility) without tightening the throat (Visions in Voice, n.d.).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
4.1	2. Fine Motor Articulation	Turning the Head with Ease (Seated)	Feldenkrais Method (FM)	Sit toward the front edge of a firm chair. Slowly turn your head to look over your right shoulder. Note the effort and range. Return to center. Now, repeat the movement, but this time, allow your eyes to initiate the turn, followed by your nose, and then the rest of your head and neck. Observe if the second movement is smoother, easier, or extends your range, linking eye movement to neck freedom (IEDTA, n.d.).	4 min
4.2	3. Effortless Breath and Neuro-Vagal Release	Inhibition of Laryngeal Lift (The Mindful Inhale)	Alexander Technique (AT)	Lie in Semi-Supine or stand easily. Focus on inhaling for a singing phrase. As you inhale, consciously Inhibit the reflex to slightly lift the larynx (a common, unconscious habit). Think the Direction "Neck free, larynx resting." The goal is to allow the breath to enter the torso without disrupting the freedom of the vocal mechanism, which improves the onset of sound (Vocal Motion, 2018).	4 min
4.3	4. Resonant/Tonal Energy	Toning on the Tremor	Fitzmaurice Voicework (FV)	Perform a posture that naturally induces a tremor (e.g., Dying Roach or Roll Down). While shaking, gradually introduce a sustained vocalization on an open vowel (like 'ah' or 'oh'). Allow the sound to ride the vibrations. This integrates the released energy of the tremor directly into vocal resonance and power (Voice Study Centre, 2021).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
5.1	2. Fine Motor Articulation	Neck Release and Head Floating	Alexander Technique (AT)	Stand with feet shoulder-width apart. Think the direction for the neck to release and the head to move slightly forward and up. Gently initiate a small, slow nodding or rotation of the head on the very top of the spine, as if the head is floating on a soft cushion. The intention is to remove all muscling from the neck so that the balance of the head is achieved passively by the spine (Singwell, 2024).	3 min
5.2	3. Effortless Breath and Neuro-Vagal Release	Dying Roach' Tremor Dynamics	Fitzmaurice Voicework (FV)	Lie on your back. Lift both arms and legs into the air (like an insect). Let the limbs hang loosely and begin a gentle, self-initiated tremor or shake in the extremities. Maintain soft, easy breathing and allow the tremor to pass through the torso and jaw. This reflexive shaking releases held energy and deeply ingrained tensions (Melton, 2017).	4 min
5.3	4. Resonant/Tonal Energy	Channel Resonators (HAA/HEE/HEY)	Linklater Voice Method (LM)	Use simple open sounds to explore vibration in the resonance cavities: Chest ("Haa" with head tilted back); Teeth/Mask ("Hee" with head tipped forward); Mouth/Throat ("Huh" with head up). Glide between these positions on pitch, awakening the physical awareness of the resonators (DePaul University, n.d.; YouTube, 2022).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
6.1	2. Fine Motor Articulation	The Horizontal Yawn (Soft Palate Release)	Linklater Voice Method (LM)	Place your tongue behind your bottom teeth. Exaggerate the feeling of a wide, silent horizontal yawn that stretches the cheeks and lifts the soft palate high (the "cathedral" space). The wide horizontal stretch prevents the palate from moving backward and constricting the throat (Prezi, 2020).	3 min
6.2	3. Effortless Breath and Neuro-Vagal Release	Conscious Rib Cage Expansion (Breathing Focus)	Alexander Technique (AT)	Stand or sit. Focus on the sensation of air leaving the body (out-breath) through a quiet sound like a soft /shhh/. As the ribs move in for the out-breath, direct your thought to the ribs moving up and out—the opposite of collapse—on the in-breath. This re-educates the habitual collapse of the torso, allowing the ribs to "spring open" automatically for full, reflexive breathing without effort (Briceland Studio, 2016).	4 min
6.3	5. Integration Action with Expression	The 'Tuning' Exercise (Emotional Resonance)	Fitzmaurice Voicework (FV)	After Deconstructing, allow a felt emotional impulse (joy, curiosity, anger) to spontaneously dictate the breath and sound, using a simple word or phrase. This ensures the voice authentically reflects the speaker's emotional state via the ANS (Fitzmaurice Institute, n.d.).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
7.1	2. Fine Motor Articulation	Cardinal Movements of the Jaw (Articulation Focus)	Feldenkrais Method (FM)	Lie on your back. Slowly explore the four cardinal movements of the jaw: open/close, forward/back, and side-to-side, integrating them with subtle head/neck movements (Feldenkrais Resources, n.d.).	4 min
7.2	3. Effortless Breath and Neuro-Vagal Release	The Yawn-Sigh Technique	Lessac Kinesensics (LK)	Induce a deep, easy, and relaxed yawn, allowing the larynx to drop, the tongue to flatten, and the pharynx to widen. As the yawn reaches its peak, exhale gently on an open-voiced sigh (like "haaa"), maintaining the open feeling in the throat. This releases laryngeal tension and facilitates an easy onset for singing (The Therapy Grove, 2025).	4 min
7.3	4. Resonant/Tonal Energy	The 'Hand Trap' Resonance Focus	Linklater Voice Method (LM)	Place one hand lightly on your upper chest (below the collar bone) and the other on the back of your head (below the skull). Hum the 'ng' sound and direct the sound into your hands, feeling the vibration on both palms. This is a mental focus to encourage the sound to remain full and vibrating within the torso and skull (Singwell, 2024).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
8.1	1. Skeletal/Posture	Head to Heels' (Spinal Integration)	Feldenkrais Method (FM)	Lie on your back. Initiate a movement where you very slightly press your heels into the floor and allow that minimal effort to gently roll the pelvis/spine up toward the head, mapping a continuous, integrated line of support (Feldenkrais Project, n.d.).	5 min
8.2	3. Effortless Breath and Neuro-Vagal Release	The Diaphragmatic Impulse/Rib Breathing	Linklater Voice Method (LM)	Place a hand on the lower ribs. Take a short, easy 'sniff' of breath through the nose, observing the involuntary movement of the lower ribs outward. Exhale gently on a light 'shhh' sound. Repeat the sniff and release, encouraging the rib cage to remain elastic and free for the next spontaneous breath, rather than being "held" (DePaul University, n.d.).	4 min
8.3	5. Integration Action with Expression	Integrated Walking for Stage Presence	Alexander Technique (AT)	From a static standing position, think the primary directions. Begin to walk, focusing on allowing the back leg to swing forward from the hip (Principle 2) rather than being pulled by the front foot. Emphasize that the entire head and body unit should tilt forward slightly to initiate movement (Principle 3) before the leg moves, promoting continuous, effortless, and integrated movement (Alexander Technique Bristol, 2021).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
9.1	2. Fine Motor Articulation	Release of the Neck/Head Rolls	Linklater Voice Method (LM)	Start with a skeletal awareness check. Allow the head to slowly drop forward (chin towards chest) as if it weighs 100 pounds. Then, slowly roll the head from the bottom center, up the right side, through the back, down the left side, and back to center. The movement must be passive and heavy, removing muscular control from the neck to break the habit of tension (DePaul University, n.d.).	4 min
9.2	3. Effortless Breath and Neuro-Vagal Release	Converging and Diverging the Eyes	Feldenkrais Method (FM)	Lie on your back. Without moving your head, slowly move your eyes to look towards the tip of your nose (converging), and then slowly move your eyes as far apart as possible (diverging). The lesson should be done with minimal effort, noticing any corresponding tension in the neck, jaw, or forehead. This relieves tension in the ocular muscles, which are directly related to the deep neck flexors (IEDTA, n.d.).	3 min
9.3	4. Resonant/Tonal Energy	Sustained Staccato on a Buzz	Lessac Kinesensics (LK)	Vocalize short, detached staccato sounds on a nasal syllable (e.g., 'Meel' or 'Nool!'), focusing on the breath impulse coming from the diaphragm and the buzzing remaining sharp and forward. This exercise coordinates the energized breath with vocal fold closure and forward resonance (YouTube, 2022).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
10.1	1. Skeletal/Posture	The Spine Stretch and Drop	Linklater Voice Method (LM)	Stand, focusing on the movement of the spine. On an exhale, drop the head and slowly roll the torso down towards the floor, allowing the spine to stretch and lengthen one vertebra at a time (like peeling tape off a wall). As you return to standing, focus on the head floating up as the spine restacks, establishing a free, fluid spinal support (YouTube, 2023).	4 min
10.2	3. Effortless Breath and Neuro-Vagal Release	The Side Arch (Rib Cage Release)	Fitzmaurice Voicework (FV)	Lie on your side with one arm overhead, supporting the head. Prop the upper body up onto the forearm. In this lateral stretch, gently allow the rib cage to yield toward the floor and the nervous system to let go. This posture targets holding patterns in the intercostal muscles, which restrict full rib movement (Fitzmaurice Institute, n.d.).	4 min
10.3	2. Fine Motor Articulation	Foot-Tongue Relationship (Sensory Mapping)	Feldenkrais Method (FM)	Lie on your back. Slowly roll one knee gently inward/outward. Continue the movement while also very slightly moving the tip of your tongue against the roof of your mouth, mapping the connection between the extremities and the articulators (Soloway, 2025).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
11.1	2. Fine Motor Articulation	The 'Soft' Mouth and Jaw Drop	Fitzmaurice Voicework (FV)	While lying down or standing, allow the lower jaw to drop entirely by the force of gravity, without muscular effort. Focus on the sensation of the tongue also softening and sinking to the floor of the mouth. This simple act reveals the degree of unconscious chronic jaw-holding that restricts vocal quality (Voice Coach LA, 2012).	3 min
11.2	3. Effortless Breath and Neuro-Vagal Release	See-Saw Breathing	Feldenkrais Method (FM)	Sit comfortably on a firm surface with the spine free. Place one hand on the chest and the other on the abdomen. Observe your natural breathing pattern without trying to change it. Then, explore a movement where the chest exaggerates its lift while the abdomen stays relatively still (high breathing), followed by breathing where the abdomen exaggerates its movement while the chest stays still (low breathing). The lesson then guides the student back to a spontaneous, effortless breath (IEDTA, n.d.).	4 min
11.3	5. Integration Action with Expression	Tonal Energy and Emotional Connection	Lessac Kinesensics (LK)	Speak or chant text with various Tonal Energies (Intimate, Social, Heightened, Extravagant), manipulating the degree of yawn space in the mouth and the body's physical energy. This practice instantly accesses emotion for the stage through physical choices and breath (Visions in Voice, n.d.; YouTube, 2025).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
12.1	1. Skeletal/Posture	The 'Monkey' Position (Position of Mechanical Advantage)	Alexander Technique (AT)	Stand feet hip-width apart. Gently bend the knees and fold at the hip joints (as if you are about to sit, or a fisherman leaning over a pier). The spine and head must remain long, continuing the Head Forward and Up direction. Hold this position, focusing on the balanced pull (antagonistic pulls) between the head/torso and the pelvis/legs. This position releases the back muscles that often tense up in singers (Ribeaux, 2025; King, 2018).	4 min
12.2	3. Effortless Breath and Neuro-Vagal Release	The Huge Sigh of Relief	Linklater Voice Method (LM)	Visualize a strong sense of pleasurable relief (physical or emotional). Allow this impulse to feed four large, open sighs, one after the other, without pausing in between. Picture the breath filling your body like water filling a jug from the bottom up, and the outgoing breath falling out suddenly and completely (Linklater, 1976).	4 min
12.3	4. Resonant/Tonal Energy	The 'Ng' Hum and Open-Mouth Phrases	Lessac Kinesensics (LK)	Hum on the 'ng' sound (as in "sing") and feel the vibration primarily in the nasal cavity. Maintain this buzz, then slowly open to vowels and simple syllables like 'Ng-ah' or 'Ng-oh'. The nasal consonant acts as a conduit to reinforce the forward-focused resonance as the mouth opens (Better Speech, 2024).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
13.1	1. Skeletal/Posture	Lengthening the Extensors (On the Belly)	Feldenkrais Method (FM)	Lie on your stomach, with hands stacked under your forehead. Gently lift your head a tiny amount, using the arm stack for support. Now, slowly and gently lift one arm and the opposite leg just an inch off the floor, lengthening them away from each other. The focus is not on height, but on the elongation of the extensor chain (the "arching" muscles), improving overall spinal support for breath and voice (Feldynotebook, n.d.).	5 min
13.2	3. Effortless Breath and Neuro-Vagal Release	Restructuring: Transversus Abdominis Engagement	Fitzmaurice Voicework (FV)	Lie on your back with knees bent. Gently place fingertips on the low abdomen. As you exhale slowly, perform a minimal cough or a gentle 'shhh' sound and feel the transversus abdominis muscle engage inward. This isolates the core muscle responsible for subtle, efficient vocal support, differentiating it from the superficial abdominal muscles (Kotzubei, 2022).	4 min
13.3	5. Integration Action with Expression	Articulation & Tongue Twisters	Linklater Voice Method (LM)	Progress to using tongue twisters and short phrases (like "Lily Langry lay on the lawn") with deliberate, energetic articulation, ensuring the tongue and lips remain agile and free from tension established by the previous releases. This applies the freed voice to text (YouTube, 2024).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
14.1	1. Skeletal/Posture	Semi-Supine with 'Directions' (Active Rest)	Alexander Technique (AT)	Lie on the floor with knees bent, feet flat, and a small stack of paperback books supporting the base of the skull (ensure the neck is free). Consciously think the primary directions: "Let my neck be free, so that my head can go forward and up, so that my back can lengthen and widen." Hold this position and continue sending these "orders" for 10–15 minutes, allowing yourself to notice and inhibit any muscular tension (Carrington, 1994).	4 min
14.2	3. Effortless Breath and Neuro-Vagal Release	Rocking to Free the Chest and Shoulders	Feldenkrais Method (FM)	Lie on your back with knees bent and feet standing. Gently hug your knees towards your chest. Begin a very small, slow, rhythmic rocking movement side-to-side, allowing your spine to massage the floor. Gradually, let the movement travel up through the ribs and chest, noticing how the shoulder blades make contact with the floor. This rocking is designed to be calming, reducing anxiety, and improving postural organization (Feldenkrais Access, 2024).	4 min
14.3	4. Resonant/Tonal Energy	The 'Y-Buzz' for Forward Resonance	Lessac Kinesensics (LK)	Gently set the jaw in a slight yawn space (open throat). Begin humming on a "Y" (like the yee in "yes") and glide the pitch up and down. Focus on feeling an intense, tickling, or buzzing sensation behind the two front teeth, in the nose bridge, and in the facial bones. This establishes the forward, ringing placement known as structure-tone (Humphrey, 2024; Lessac-Madsen, n.d.).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
Spare 1	1. Skeletal/Posture	Shoulder Swing and Arm Stretch	Linklater Voice Method (LM)	Stand loosely. Clasp your hands and extend them over your head. Gently lean to one side to feel a slight stretch in the side of your ribs. Exhale to deepen the stretch. Then, stretch the middle of your tongue out of your mouth while gently swaying the torso side-to-side to connect the stretch to the diaphragm (UNTServices, n.d.).	4 min
Spare 2	2. Fine Motor Articulation	The Soft Tongue/Ng Exploration	Feldenkrais Method (FM)	Lie on your back. Protrude the tongue slightly and gently bite down on it, keeping the rest of the body relaxed. Attempt to make a quiet /ŋ/ (as in "sing") sound in the back of the mouth, then imagine a pure /a/ vowel opening in that space. Reduce the effort until the action becomes a curious sensation, rather than a hard physical task, freeing the tongue root (Davis, 2020).	4 min
Spare 3	2. Fine Motor Articulation	Connecting the Tongue and Spine	Feldenkrais Method (FM)	Lie on your back. Open your mouth slightly and allow your tongue to be wide and soft. Very slowly, move the tip of your tongue forward over your lower lip, and then slowly draw it back in. Now, continue the tongue movement, but each time the tongue moves out, allow your eyes to drift upward and your head to tilt back slightly. When the tongue moves in, allow your eyes to drift downward and your head to follow. This practice clarifies the deep neural connection between the tongue root and the spine (Feldenkrais, 2021).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
Spare 4	2. Fine Motor Articulation	Relating the Lips to the Jaw	Feldenkrais Method (FM)	Lie on your back. With the jaw soft, focus on the lips alone. Gently purse them (/u/) and then stretch them wide (/i/), isolating the movement from the jaw, enhancing fine motor control for articulation (Feldenkrais Resources, n.d.).	4 min
Spare 5	2. Fine Motor Articulation	Jaw Release and Shake	Linklater Voice Method (LM)	Place your thumbs under your jawbone and your fingers on top. Imagine you have no jaw muscles, and use only your hands to guide the jaw open and closed. Then, let go of the jaw and shake it loosely up and down, side to side, sighing silently or with sound to prove that the jaw is not needed for basic sound formation (YouTube, 2024).	3 min
Spare 6	2. Fine Motor Articulation	Tongue Loosening on 'Hee-yuh-yuh'	Linklater Voice Method (LM)	With the jaw released (see Exercise 2), sigh out from the center and consciously loosen the tongue by vocalizing "Hee-yuh-yuh-yuh-yuh" on a descending pitch glide. The tongue must remain loose and floppy to interrupt the common habit of gripping the tongue root (Scribd, 2024).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
Spare 7	2. Fine Motor Articulation	The Bell Hand	Feldenkrais Method (FM)	Lie on your back or sit. Rest your forearm on your thigh or a flat surface with your hand dangling freely. Begin to gently flex and extend the fingers and wrist, making the movement as light, easy, and small as possible, mimicking the gentle pulse of a softly ringing bell. Notice how this tiny, effortless motion can permeate the shoulder, neck, and chest, promoting general muscular softness (Feldynotebook, n.d.).	3 min
Spare 8	2. Fine Motor Articulation	Easing the Jaw, Neck, and Shoulders	Feldenkrais Method (FM)	Lie on your back. Place your fingertips on the temporomandibular joint (TMJ). Very slowly and gently, open and close your jaw, making the movements minimal and smooth. Gradually integrate small movements of the head and neck, allowing them to follow the jaw's movement passively. The goal is to notice and reduce the unconscious bracing in the neck and shoulders that often accompanies jaw movement (Feldenkrais Project, 2024).	4 min
Spare 9	4. Resonant/Tonal Energy	Tonal Trap (Vocal Resonance Focus)	Alexander Technique (AT)	Stand and assume your Primary Direction. Place one hand lightly on the chest and the other on the back of the head. Hum on the 'NG' sound. Direct the thought of the vibration to be contained between your two hands, like a "trap," rather than projecting forward. This mental focus enhances the singer's internal awareness of resonance and creates a fuller, more supported tone (Singwell, 2024).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
Spare 10	4. Resonant/Tonal Energy	Head Tones / Call Focus (Bone Resonance)	Lessac Kinesensics (LK)	Hum on your natural "Call" pitch and direct the vibration into the hard palate and skull bones. Chant text on this high pitch to train the voice to utilize the most resonant tone for health and projection (Lessac, 1997).	4 min
Spare 11	4. Resonant/Tonal Energy	Skull/Range Exploration (The Rainbow)	Linklater Voice Method (LM)	Begin a sustained 'HEY!' sound and slowly drop the head back (to target chest/furnace resonance). Glide the pitch up while moving the head upright (to target mouth/teeth resonance). Finally, glide the pitch higher while tipping the head forward (to target the skull/chimney resonance). This consciously connects pitch changes to vibratory space (Scribd, 2024; YouTube, 2022).	5 min
Spare 12	4. Resonant/Tonal Energy	Gliding on the String (Pitch-Glide Hum)	Lessac Kinesensics (LK)	Begin with a gentle, buzzy hum (Exercise 1). Slowly glide the pitch smoothly from the bottom of your comfortable range to the top and back down, maintaining the forward, ringing sensation throughout. This ensures the resonance remains placed forward, regardless of the pitch (The Adult Speech Therapy Workbook, n.d.).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
Spare 13	4. Resonant/Tonal Energy	Lip Vibration and 'Bmb-mmm-uh'	Linklater Voice Method (LM)	With a loose jaw, hum onto the lips until they vibrate (a lip trill). Then, gather the vibrations and release them with a loose "Bbb-mmm-uh." This exercise focuses the sound forward (mask) and trains the facial muscles to be responsive and free from habitual tensions (UNTServices, n.d.).	3 min
Spare 14	4. Resonant/Tonal Energy	The Reverse Megaphone (The Woo)	Lessac Kinesensics (LK)	Cup your hands around your mouth as if creating a megaphone, pointing it towards your face. Vocalize a descending slide on 'Woo-Woe-War-Wahh-Wow-Why', ensuring the sound and vibration are fully contained within the mouth and facial space. This heightens the sensation of the mouth as a resonator (Lessac, 1997; Gaary, 2023).	4 min
Spare 15	5. Integration Action with Expression	Sit-to-Stand with Pause (Dynamic Inhibition)	Alexander Technique (AT)	Stand in front of a chair (a foot away). Begin the movement to sit down, but consciously inhibit the final descent. Pause mid-way, holding the thought of the primary directions. Notice any tightening in the neck or jaw. Slowly return to standing, maintaining the directions. This practice reveals the moment a habitual tension pattern interferes with a simple movement (Alexander, 1932; Shigo, 2022).	4 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
Spare 16	5. Integration Action with Expression	Presence and Awareness (Inner/Outer)	Fitzmaurice Voicework (FV)	Stand, focusing simultaneously on Internal (breath/tremor flow) and External (audience/space). This develops the capacity to be both receptive and expressive in performance (Kotzubei, 2022).	4 min
Spare 17	5. Integration Action with Expression	Roll Down with Sound and Tremor	Fitzmaurice Voicework (FV)	Stand feet hip-width apart. Let the head drop forward, allowing the weight of the head to roll the spine down, one vertebra at a time (Destructuring). As you roll down, start a low, open 'ah' sound that glides up in pitch. As you roll back up (Restructuring), maintain the sound and consciously add a tremor in the legs and arms to integrate the released energy into an active vertical alignment (YouTube, 2021).	5 min
Spare 18	5. Integration Action with Expression	Restructuring: The Focus Line (Mental Image)	Fitzmaurice Voicework (FV)	Stand tall. Place attention on the action of the transversus abdominis (deep core breath muscle). From this core action, create a mental image of a focus line that extends down the torso, around the pelvis, up the spine, and out of the third eye (forehead center) toward the listener. This focuses vocal support outward toward communication, not inward toward self-monitoring (Fitzmaurice, 2015).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
Spare 19	5. Integration Action with Expression	Breath Impulse to Desire/Purpose	Fitzmaurice Voicework (FV)	After a Destructuring exercise, observe the spontaneous breath patterns. Now, consciously introduce a thought of strong desire or purpose (e.g., "I must tell you this!"). The goal is to allow the thought to dictate the size and rhythm of the breath, thus ensuring breath for speaking/singing is always driven by the Central Nervous System (CNS) and communicative need (Fitzmaurice, 2010).	5 min
Spare 20	5. Integration Action with Expression	Consonant Action for Projection	Lessac Kinesensics (LK)	Repeat a text, focusing exclusively on over-articulating the consonants (T, D, P, B, K, G) with extreme muscular energy in the articulators. This Consonant NRG enhances perceived loudness and intelligibility (Lessac Institute, n.d.).	4 min
Spare 21	5. Integration Action with Expression	Chanting and Prosody	Lessac Kinesensics (LK)	Take a familiar phrase or short verse of a song. Speak it rhythmically on a single monotone pitch (chant talk), focusing on maximizing the forward-buzz resonance. Then, gradually transition to normal prosody and speaking style, working to retain the clear, resonant quality gained during the chant (Lessac-Madsen, n.d.; The Adult Speech Therapy Workbook, n.d.).	5 min

Set	Theme	Exercise	Method	Step-by-Step Description	Estimated Time
Spare 22	5. Integration Action with Expression	The Touch of Sound ('Huh' Bounce)	Linklater Voice Method (LM)	In a relaxed, upright position, direct a thought or simple impulse (e.g., "I am here") into the diaphragm. Allow the breath to be stimulated by this thought, immediately escaping on a short, easy, unforced sound "Huh!" (like a bounce). The focus is on the thought-impulse initiating the sound, not muscular effort (Linklater Center, 2024).	4 min
Spare 23	5. Integration Action with Expression	Scrunched-Face Dynamics	Fitzmaurice Voicework (FV)	Squeeze all the muscles in the face (lips, eyes, nose, forehead) as tightly as possible. While holding the squeeze, produce a high-pitched sound (e.g., a short eeee). Then, suddenly Stretch the face, wide-eyed, with the tongue stretched out, and let a deep, low sound (huh or ha) release. This contrasts tension and release for the facial articulators (Melton, 2017).	4 min