

INDEPENDENT STUDY

BMPF7013

Module - 3
Voice Study Centre
University of Wales Trinity Saint David

(total word count: 8,928)

Dani Wisnu Dumadi
ID: 2246858
Cohort M

Movement-Based Voice Training towards Embodied Singing: A Literature Review

PART I - PORTFOLIO

I. Rationale

Overthinking singers

Over the past 10 years of teaching in Jakarta, Indonesia, I have noticed a common problem among new students or those I met in group settings, such as members of choirs or group classes: singing with upper body tensions, which include stiff neck, jaw tension, protruding chin, and even locked knees. Many of these tensions are symptoms of performance anxiety, which includes muscle stiffness, shallow breathing and restricted phonation (Driskill, 2012; Allan, 2014). Such anxiety could disturb the breath coordination, vocal resonance, and free phonation (Lecuona et al., 2023). This kind of tension can also cause singers to shift their focus away from communication and toward self-monitoring, which often increases physical strain and blocks vocal spontaneity (Allan, 2014).

This experience also happened when I was recently involved as one of the voice teachers for a three-term musical theatre training program. In the first term of this programme, my teaching partner and I usually set our vocal class in a studio class format, where students sing in front of their peers, and we had class discussions after each student performed, and my teaching partner and I often gave exercises to the person performing in front of the class. During such time, more than half of the class usually receives the same feedback from me and my teaching partner. Such feedback includes “Relax your upper body”, “you were standing like a soldier”, “we need to send you to the wall to help you with alignment”, etc. Such feedback occurs because we often see stiff or lifted shoulders (and sometimes, on the contrary, slouching), stiff neck, jaw tension, protruding chin, and even locked knees.

In the class discussion that followed, most of the students mentioned that they worry so much about the sound they were making, which made them overthink whether they were or were not applying the proper technique they were learning. This kind of overthinking is common in singing training and is often connected to performance anxiety (Lecuona et al., 2023; Allan, 2014). As someone who used to be a student and went through training in classical singing myself, I understand the nerves and anxiety of performing in front of the

teacher and classmates. Although these class performances were in a different genre, which is musical theatre, the pressure to do well is the same. There would always be the need to showcase the technique learnt as best as possible. In this kind of setting, students often shift their focus away from communicating through the song and instead focus too much on applying vocal technique (Allan, 2014; Meyer and Helling, 2021). This mental overload can cause tension and reduce vocal and emotional freedom (Meyer and Helling, 2021).

This overthinking of the singing technique is understandable, and in some ways, expected. Not all students in this musical theatre programme had a strong singing background. Several students mentioned that they were new to formal singing training. From the résumés they submitted during the application process, it was clear that many of them had a stronger background in either dance or acting, rather than in singing. For students who are not confident in singing, the pressure to perform can increase anxiety and self-doubt (Allan, 2014). At the same time, the stakes for students in this programme were quite high. Currently, no university in Indonesia offers musical theatre as a major. While there are degree programmes in dance, singing, and acting across major cities, there is still no formal musical theatre major that focuses on triple-threat training. The programme we were running was the only one of its kind in Indonesia, especially in terms of its structure and duration. Most of the other available training options were short-term, such as two-week intensives or, at most, twelve-session workshops. Having the opportunity to be in the program is indeed a “huge thing” for them.

In addition, this programme is the only one in the country that is a scholarship initiative. All participants were carefully selected through an audition process and received the training at no cost. It is held every two years and managed by an institution under one of Indonesia's major corporations, as part of its corporate social responsibility (CSR) initiative. This institution also provides regular financial support for community theatres and professional musical theatre productions across the country. At the end of the programme, the top fifteen students are awarded a fully-funded short course overseas, this time to London, UK, which will be happening toward the end of 2025. Because of these opportunities, many students considered this programme extremely important, especially those who were already active in the performing arts, building a career, or considering transitioning from a 9-to-5 job into a full-time artistic career. These conditions created pressure and competition among the students, as they all wanted to perform well during their participation in this program and leave a good impression. Unfortunately, this ‘performance anxiety’ and ‘mental tension’ very often showed up physically in their singing (Lecuona et al., 2023; Allan, 2014).

While this is an understandable situation, overthinking the singing technique and dealing with nervousness are issues that we, as pedagogues, need to help our students manage. These overthinking and anxiety situations often lead to physical tension, which limits vocal sound, disrupts breathing, and blocks emotional expression. This repeated pattern made me start to think that if this is such a common problem, there must be a better way to approach it. One possible direction is through a somatic or embodied approach to learning, where students develop their voice and expression by engaging the whole body, not just the technical mind (Okan, 2022). In a musical theatre setting, where singing, acting, and movement are all part of the training, we cannot allow our students to stay stuck in their upper body tension, or to worry of their singing technique. At the same time, we face limitations in the training structure. This programme is not a three-year university degree. We only meet the students once a week, and we do not have the luxury of time or resources to run separate movement classes beyond what is already scheduled in singing, acting, and dance classes. Meanwhile, each department also has its own priorities and key materials to cover. For us, the seven teachers of all these three departments, this programme feels like our best chance to support and educate the future of Indonesia's musical theatre performers, who we hope will become the backbone of the country's currently growing musical theatre industry. There is also a sense of responsibility that we, as teachers, carry. We understand that this teaching opportunity is rare, and we want to give our best to the students and to the future of this field.

I, myself, did not have the opportunity to attend a formal musical theatre programme. My background comes from non-formal training in classical singing and extensive experiences in performing and directing choir and vocal ensembles. Because of that, I have always been wondering and curious about what could be added to my relatively standard singing or voice conditioning approach for group classes (standard vocalisation, SOVTs, and breath work); additions that could help singers release physical tension and sing with greater ease and freedom.

Exploration into integrative, cross-training exercises

In the first term of our musical theatre training programme, the focus was mainly on building each skill area separately. Singing, dancing, and acting were taught as individual disciplines. In the second term, we began encouraging the students to combine more than one skill at a time. We also introduced integration classes that brought together different departments and

allowed teachers to co-teach across disciplines. During warm-ups, we explored cross-training exercises that combined singing with acting, or dance-based physical warm-ups with an add-on of vocalisation along with it.

This idea also came from our awareness of the limited time we had with the students. Our meeting is only one day per week, and in that one day, we only have two hours per department in rotation, or four hours if we collaborate two departments' classes. We felt that we needed to combine elements during our conditioning exercises prior to working on showcase or performing materials to make the best use of time.

The exploration of these exercises gradually evolved into what we called a 'triple-threat conditioning' practice. It developed organically through collaboration and shared instincts among the co-teaching faculty. In these sessions, we guided students to vocalise while moving their bodies through exercises such as windmills, jumping jacks, animal work, and acting-based emotional prompts, such as the "will-think-feel" exercise. What stood out was how much more expressive, open, and coordinated their voices became when movement and imagination were brought into the vocal warm-up process. This reflects what Driskill (2012) suggested as a practical approach: using integrated, physical, and expressive strategies to reduce anxiety and vocal tension, as well as Meyer and Helding (2021) who propose that low-tech, body-based interventions are effective for singers struggling with tension or performance-related stress.

Around the same period, I also had the opportunity to attend an introductory Fitzmaurice Voicework class, invited by my fellow acting teacher who is in a Fitzmaurice certification process. This method is still very new in Indonesia, and it was my first direct experience with it. In the class, we practised one of the Deconstructing tremor exercises, where we lay on our backs and lifted our legs until they began to shake naturally. After the session, I could feel how much physical tension had been released, especially around my lower ribs and hips. When I sang later that day, I noticed that my voice felt freer, and I did not have to push or overthink as much. That experience stayed with me and encouraged me to explore more movement-based methods that could support vocal freedom, embodiment, and expression.

Module 4 MA Voice Pedagogy assignment

As I progressed into Module 4 of this MA Voice Pedagogy programme, which focuses on developing a literature review based on an individually chosen area of interest, I decided to

use this opportunity to explore movement-based approaches more deeply. That is why I chose this topic for my assignment. I wanted to explore how singing might improve when we do not focus only on vocal technique, but also involve the whole body and mind in the process. This line of inquiry led me to look into a range of movement-based methods, building on my initial experience with Fitzmaurice Voicework. I chose to examine four additional approaches: the Alexander Technique, the Feldenkrais Method, Laban Movement Analysis, and the Linklater Voice Method. My goal was to understand what core principles they share and how they could support voice training in integrated performance environments such as the one I have been involved in.

For the long run, I intend to keep refining our triple-threat curriculum and conditioning sessions by integrating the principles of these movement-based methods. We are anticipating the next student intake sometime next year, and I personally want to be better equipped when I sit down again with my fellow teachers to review and improve our integrated training curriculum.

II. Planned Programme of Study

As standard practice in academic assignments, I try to formulate my research questions for this review:

1. ***As a singing teacher, how can I integrate movement-based techniques into my vocal practice?***
2. ***What can I learn from movement-based approaches to support my students' vocal freedom and embodiment?***

My intention in this study is to use it not only as an academic exercise, but also as a way to support my teaching practice. I want to use this review to better understanding about movement-based voice training and to be able to apply that in my teaching, My goal is to improve how I teach, especially for students who struggle with tension and overthinking, and hoping someday that I can develop practical exercises to help them, and make a study of the effectiveness of those exercises

Due to the limited time available to complete this assignment, I decided to use a narrative literature review. This type of review is known to be useful when the purpose is to explore concepts across multiple sources, instead of trying to include every single study in the field

(Sukhera, 2022). Narrative reviews are usually chosen when the literature is broad, scattered, or interdisciplinary (Baumeister and Leary, 1997; Milat, Bauman and Redman, 2015). This fits my topic, because somatic voice training appears in different domains such as voice pedagogy, acting, performance studies, and even psychology (Milat, Bauman and Redman, 2015). In addition, a narrative literature review is suitable for building conceptual links and patterns across different studies (Smith and Noble, 2016; Baumeister and Leary, 1997). They are also useful when the goal is to develop future practice, not to answer a very specific hypothesis (Baumeister and Leary, 1997).

Another reason I am choosing this method is that it gives more flexibility (Baumeister and Leary, 1997). I am not trying to measure the effectiveness of one method over another. I want to understand them thematically and practically. Compared to systematic reviews, which need a very rigid and formal search process, narrative reviews allow a more interpretive and creative process (Smith and Noble, 2016). This is especially helpful for me, because the sources on this topic are not all in peer-reviewed journals. Some of the methods, such as Fitzmaurice Voicework and Lessac Kinesensics, are mostly explained in books, symposium papers, or training manuals. Milat, Bauman and Redman (2015) mentioned that narrative reviews are often used in applied fields where decisions are made based on a combination of research and real-world experiences. This is the kind of approach I feel fits well with my current study and context.

The next step was to plan the review process. I am dividing my work into four stages. These are reading, analysing, synthesising, and writing (Smith and Noble, 2016). I am not starting with a fixed analytical framework. Instead, I am planning to let ideas develop naturally by reading, comparing, and reflecting. I will first list five movement-based methods that I want to learn more about. They are the Alexander Technique, the Feldenkrais Method, Fitzmaurice Voicework, the Linklater Voice method, and Lessac Kinesensics. I chose them because each one works with the voice and body together, and each of them appears in the context of singing, acting, or performance.

In the reading stage, I will collect academic articles, chapters, and grey literature related to each method. I will read slowly and highlighted quotes, terms, and descriptions that seemed useful. Then I will group any distinct features from them using short notes and thematic labels. My plan is to compare the features of these five approaches to have a better understanding of these approaches and can critically compare them later. This approach follows the idea from Baumeister and Leary (1997), who described narrative reviews as a

process that grows from close engagement with the literature, and not just a simple summary.

I understand that narrative reviews are not without limitations. There is no standard procedure for inclusion or exclusion, and the process depends a lot on the reviewer's interpretation. This means the results are shaped by the choices I made, and by the sources I could access. Still, I believe this method suits my current situation. It allows me to explore what is available and apply what I find to my own teaching. I plan to discuss the limits of this method honestly in the final reflection section of the paper.

To manage my time, I planned a schedule divided into four weeks. This plan is shown below:

Week	Activities
Week 1: 19-25 May 2025	Identified five movement-based voice methods for review. Revisited rationale. Collected initial sources (books, articles, and grey literature). Started reviewing Fitzmaurice, Alexander Techniques, and Linklater.
Week 2: 26 May - 1 June 2025	Completed readings on Fitzmaurice, Alexander Technique, Linklater, Feldenkrais Method, added with Laban Movement Analysis. Organised notes and quotes. Drafted early versions of each method section.
Week 3: 2-8 June 2025	Began comparing themes across the five methods. Identified shared concepts. Drafted the synthesis and integration sections. Continued referencing.
Week 4: 9-15 June 2025	Finalised full literature review draft. Reviewed structure, edited for clarity, and checked citations. Added research questions and conclusion. Prepared to begin writing the critical reflection.

III. Critical Reflection

When I decided to choose this topic, I knew that I wanted to explore the connection between movement and singing. I had already observed how body-based exercises improved my students' vocal freedom, especially during the integrated sessions in our musical theatre programme. I also had some personal experience with methods such as Fitzmaurice and Linklater, and was curious to learn more. I did not begin with a fixed framework or a systematic search strategy. Instead, I started by learning more about the five approaches I had previously heard of but not yet studied in depth. I am sure there are more approaches out there, and I don't have a strong justification for choosing these five methods in particular. However, they felt relevant and rich enough to explore within the limits of this 4500-word assignment.

I began working seriously on this topic when I had only about one month left before the first draft deadline. The delay was due to practical reasons. I was busy with my regular teaching schedule at my private studio, organising a musical theatre production in the month before, and running the final weeks of our ongoing musical theatre programme, which just ended on that ongoing month. When I finally able to sit down and ready to begin, I knew I had to be realistic about the time I had left. This is why I then chose to use a narrative literature review approach. This type of review is more flexible and manageable within a short timeframe (Baumeister and Leary, 1997; Smith and Noble, 2016). I couldn't do a full systematic review with extensive database searches and exclusion criteria. My aim was to look closely at the features of the approaches studied and find shared patterns that could help me better understand about this somatic approaches.

One of the biggest challenges for me was getting access to high-quality sources. I have been relying to get everything online. However, many books I wanted were unavailable due to they are behind a pay wall. I had to work with what I could access, which is mostly the open-access journal or those that can be accessed through the university. This limitation definitely shaped the scope of the review. I often got worried that I may not reading enough materials or missing something important, but I reminded myself that this project is not about being exhaustive. It is about making sense of what I could find and reflecting on how it connects to my real teaching context (Milat, Bauman and Redman, 2015).

As I read through the sources, I found myself submerged to the joy of finding information and learning. I was thinking that I could be too descriptive in my writing later if I just enjoyed myself in receiving information mode, and not questioning and being critical. I had to

constantly remind myself that to make this critical, this should not just become a summary of the five techniques, but it had to be a comparison. That meant focusing more on the shared ideas and differences. I tried hard to pick up the features of each methods and try to categorise them which then becomes themes for each methods. I compared all five methods side by side and began to notice that some of the themes from different methods are actually has the similar context which can be grouped under a bigger same theme. I begin to see the similarities of these five methods and assign themes taht are shared by all five. I can also see how some methods has distinct features, in which then help me to compare and see the differences.

One of the things I didn't expect was how much I would learn from comparing the five methods side by side. Grouping these methods into shared themes helped me see the bigger picture and the connection between them. Before conducting this review, I hearn about each method separately, and tried to understand what it is and how it works. At first, I thought that all five methods are totally different strategies and distinct to each other, but after comparing among them, I begin to notice how they are connected. I can feel how one method (such as Alexander Technique) can be presence, or influencing the other method (such as Linklater and Feldenkrais).

I also foud that although they come from different backgrounds, actually deal with similar issues. Things such as tension, over-controlling the voice, or feeling disconnected from the body are problems taht each methods trying to help us overcome. Although each method addresses these problems in its own way, they have the same orientation which is to teach voicing with a more connection to the body, in a subconscious manner without thinking about it too much. I began to understand how this might help my overthinking students to sing with less tension and focus on telling the story. I begin to critically evaluate which methods that I could use to create the exercises which is inspired from some parts of one methods added with some of the other methods, and thinking about how to order them to create 'my version' of fully applicable embodied singing exercises.

Conducting literature assignment, in my now 46 yeas old, do face some 'classics' challenges. It has been pretty clear to me that my brain is no longer the same brain that I had worked with when I was undertaking MBA programme, during my late twenties, back in Washington DC. Picking up main ideas from academic writings need lots of note taking and repeating the sentence reading over and over. It has been taking too much time, which I had to struggle with, considering I also need to make a living and have family to taken care of. It

was frustrating as always, but I knew I have to get things done, and I believe that the result that I got from the learning has always been rewarding.

Looking at the results, this review gave me a much clearer picture of what somatic voice approaches can really offer. They are not just for warm-ups or to release physical tightness. They are also about helping singers return to themselves which is to their own breath, body, imagination, and feeling. This has made me think a lot about the students I work with, especially those from dance or acting backgrounds. Many of them feel nervous when singing or try too hard to control their sound. I now believe that these body-based tools might actually give them more freedom, because they allow the voice to come from a more connected and expressive place without having to think much about the technique.

If I had more time, I probably would have looked into a few more approaches. Initially I was interested in Laban Movement Analysis (LMA) and was including this method into my study. It was almost until the last few days toward the draft submission time, that I swapped it with Leessac. I spent quite some times reading about LMA and watching lecture videos on voice study centre's video banks. I felt that the LMA has too different elements and I was insecure whether I can actually will be able to connect them with the other four. I was then finding other methods and came to Leesac and was happy to see a more direct connections with the other four methods compared to LMA. If I had more time I would explore LMA more and put that into the bigger six methods of embodied singing approach.

Even though I didn't have much time, and I felt stressed now and then, I still feel like this process has been very valuable. I now feel a little more confident when I talk about somatic voice work, and I'm starting to make clearer choices in how I teach. I had a few workshop engagements recently and directly use and mentioned these methods in those workshop. I will also have another one today, and will definitely mention some of these five approaches in my presentation. This study gave me space to stop, reflect, and think carefully about the kind of teacher I want to become. Although I was groomed in a more traditional classical approach, I have now evolved into a different person with different POV to singing pedagogy than before, a more embodied one. I do still have more to learn, but I hope I can keep exploring these ideas and bring more embodied awareness not only into my teaching but also into my own singing too.

(word count component one: 4,134)

PART II - WRITTEN ASSIGNMENT

Movement-Based Voice Training towards Embodied Singing: A Literature Review

I. Introduction

In the past few years, I have noticed a pattern in many of my singing students. They often show physical tension in the upper body, especially in the neck, jaw, shoulders, and chest. This tension makes their voice feel tight and less free. Some of it comes from posture or habits, but very often it is related to nerves and what I called by “overthinking”. Many students worry too much about singing the “right way”. They were focusing too much on technical matters such as on breath, placement, and posture, but forget to stay connected with their expression and text/intention. Their bodies become stiff, their voices feel strained, and their performance loses energy and feeling.

This experience made me start looking for other ways to help. I began asking how singers can feel more connected to their body, their breath, and their voice. I wanted to find approaches that support technical skill but also bring more freedom and expression. I became interested in movement-based or somatic voice methods that work from the body and not only from correction.

This literature review explores five somatic methods that follow this idea. These are the Alexander Technique, the Feldenkrais Method, Fitzmaurice Voicework, the Linklater Voice method, and Lessac Kinesensics. Each one works with the body to help singers find more ease, awareness, and expressive sound. They may be different in their background and practice, but all of them share a focus on voice, breath, and movement working together.

This review focuses on how these methods might help singers who overthink their technique or feel blocked in performance. The goal is not to compare the methods to find which one is better. The goal is to understand what each of them offers and how they might be used in singing lessons, especially in settings where singing, acting, and movement come together.

II. Movement-based approach

A. Alexander Techniques

The Alexander Technique (AT) is a body-based method that helps people notice how they move and use their body, and be aware of habits that cause tension or interfere with natural coordination (Pendenza, 2023; Weiss, 2005; Sentianin, 2018; Sethson, 2021). Initially, it was not made for just singers, but now has been used in voice training as it supports alignment, which is beneficial for voice production, freer breathing, and clearer focus (Pendenza, 2023; Weiss, 2005; Sethson, 2021).

AT was developed by Frederick Matthias Alexander, a Tasmanian-born actor who kept losing his voice during performances and managed to develop systematic ways, through a long process of trial and error, in order to improve his condition and prevent further problems (Capalbo, 2024; Pendenza, 2023). His method focused on what he called “use,” which means how we use our whole self in daily activity, including when we speak or sing (Capalbo, 2024; Weiss, 2005). AT main principles are (1) recognition of habit and faulty sensory awareness and tensions through body mapping; (2) improving **primary control**, which is the relationship between head-neck-spine aiming to maintain good posture and achieving efficient breathing and vocal production; (3) employing the technique namely **inhibition**, or the non-doing, and **direction**, which means to stop harmful habits and then direct their body toward efficient pattern of movements and posture (Weiss, 2005; Kvammen, Hagen and Parker, 2020; Capalbo, 2024; Woods, Glover and Woodman, 2020; Sethson, 2021; Dick, 2013; Sentianin, 2018)

There have been some studies showing that AT can help singers. For example, Sethson (2021) wrote that singers who practised AT had better posture and felt less physical stress and also felt more comfortable while performing. Another study by Sentianin (2018) also found that singers who used AT reported to have more focus, better breathing, and less tension. One student in Sethson’s (2021) study claimed to have more awareness of body alignment which helped her understand her singing teacher’s feedback more clearly and even reduced neck pain that had been affecting her sound. AT is now also being taught in many UK music schools (Pendenza, 2023). According to this study, AT is valuable, especially for reducing anxiety, improving awareness, and supporting voice performance. But the same study also said that a lot of students don’t fully understand what AT is or how to use it well, and that more cooperation between AT teachers and singing teachers could make it more helpful (Pendenza, 2023).

In musical theatre and other performance settings, AT can help singers feel more coordinated in how they move, act, and sing (Kvammen, Hagen and Parker, 2020). AT helps to bridge the gap between mental and physical training through 'embodied learning' which involves the whole self, not just the voice or the body alone (Kvammen, Hagen and Parker, 2020; Weiss, 2005; Sentianin, 2018). AT does not give more vocal exercises; instead, it helps to remove the things that get in the way of the voice and allows the natural voice to come through more freely (Capalbo, 2024; Kvammen et al., 2020).

B. Feldenkrais Method

The Feldenkrais Method (FM) is a system developed by the Ukrainian-Israeli scientist, Moshe Feldenkrais, that helps people become more aware of how they move, posture and habits and then re-educates them to function in the most efficient ways. (Paparo, 2021; Miley Knipple, 2018; Gordon *et al.*, 2007; Lyttle, 1997; Feldenkrais, 1990). Efficient movements in one system of the body are believed to positively affect other systems in the body, such as breathing, tension and voice (Paparo 2021; Gordon *et al.*, 2007). In this regard, according to this method, it is more effective to transform the entire self-image rather than correcting isolated faults (Feldenkrais, 1990). FM do not work on 'just' vocal technique, but rather, focuses on the whole **body and mind** (Miley Knipple, 2018; Pentikäinen, 2022). It invites singers to connect to the body and pay attention to how they breathe, sit, stand, and move during singing and daily activity (Paparo, 2021; Lyttle, 1997) It allows singers to not just releasing tension but also let go the physical process that may contribute to that tension (Miley Knipple, 2018).

As mentioned in many writings on FM (Paparo, 2021; Miley Knipple, 2018; Gordon *et al.*, 2007; Lyttle, 1997; Feldenkrais, 1990), the key principles of this method are:

1. Building sensory awareness through **Awareness Through Movement** (ATM), which guides group movement lessons to raise individual awareness of their movement patterns;
2. Personalized guidance through **Functional Integration** (FI), which involves individual one-on-one guidance that complements ATM with personalised feedback and adjustments;
3. Exploratory learning, which means that all the movement should be **explorative, non-correctional**, which allows singers to experience different ways of using their

body **without judgement** and experience the body as an integrated instrument, not isolated parts

There have been some studies that provided evidence of the benefits of this method for singing. Paparo (2021) conducted a study on undergraduate vocal music education students who experienced 7 weeks of Feldenkrais' ATM. All of them reported positive changes that benefit their singing and overall vocal performance. These changes are (Paparo, 2021):

- (a) improved quality of movement, which includes improvement in vocal ease, range, and coordination;
- (b) heightened awareness of singing, which includes clarity in articulation, a more authentic performance and reduction in tension;
- (c) enhanced practice due to enhanced learning.

Gordon et al. (2007) studied 28 full-time undergraduate students and had them experience the Feldenkrais-based method, which included ATM and FI. Based on participants' reflective journals and ratings on several parameters, it was reported that participants experienced increased fluidity in breathing, deeper breaths and perceived to have a more optimal loudness.

C. Fitzmaurice Voicework

Fitzmaurice Voicework (FV) is a voice training method that integrates breath, body, imagination, language and sound to support expressive communication (Morrison et al., 2017). It incorporates elements from yoga and shiatsu, focuses on releasing tension and helping individuals to discover their unique sound, allowing them to express freely without the constraint of conscious control (Crawford, 2023). It was first developed for actors and musical theatre singers (Watson *et al.*, 2019; Watson and Nayak, 2015), but it is now also used in other voice training, such as by speech pathologists, teachers, and other professional voice users (Flock, 2022; Yurchak, 2019; Watson *et al.*, 2019; Watson and Nayak, 2015).

The main objective of this method is to help individuals release tension and find a freer, more expressive voice, while also supporting vocal health and function (Morrison et al., 2017; Fitzmaurice, 2015; Crawford, 2023). This method also emphasises the importance of the transversus abdominis in vocal production and the potential benefit of tremoring techniques to reduce muscle tension (Watson and Nayak, 2015). This muscle is shown in figure 1, below.

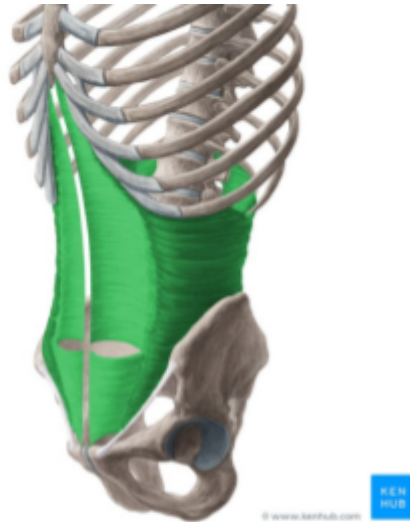


Figure 1. Transversus abdominis muscle
(source: www.kenhub.com)

There are several key principles in FV. First, this method emphasises the importance of proper **breathing**, not just for good performance but also for overall well-being (Fitzmaurice, 2015; Yurchak, 2019; Morrison, Kotzubei and Seiple, 2017). FV connect the breath to the broader aspect of personal expression, which means that mindful breathing promotes overall vocal health and has a positive effect on everyday communication and overall vitality (Fitzmaurice, 2015). It differentiates between survival breathing (autonomic breathing to meet the body's oxygen needs) and intentional breathing (conscious use to fuel the vocal instrument) when enhancing vocal expression (Morrison, Kotzubei and Seiple, 2017).

Second, this technique involves what is referred to as **destructuring**. Destructuring techniques aim to break previous habitual patterns (Crawford, 2023) and to reduce skeletal muscle tension (Yurchak, 2019) by using physiological muscular **tremors** (Crawford, 2023; Watson and Nayak, 2015). Tremors are being used to release energy through the autonomic nervous system, which means to stimulate the body's ability to produce expressive sound more naturally (Crawford, 2023). Tremors are stimulated through the stretching or contraction of specific muscle groups (Watson and Nayak, 2015). It enhances the brain's ability for language-related tasks (Watson *et al.*, 2019), which also opens potential exploration of its benefits in a therapeutic context for improving cognitive function (Watson *et al.*, 2019).

Third is the use of **restructuring** techniques, which focus on reclaiming control after the release phase (Yurchak, 2019). It uses deliberate and intentional breath control to refine muscular usage of the ribcage, diaphragm (Crawford, 2023) and the transversus abdominis

muscle, to have effective vocal production (Watson and Nayak, 2015). It involves practising moment-to-moment responsiveness in breathing patterns and increasing flexibility in the rib cage and torso muscles (Watson and Nayak, 2015). It is an essential phase where the freed energy from destructuring is transformed into a proper and directed form of communication (Yurchak, 2019).

While it is promising, the FV is not a quick fix for vocal issues, but it is a method that requires constant practice (Coleman, 2020). It is feasible to integrate this method with other methods to open the potential of a tailored learning experience that best suits individual and professional needs (Crawford, 2023).

D. Linklater Voice Method

The Linklater Voice Method is a voice training approach created by Kristin Linklater (1936-2020) and is known for focusing on what she called as “freeing the natural voice” (Linklater, 2006). Its core objective is to let the individual to express a “**feeling voice**” (Weir Ouston, 2021). The method does not aim to teach a specific vocal sound, but focus on removing the physical, emotional, and mental blocks that inhibit vocal expression (Linklater, 2006; Linklater, 2016). This approach encourage singers to feel and connect with their authentic voice and true impulse rather than forcing the voice through strict technical control (Weir Ouston, 2021; Linklater, 2016).

Kristin Linklater first started developing this method in the 1960s. Her work became widely known after she published *Freeing the Natural Voice* in 1976, which she later revised in 2006 (Linklater, 2006). She also wrote more about her approach in her second book *Freeing Shakespeare’s Voice*, where she explained how voice can be used to express thought and emotion in performance (Linklater, 2016).

The key principles of her techniques are:

a. Tension **release** and breath-voice integration

Linklater’s method prioritises the relaxation or undoing tension of muscles involves in voice production such as the jaw, neck, tongue, diaphragm (Linklater, 2006), abdominal, chest, and shoulder (Loth and Pensalfini, 2021). It also encourage individuals to be aware of habits and developing new experiences, undoing tension through everyday living (Loth and Pensalfini, 2021; Weir Ouston, 2021). One of the way it uses is through breath work, including letting out a sigh of relief or fluttering the lips the gently free the voice (Weir Ouston, 2021; Hillmer, 2013; Linklater, 2006)

b. Integration of body, voice, mind, and emotion

Linklater's approach integrates the voice, the body, the intellect, and the emotions (Loth and Pensalfini, 2021) and named the framework as the **Actor's Quartet** (Linklater, 2016). She believed that all four parts must be developed and balanced together to create genuine vocal expression (Linklater, 2006; Linklater, 2016). This one of the reasons why her method is seen as a good example of embodied voice training (Weir Ouston, 2021; Linklater, 2006). Linklater's approach foster the awareness of how imagery and sensory experiences can influence vocal production (Weir Ouston, 2021; Hillmer, 2013). While this approach stimulate a free and natural breath, there's a potential risk of misinterpretation by student, such as thinking that the breath solely reside in the stomach or pelvis (Hillmer, 2013)

c. Natural voice development

Move away rigid purely technical vocal exercise and toward a more natural, embodied and **emotionally connected** approach (Linklater, 2016). It contrasts with the traditional methods as it prioritize inner release over external aesthetics such as a "beautiful sound" that might be overly controlled (Weir Ouston, 2021).

d. Integration with other methods

Linklater's method shares similarities with the Suzuki method in developing inner consciousness and removing physical blocks. Both methods focus on the unification of body and voice (Loth and Pensalfini, 2021). In addition, Linklater's technique has incorporated exercises from other practices such as the Alexander Technique, Feldenkrais, and Yoga (Loth and Pensalfini, 2021). Another study by Knipple (2018) compare the Linklater Voicework with the Feldenkrais Method. Both methods found to promote body awareness and explorative, which condition the individual to build a better vocal habits (Knipple, 2018). This shows that Linklater's flexibility and adaptability for the use with other body-based methods (Knipple, 2018).

Some recent research has shown positive results from using Linklater's method. A 16-month study by Nilsson et al. (2022) followed student actors who were trained using Linklater Voicework. The study found that the students improved their pitch range, sound pressure level (SPL), and overall vocal tone (Nilsson et al., 2022). The students also experienced less tension and were using their voice in a more efficient way (Nilsson et al., 2022). This supports Linklater's idea that freeing the body and breath promotes a more expressive and healthier voice (Linklater, 2006).

Classroom teachers who use Linklater often bring in breath awareness, voice play, and creative imagery to help students feel more emotionally connected and vocally open (Bara, 2018). Bara (2018) said that using imagination in training helped students stay grounded in their breath and express themselves more freely. This supports the idea of voice is not just a tool for speaking or singing, but also a way to express feeling and thought (Linklater, 2006; Linklater, 2016).

E. Lessac Kinesensic

Arthur Lessac (1909-2011) created the Lessac Kinesensic Training (Munro *et al.*, 2017). His approach focuses on the integration of voice and body awareness, such as muscle tension, breath, and physical alignment (Bailey, 2016). In this method, vocal expressions and physical expressions are inseparable (Bailey, 2016). “Kinesensics” means that the sound produced arises naturally when the individual feels and perceives **energy** qualities **within their body** (Bailey, 2016).

Key principles in this technique are:

a. Embodied pedagogy and **inner sensation**

Lessac voice training stresses the embodied pedagogy which integrates body, voice and emotions (Tobolski and Kinghorn, 2017). With this method, learning takes place through the body’s natural sensing and movement processes (Munro *et al.*, 2017). This process is known as feeling the ‘gestalt’ in the body, where singers do not just work on isolated sound production but instead integrate all aspects of their experience including body sensation, emotion, and surrounding environment (Hurt, 2009). Singers are guided to reconnect with their body to find their “original voice” by overcome external conditioning that may inhibit their natural vibratory and resonant abilities (Munro *et al.*, 2017) and not overthinking technical details (Hurt, 2009). The use of ‘familiar events’ is also one of the ways to approach this (Tobolski and Kinghorn, 2017) such as “smelling the flower” to help students achieve deeper inhalation naturally (Tobolski and Kinghorn, 2017), and “wafting and waving” technique to achieve a relaxed state (Hurt 2009).

b. Deep sensory Awareness and **NRGs (energies)** approach.

Kinesensics relies on the body’s internal signals (Bailey, 2016). It uses the concept of NRGs (energies) which refers to the body’s energy sensation that is experienced in the vocal process (Munro *et al.*, 2017). They are the internal cues that make singers

feel the vibrational qualities of the voice rather than solely rely on how the voice sounds externally (Munro *et al.*, 2017). There are two types of NRG, they are:

1. Body NRGs, which includes Buoyancy (lightness), Potency (strength and intensity), Radiancy (projection) (Hurt, 2021; Oliveira, 2013);
2. Vocal NRGs which include Tonal NRGs, Consonant NRGs and Structural NRGs (Hurt, 2021; Munro *et al.*, 2017; Hurt 2009)

c. **Natural** voice production, enhancing expressiveness and preventing vocal strain.

Lessac's approach on voice production emphasizes on relying to body's natural impulse instead of a pre-determined shape (Bailey, 2016). This method also stresses to avoid mimicry which might lead to unnatural vocal expressions (Tobolski and Kinghorn, 2017). By focusing on bodily sensation, singers can avoid the pitfall of overthinking their technique, which would help to minimise tension that might strain the vocal cord (Bailey, 2016). Focusing to this inner sensations would lead to a more organic (natural) performance (Hurt, 2009)

d. Practical Training and Experiential Learning

Lessac approach are practical and exploratory as it approach focuses on exploring varied qualities of the physical energies that contribute to the sound producing (Lessac, 1997). Lessac training balances practical application and playful exploration of the voice (Lessac, 1997; Munro *et al.*, 2017). It is a process of discovery where every vibrational cue is used as a stepping stone toward mastery (Munro *et al.*, 2017)

A study by Grama *et al.* (2024) on eight participants of Intensive Lessac Kinesensic Training Workshop found that these participants indeed gaining a more resonant voice after the Lessac's intervention based on evaluation through auditory perceptual measures.

III. Thematic Analysis

After reviewing the five methods, some patterns begin to emerge and this can be seen in figure 2, below. These methods may seem different on the surface, but many of them share similar values. For example: all of them use the body as the way to access a freer, healthier, and more expressive voice. The way they use the body might be slightly different. Some focus on how the body moves, while others focus more on the internal sensing. Some also work with imagination or imagery, while the other use energy (NRGs) feeling inside the body. Below are some themes gathered from the five methods.

Theme	Alexander Technique	Feldenkrais	Fitzmaurice	Linklater	Lessac
Sensation-Based Learning	Yes	Yes	Yes	Yes	Yes
Vocal Energies (NRGs)	No	No	No	No	Yes
Movement-Vocal Integration	Yes	Yes	Yes	Yes	Yes
Emotional Expression and Release	No	No	Yes	Yes	Yes
Performance-Centered Application	No	No	Yes	Yes	Yes
Imaginative/Metaphoric Learning	No	No	Yes	Yes	Yes
Effort Reduction / Ease	Yes	Yes	Yes	Yes	Yes
Postural and Breath Re-education	Yes	Yes	Yes	Yes	No
Use of Tremor/Autonomic Breath	No	No	Yes	No	No
Voice as Natural/Innate Function	Yes	Yes	Yes	Yes	Yes
Psychophysical Unity	Yes	Yes	Yes	Yes	Yes
Non-Corrective Pedagogy	Yes	Yes	Yes	Yes	Yes

Figure 2. Finding similarities among five methods

While each method uses different words or ideas, many of them are similar, indicated with all “yes” across methods. When grouped together, this could lead to broader themes. These include learning through body sensations, connection between movement and voice, and using voice to express emotion. These broader categories are presented below. They are organised to follow a natural process which starts from sensory awareness and integration, to release, relearning, and all the way until ending it with expressive potential.

1. Body Awareness and Movement–Voice Integration
Focuses on sensory awareness and how movement supports vocal use.
2. Integration of Mind and Body
Explores how thinking, feeling, and physical coordination work together.
3. Tension Release and Natural Use
Looks at how these methods help remove force and allow natural function.
4. Re-educating Habits through the Body
Describes how singers can unlearn old habits and build new ones.
5. Voice as Expression of Feeling and Thought
Shows how voice becomes more expressive and emotionally connected.

While the five methods share many ideas, it is worth to note that each methods also has unique feature which include tools or concepts that are not found in the others. These special features are important to understand because they show how each method takes a different path to help singers. The table below shows one unique feature for each method and explains how it differs from the others. This comparison also helps us see what kind of variety and flexibility might be possible when choosing or combining methods in teaching.

Method	Unique Feature(s)	How It Differs
Alexander Technique	Inhibition and direction to stop and re-direct habitual movement (Capalbo, 2024; Weiss, 2005)	Focuses on stopping doing before starting new action; precise guidance of use of self
Feldenkrais Method	Exploratory learning with no correction, based on Awareness Through Movement (Paparo, 2021; Feldenkrais, 1990)	Learning through awareness and self-discovery; not focused on correction or result
Fitzmaurice Voicework	Tremoring (Deconstructing) to release muscle tension and engage autonomic nervous system (Watson and Nayak, 2015; Crawford, 2023)	Incorporates autonomic release and tremors, unlike other methods
Linklater Voice	Use of Actor's Quartet and image-based voice exploration (Linklater, 2016; Weir Ouston, 2021)	Emphasises imagination and emotional impulse as central to technique
Lessac Kinesensics	NRGs (Body and Vocal Energies); inner sensation cues and kinaesthetic imagination (Munro et al., 2017; Hurt, 2009)	Uses energy-based sensing and feeling instead of muscular focus or breath control

Figure 3. What makes each methods distinct and special

1. Body Awareness and Movement–Voice Integration

While each methods have their unique features, all of them help singers to become more aware of their body. Alexander Technique supports awareness through inhibition and direction to stop habits and to guide better use of the body (Weiss, 2005; Capalbo, 2024; Sentianin, 2018). Feldenkrais Method builds awareness through group movement lessons and personal guidance that help singers notice how they move and breathe in daily activity (Paparo, 2021; Miley Knipple, 2018; Feldenkrais, 1990). Linklater Method also supports awareness by encouraging singers to release the tension by connecting breath to emotion (Linklater, 2006; Linklater, 2016; Weir Ouston, 2021). Fitzmaurice Voicework builds body awareness, especially during deconstructing phase through breath, tremor, and voice exploration, (Crawford, 2023; Watson and Nayak, 2015). Lessac Kinesensics helps singers feel energy in the body through inner sensation and familiar events (Munro et al., 2017; Tobolski and Kinghorn, 2017; Bailey, 2016). While Alexander Technique and Feldenkrais

focus on posture and efficiency, Linklater and Fitzmaurice use breath and tension as the way in, and Lessac uses body feeling and energy (Weiss, 2005; Paparo, 2021; Crawford, 2023; Munro et al., 2017). Each method offers a different way to help singers move better and sing with more awareness.

2. Integration of Mind and Body

All of the five methods being discussed helps to connect the body and the mind in the voice training process. Alexander Technique sees the whole self as one system and teaches singers to use the mind to guide the body through awareness and direction (Pendenza, 2023; Kvammen, Hagen and Parker, 2020; Weiss, 2005). Feldenkrais Method supports this mind and body connection by using movement to improve how people feel and think about their body, which later then helps improving how they sing (Miley Knipple, 2018; Gordon et al., 2007; Paparo, 2021). Linklater Method includes the mind as part of her Actor's Quartet model, where body, voice, emotion, and intellect must all work together for real expression (Linklater, 2016; Weir Ouston, 2021). Fitzmaurice Voicework connects the breath, the body, and the emotional state to support a more truthful and freer vocal production (Fitzmaurice, 2015; Morrison, Kotzubei and Seiple, 2017; Watson et al., 2019). Lessac Kinesensics also links body and mind by using inner sensations as the main guide, helping singers to listen and feel from inside instead of just following instructions (Munro et al., 2017; Bailey, 2016; Hurt, 2009). All five methods similarly believe that the body and the mind should not be separated in training. They offer different ways to build this connection, but all of them aim to help the singer become more aware, more responsive, and more present.

3. Tension Release and Natural Use

Another similarities found among these five methods is that they have similar aim to help singers to release tension in the body. Alexander Technique helps singers stop habits that cause tension through the inhibition concept, and then helps the body move naturally (Capalbo, 2024; Weiss, 2005; Sentianin, 2018). Feldenkrais Method uses slow and soft movements to help singers feel easiness in their body, which can help reducing tension and make most movement feel lighter (Paparo, 2021; Lyttle, 1997; Gordon et al., 2007). Linklater Method also works with tension management, but the approach is more through breathing and images. There are exercises like sighing or lip flutter that help singers undo tightness in the jaw or shoulders (Linklater, 2006; Hillmer, 2013; Weir Ouston, 2021). Fitzmaurice Voicework is different because it uses tremor. The shaking helps release deeper tension in the muscles and lets the breath and voice come more freely (Watson and Nayak, 2015;

Crawford, 2023; Fitzmaurice, 2015). Lessac Kinesensics uses feeling from inside the body to find ease. It also uses fun and sensory play to help singers loosen up (Bailey, 2016; Hurt, 2009; Munro et al., 2017). The methods are different, but they all try to help the singer let go of pushing and effort. When the body feels easier, the voice also becomes easier.

4. Re-educating Habits through the Body

One of the interesting things from this comparison is to be aware on how all of these five methods help singers re-educate themselves in how they use their bodies and voice. These five methods help singers to build new improved habits. Alexander Technique approach stops the habits first, known as inhibition, and then teaches the body a new direction where the body moves in easier and a more beneficial way (Weiss, 2005; Capalbo, 2024; Dick, 2013). Feldenkrais also works with habit, but in a different way. It does not correct the habit. Instead, singers are guided to explore new ways of moving, usually slow and soft, and this helps them find better options they didn't even know they had (Paparo, 2021; Feldenkrais, 1990; Miley Knipple, 2018). Fitzmaurice Voicework breaks patterns directly by using something called deconstructing, where the body lets go of control and makes the breath come back in a more natural way (Crawford, 2023; Watson and Nayak, 2015). Linklater re-educates by guiding singers to notice things like breath holding or tight shoulders and then slowly build new habits through movement and voice work (Linklater, 2006; Loth and Pensalfini, 2021; Weir Ouston, 2021). Lessac helps to change habits in a more playful way, using sensing, inner feeling, and voice play to create new patterns from inside, not from by correcting what's wrong (Tobolski and Kinghorn, 2017; Munro et al., 2017; Bailey, 2016). In all of these approaches, change happens from the body first, not only from instruction or rules.

5. Voice as Expression of Feeling and Thought

All five methods support the idea that voice is not only about sound or technique. It is also a way to express what we feel and think. Alexander Technique helps singers remove physical blocks so that it becomes easier to focus on presence and communication (Sethson, 2021; Capalbo, 2024). Feldenkrais Method helps singers feel ease in their body which makes it easier to connect breath, movement, and expression (Paparo, 2021; Gordon et al., 2007). Fitzmaurice Voicework works more with emotions and the nervous system by guiding singers to stop trying to control the sound, so that the breath and voice come out more

honest and full of feeling (Fitzmaurice, 2015; Watson and Nayak, 2015; Crawford, 2023). Linklater Voice method also focuses on expression as it uses images and feelings to help singers follow their natural impulse (Linklater, 2016; Hillmer, 2013). Her Actor's Quartet reminds singers that the voice is not only about how it sounds, but also what it means (Linklater, 2016; Weir Ouston, 2021; Hillmer, 2013). Lessac Kinesensics helps expression through working with body energy and inner sensing, so that singers can find their own voice, without copying or pushing (Munro et al., 2017; Hurt, 2009; Bailey, 2016). All of these methods show different paths, but they all try to help singers move away from control and go into connection. Not just technical, but also human.

IV. Conclusion

This literature review has discussed five methods that support voice training through body work. They are the Alexander Technique, the Feldenkrais Method, Fitzmaurice Voicework, the Linklater Voice method, and Lessac Kinesensics. Although these methods come from different backgrounds and use different approaches, they all help singers to build more awareness, freedom and expression. After comparing five of them based on their themes, five shared ideas were found: body awareness and movement-voice integration, mind and body working together, tension release and natural use, re-educating habits through the body, and voice as expression of feeling and thought.

These themes very relatable with the teaching problems previously mentioned earlier in this paper, especially with having students who overthink their technique and carry tension in their upper body. What stood out across the methods was how each of them invites singers to explore, release, and express, rather than just fix or correct. This study has helped me to understand that there are many movement-based methods that would work well to help students in group settings. These methods offer flexible tools that can be adapted into warm-ups, co-teaching sessions with acting or dance department, or even for personal one-to-one practice at a private studio. In the future, I hope to apply this knowledge and developed an integrated training programme and keep developing ways to support embodied, expressive singing, and perhaps someday be able to test my series of embodied warm ups or vocal building to some participants and get their feedbacks.

(Word count for component two: 4,794)

REFERENCES

- Allan, D. (2014) 'The Empowered Singer: Singing Your Best When It Matters Most', *The Phenomenon of Singing International Symposium IX*, 9.
- Blair, K. (2022) *Contemporary Vocal Pedagogy and the Singer-Songwriter: Towards a Toolkit of Physical Approaches to Performance Training*. manuscript. University of York. Available at: https://etheses.whiterose.ac.uk/id/eprint/32806/7/Blair_207067311_Thesis.pdf (Accessed: 16 May 2025).
- Bailey, E. (2016) 'Arthur Lessac's embodied actor training', *Voice and Speech Review*, 10(1), pp. 85–89. Available at: <https://doi.org/10.1080/23268263.2016.1183876>.
- Capalbo, M.A., (2024) Investigating F.M. Alexander's human voice: A singer's perspective. *The Alexander Journal*, 29, pp.33–47.
- Coleman, E.A. (2020) *Fitzmaurice Voicework: an application for musical theatre voice training*. Long Beach, California: California State University (Master's thesis collection, Department of Theatre Arts).
- Cooper, C. et al. (2018) 'Revisiting the need for a literature search narrative: A brief methodological note', *Research Synthesis Methods*, 9(3), pp. 361–365. Available at: <https://doi.org/10.1002/jrsm.1315>.
- Crawford, K. (2023) 'Experiencing Different Vocal Mysteries: A Symposium with the Roy Hart Tradition, Estill Voice Training, and Fitzmaurice Voicework', *Voice and Speech Review*, 17(2), pp. 237–243. Available at: <https://doi.org/10.1080/23268263.2022.2087300>.
- Driskill, K. (2012) *Symptoms, Causes, and Coping Strategies for Performance Anxiety in Singers: A Synthesis of Research*. DMA. West Virginia University Libraries. Available at: <https://doi.org/10.33915/etd.3585>.
- Dick, A. (2013) *A case study investigating perceptions on process and outcomes in applying the Alexander Technique in vocal production*. Master's Thesis. Eastern Washington University.
- Feldenkrais, M. (1990) *Awareness through movement: health exercises for personal growth*. London: Arkana.
- Fitzmaurice, C. (2015) 'Breathing matters', *Voice and Speech Review*, 9(1), pp. 61–70. Available at: <https://doi.org/10.1080/23268263.2015.1014191>.

- Flock, L. (2021) 'Freedom of the Singing Voice: An Exploration of the Mind-Body Connection, Performance Anxiety and Confidence through Methods of Fitzmaurice Voicework, Organic Intelligence, and Ziva Meditation', *Voice and Speech Review*, 15(1), pp. 64–75. Available at: <https://doi.org/10.1080/23268263.2020.1834702>.
- 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>.
- Gordon, S. *et al.* (2007) 'Feldenkrais-based Sensory Movement Technique and Breathing for Voice Production for the Stage', *Voice and Speech Review*, 5(1), pp. 171–182. Available at: <https://doi.org/10.1080/23268263.2007.10769756>.
- Granit, A. (2012) *The 5 Alexander Principles*. Available at: <https://www.alexander-technique-london.co.uk/the-5-alexander-principles/> (Accessed: 15 June 2025).
- Hillmer, R. (2013) 'The Mysteries of Breath: What Do We Need and How Do We Teach It?', *VCU Theses and Dissertations* [Preprint]. Available at: <https://doi.org/10.25772/GBSJ-M778>.
- Hurt, M. (2021) 'The Power of Lessac Kinesensic Work in Healing Trauma from Racial Othering', *Voice and Speech Review*, 15(3), pp. 342–348. Available at: <https://doi.org/10.1080/23268263.2021.1876832>.
- Hurt, M. (2009) 'Essay Building the Foundation in Lessac's Kinesensic Training for Embodied Presence', *Voice and Speech Review*, 6(1), pp. 100–110. Available at: <https://doi.org/10.1080/23268263.2009.10761512>.
- Kilpatrick, C.E., (2020) Movement, gesture, and singing: A review of literature. *Update: Applications of Research in Music Education*, 38(3), pp.1–9. <https://doi.org/10.1177/8755123320908612>
- Kvammen, A.C.R., Hagen, J.K. and Parker, S. (2020) 'Exploring New Methodological Options: Collaborative Teaching Involving Song, Dance and the Alexander Technique', *International Journal of Education & the Arts*, 21(7). Available at: <https://doi.org/http://doi.org/10.26209/ijea21n7>.
- Lessac, A. (1997) *The use and training of the human voice: a bio-dynamic approach to vocal life*. 3rd ed. Mountain View, CA: McGraw-Hill. Available at: <https://www.scribd.com/document/539371446/Arthur-Lessac-The-Use-and-Training-of-the-Human-Voice-a-Bio-Dynamic-Approach-to-Vocal-Life-1996> (Accessed: 16 June 2025)

- Linklater, K. (2006) *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*. Drama Publishers.
- Linklater, K. (2016) 'The art and craft of voice (and speech) training', *Journal of Interdisciplinary Voice Studies*, 1(1), pp. 57–70. Available at: https://doi.org/10.1386/jivs.1.1.57_1.
- 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. Available at: <https://doi.org/10.1080/19443927.2020.1725616>.
- Lyttle, T.S.K. (1997) 'The Feldenkrais Method: application, practice and principles', *Journal of Bodywork and Movement Therapies*, 1(5), pp. 262–269. Available at: [https://doi.org/10.1016/S1360-8592\(97\)80061-7](https://doi.org/10.1016/S1360-8592(97)80061-7).
- Meyer, D. and Holding, L. (2021) 'Practical Science in the Studio: "No-Tech" Strategies', *Journal of Singing*, 77(3), pp. 357–365.
- Milat, A.J., Bauman, A.E. and Redman, S. (2015) 'A narrative review of research impact assessment models and methods', *Health Research Policy and Systems*, 13(1), p. 18. Available at: <https://doi.org/10.1186/s12961-015-0003-1>.
- 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>.
- Munro, M. et al. (2017) 'Vocal traditions: Lessac Kinesensics', *Voice and Speech Review*, 11(1), pp. 93–105. Available at: <https://doi.org/10.1080/23268263.2017.1370834>.
- Morrison, J., Kotzubei, S. and Seiple, T. (2017) 'Vocal traditions: Fitzmaurice Voicework', *Voice and Speech Review*, 11(3), pp. 339–347. Available at: <https://doi.org/10.1080/23268263.2017.1397254>.
- Oliveira, M.R.T.D. (2013) 'Arthur Lessac: um ensaio sobre as energias corporais no treinamento do ator', *Revista Brasileira de Estudos da Presença*, 3(2), pp. 582–600. Available at: <https://doi.org/10.1590/2237-266025713>.
- Okan, H. (2023) 'A Conceptual Framework and Theoretical Analysis of Philosophical and Somaesthetics Approaches in Music and Performance Education', *International Journal of Education and Literacy Studies*, 11(1), pp. 222–231. Available at: <https://doi.org/10.7575/aiac.ijels.v.11n.1p.222>.

- Pendenza, F. (2023) *The Perceptions of Alexander Technique in UK Higher Education Music Institutions Alexander Technique Teachers, Instrumental/Vocal Teachers, and Music Students*, Doctoral 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>.
- Rosenkull, B. (2023) *Understanding didactic strategies based on the Laban-Malmgren technique when developing technical and musical proficiency of singers*. North-West University.
- Sentianin, P. (2018) *Natural Singing: A Guide for Using the Alexander Technique to Teach Voice*. Master's Thesis. University of Colorado.
- Sethson, M., (2021) *The Alexander Technique for a singing actor*. Bachelor's thesis. Luleå University of Technology.
- Smith, J. and Noble, H. (2016) 'Reviewing the literature', *Evidence Based Nursing*, 19(1), pp. 2–3. Available at: <https://doi.org/10.1136/eb-2015-102252>.
- Sukhera, J. (2022) 'Narrative Reviews: Flexible, Rigorous, and Practical', *Journal of Graduate Medical Education*, 14(4), pp. 414–417. Available at: <https://doi.org/10.4300/JGME-D-22-00480.1>.
- Tobolski, E. and Kinghorn, D. (2017) 'Finding Common Ground: Lessac Training across Cultures', *Theatre Symposium*, 25(1), pp. 93–107. Available at: <https://doi.org/10.1353/tsy.2017.0007>.
- Watson, L. et al. (2019) 'Fitzmaurice Voicework Pilot Study with fMRI', *Voice and Speech Review*, 13(2), pp. 152–172. Available at: <https://doi.org/10.1080/23268263.2019.1558992>.
- Watson, L. and Nayak, S. (2015) 'Fitzmaurice Voicework Pilot Study', *Journal of Voice*, 29(6), pp. 707–711. Available at: <https://doi.org/10.1016/j.jvoice.2014.10.019>.
- Weir Ouston, J. (2021) 'The Feeling Voice: A Linklater Approach to Freeing the Voice through Embodied Connection to Image', *Voice and Speech Review*, 15(2), pp. 221–234. Available at: <https://doi.org/10.1080/23268263.2021.1892960>.
- Woods, C., Glover, L. and Woodman, J. (2020) 'An Education for Life: The Process of Learning the Alexander Technique', *Kinesiology Review*, 9(3), pp. 190–198. Available at: <https://doi.org/10.1123/kr.2020-0020>.

Weiss, M.U., (2005) *The Alexander Technique and the art of teaching voice*. DMA dissertation. Boston University.